

12-8-2014

Graduate Recital: Tiffany Lu, conductor

Tiffany Lu

Follow this and additional works at: http://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Lu, Tiffany, "Graduate Recital: Tiffany Lu, conductor" (2014). *All Concert & Recital Programs*. 859.
http://digitalcommons.ithaca.edu/music_programs/859

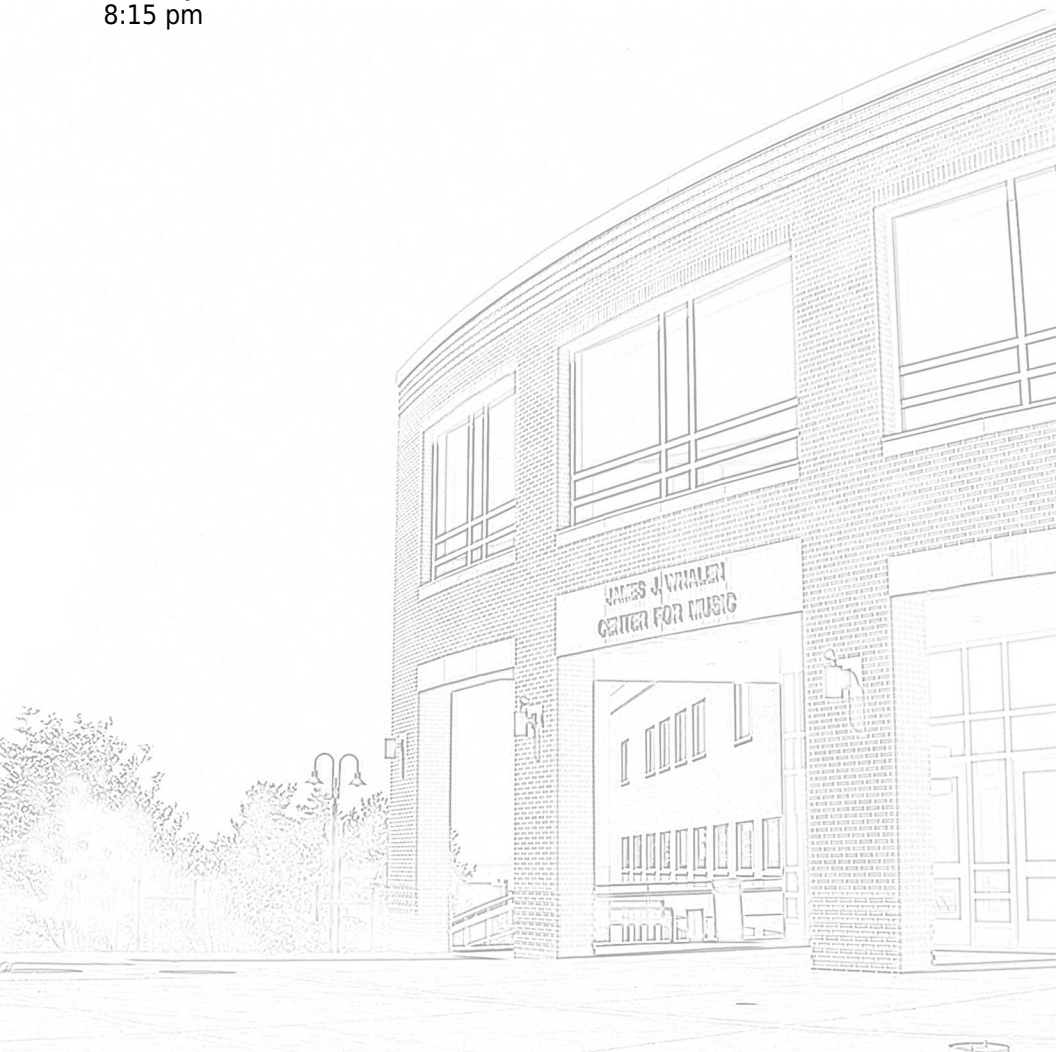
This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

Ithaca College Symphony Orchestra

Graduate Recital

Tiffany Lu, conductor

Ford Hall
Monday, December 8th, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Program

Prélude à l'après-midi d'un faune
(Prelude to the Afternoon of a Faun)

Claude Debussy
(1862-1918)

Symphonie Fantastique, Op. 14

IV. *Marche au supplice* (March to the Scaffold)

V. *Songe d'une nuit de sabbat* (Dream of a Witches' Sabbath)

Hector Berlioz
(1803-1869)

Biographies

Tiffany Lu

Tiffany Lu is a conductor, violinist, and music-lover. During the past two years at Ithaca College, she has served as assistant conductor for the Ithaca College Orchestras and held a graduate assistantship studying with Dr. Jeffery Meyer. For the past three seasons, Tiffany has also attended the Pierre Monteux School for Conductors and Orchestral Musicians in Hancock, Maine, studying with Michael Jinbo.

