

4-1-2012

# Graduate Conducting Recital: Patrick Valentino, conductor

Patrick Valentino

Ithaca College Symphony Orchestra

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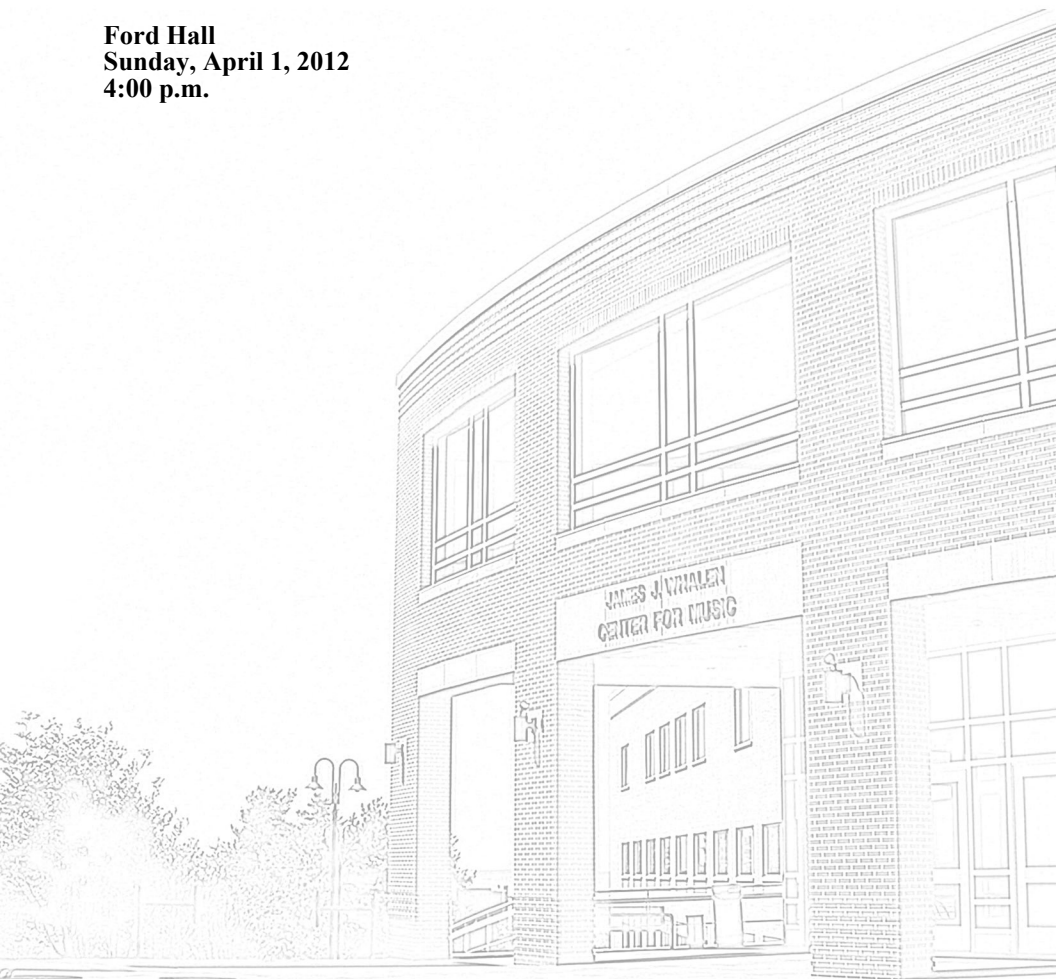
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**Graduate Conducting Recital:  
Patrick Valentino, conductor**

**Ithaca College Symphony Orchestra**

**Vivian Anderson, piano**

**Ford Hall  
Sunday, April 1, 2012  
4:00 p.m.**



**ITHACA COLLEGE**

**School of Music**

## Program

ImpulsEscape

Patrick Valentino  
(b. 1982)

Concerto for Piano No. 20 in D minor, K