Tiffany has served as an assistant conductor at the National Music Festival (2011 and 2012) and at the Tampa Metropolitan Youth Orchestras (2011-2012). While in Ithaca, she has served as conductor for the Ithaca College Gamer Symphony Orchestra and the Ithaca College Sinfonietta, as well as working with the Cornell University orchestras. Tiffany has also participated in masterclasses under Carl St. Clair, Victor Yampolsky, Lior Shambadal, and David Effron.

Growing up in Tampa, Florida, Tiffany began studying the violin at the age of three, and has over ten years of orchestral, chamber, and solo experience. She regularly performs with ensembles of all kinds including The Florida Orchestra, the Binghamton Philharmonic, the Cayuga Chamber Orchestra, numerous chamber groups, and Gadje, a gypsy rock band based in Ithaca. She remains an active performer in every context she can find the opportunity to participate in.

Tiffany holds a B.A. from Princeton University from the Woodrow Wilson School of Public and International Policy and is a candidate for the M.M. degree of Orchestral Conducting at Ithaca College.

Acknowledgments

It is a unique and humbling aspect of conducting that the craft could never exist in even the most rudimentary form without others. This, of course, includes the musicians who play under a baton, but also a very extended group of contributors that create the conditions to make ensembles and their performances possible at all. Enough thanks cannot be given to those people.

To Jeffery Meyer, who has taught me in ways both explicit and implicit, who has created a space both safe and inspiring to learn in, and who has seen me grow from a non-conductor into something resembling one;
To the ICSCO, for their hard work and support; I hope you know what a gift it is to have a safe place to learn this craft which affects you all so directly;
To the community of music at IC: everyone who sets up chairs, who helps record music, who teaches classes, who attends rehearsals - in short, everyone who has allowed me to be part of the fabric of a place with hard work and dedication;
To my parents and my brother, who could not be here today, but who have given me all the resources they could possibly give me in the pursuit of this walk of life;
To my friends, and the people I love, near and far, who have borne witness to laughter and also to tears, who have shown me to live and love, and for whom I shall always make music with utmost honesty.

Program Notes

Claude Debussy

***Prélude à l'après-midi d'un faune* (Prelude to the Afternoon of a Faun)**

Premiered 1894, Paris, France

Debussy's ten-minute tone poem for orchestra takes its inspiration from the eponymous poem by Stéphane Mallarmé, and was meant to be the prelude to a ballet choreographed by Valery Nijinsky. Though the ballet is rarely performed, Debussy's prelude has proven to be nothing short of one of the most important watershed works in modern music history. Ambiguous in its meter, capricious in tonality, and full of the impressionistic colors which were Debussy's unique legacy, the prelude is a loose montage of scenes from a torpid afternoon in which the mythical faun vainly pursues a pair of elusive wood nymphs. He reaches them only in a sensual, dream-filled slumber in which he is united with them and nature. The language in both the textual and musical poems is suffused in light, unrealized passion, and vivid languor.

The famous opening flute solo is representative of the faun, who plays his pan-pipe in the woods. From the beginning our sense of tonality is tricked and tricked again, as the flute oscillates between the two notes of a tritone; the melody hints briefly at E-major, but then the orchestra enters in B-flat major, the most unexpected key possible. There is a silent bar as the music seems to ponder this turn of events, before trying again. Wandering interjections from horns and harp wreath the flute, padded by soft strings. The harmonies wander, but every time it seems to be reaching a point of arrival, of realization or resolution, the goal shifts or evaporates altogether.

With the entrance of a solo clarinet and muttering cello, the shadows of the nymphs appear, and the consequent pursuit and flight are shown by fleeting, unresolved scales, muted brass, and tantalizing pizzicati. As the music grows more animated and passionate, the orchestration grows lush and colorful, but the sweetest moments are also the most hushed and delicate, undulating just underneath the surface. This is the ethereal world that persists to the end of the piece, drifting in between enchanted yearning and fleeting luxuriousness. And what to make of the resolution: clear, unambiguous E Major, a certainty which has eluded us the entire piece? The faun escapes to sleep, forsaking his pursuit, but realizes his desires in the other world of slumber: "Farewell to you... I go to see the shadow you have become."

Hector Berlioz

***Symphonie Fantastique*, Op. 14**

IV. *Marche au supplice* (March to the Scaffold)

V. *Songe d'une nuit de sabbat* (Dream of a Witches' Sabbath)

Premiered 1830, Paris, France

Berlioz's *Symphonie Fantastique*, notable for its program and its innovative instrumentation, features a dream of a very different sort of love: that of an artist driven to despair, whose opium-induced dream features the object of his love in increasingly grotesque, desperate contexts. The real-life inspiration for Berlioz's masterpiece was an Irish actress named Harriet Smithson, with whom he fell desperately in love after seeing her play the role of Ophelia in a 1827 production of *Hamlet*. After many years of receiving his unrequited love, eventually she saw the *Symphonie Fantastique* performed in 1832, and fell in love with him. Though their marriage ended unhappily, they never lost their affection for each other.

The fourth and fifth movements of the programmatic "symphony" follow a diverse set of three movements in which the artist finds himself in all types of situations but continues to be haunted by the image of his beloved in every context, a persistent musical *idée fixe* characterized by passion but "endowed with the nobility and shyness which he credits to the object of his love." In desperation after finding his love unrequited, the artist drugs himself with opium, and the fourth and fifth movements form the substance of the resulting dream. In it, he has killed his beloved and been convicted and sentenced to death; he is forced to take part as both victim and onlooker at his own execution, an inexorable march to the guillotine witnessed by an enthusiastic crowd. In his final moments the haunting *idée fixe* returns once more, a final vision of love cut brutally short by the blade, followed by his head bouncing down the steps and the cheering of the enthralled crowd.

With the concluding movement, the artist's funeral is twisted into a witches' sabbath, "a hideous gathering of shades, sorcerers and monsters" who materialize in a flurry of ghostly groans, outbursts, cackling, and other ominous noises. The clarinet once more introduces the beloved's melody, but no longer shy or noble, it gallops in with wicked, vulgar glee: she has come to attend the witches' sabbath, and a "roar of delight" meets her arrival and inaugurates the witches' round dance. This grotesque orgy is followed and augmented by the tolling of funeral bells along with the well-known *Dies irae* (Day of Wrath) chant, presented by bassoons and tuba. The round dance returns in a fugue form, resolute but marred by uneven phrases and outbursts of twisted, mirthless brass. At its apex is combined with the *Dies irae* in an increasingly wild and frantic rampage that whirls relentlessly to its only possible conclusion: glorious, devastating triumph.

Ithaca College Symphony Orchestra

Violin I

Martiros Shakhzadyan,
concertmaster
Marcus Hogan
Emily Wilcox
Joseph D'Esposito
Darya Barna
Daniel Angstadt
Michael Petit
Rebecca Lespier
Keryn Gallagher
Nicholas Pinelli
Corey Dusel
Justine Elliot
Richard Cruz
Cynthia Mathiesen
Eric Satterlee

Violin II

Colleen Mahoney,
principal
Emily Kenyon
Lucia Lostumbo
Amy Chryst
Erika Rumbold
Esther Witherell
Jennifer Riche
Kai Hedin
Alem Ballard
Kristina Sharra
Rachel Doud
Jacqueline Tran
Kate Jurek
Katey Althoff
Matthew Barnard
Paul Grobey

Viola

Daniel Martinez,
principal
Emma Brown
Austin Savage
Amanda Schmitz
Sam Rubin
Erin Kohler
Becky Johnson
Natalie Morrison
Jamie Shum
Geoff Devereux

Cello

Samantha Hamilton,
principal
Hamadi Duggan
Molly DeLorenzo
Shauna Swartz
Julia Rupp
Bryce Tempest
Emily Faris
Kelton Burnside
Felicya Schwarzmann
Grace Miller
Mercedes Lippert

Double Bass

Lindsay Orcutt,
principal
Sam Shuhan
Tristen Jarvis
Cara Turnbull
Harrison Dilthey
Alex Toth
Abrey Feliccia
Nora Murphy
Gillian Dana

Flute

Sophie Ennocenti,
principal
Kirsten Schmidt

Oboe

Chloe Washington,
principal
Jacob Walsh, English
Horn

Clarinet

Christopher Peña,
principal
Jill Gagliardi

Bassoon

Sean Harkin, *principal*
Cynthia Becker
Kailey Schnurmann
James Smith

French Horn

Jacob Factor,
co-principal
Joshua Jenkins,
co-principal
Aubrey Landsfeld
Jeremy Straus

Trumpet/Cornet

Kaitlyn DeHority,
principal
Alexander Miller
Mason St. Pierre
Jason Ferguson

Trombone

Ben Allen, *principal*
Matthew Sidilau
Paul Carter, *bass*
trombone

Tuba

Justin Chervony,
principal
Brennen Motz

Timpani

Dennis O'Keefe,
principal
Corinne Steffens

Percussion

Corinne Steffens,
principal
Taylor Newman
Rose Steenstra
Kengo Ito

Harp

Deette Bunn, *principal*
Jessica Wilbee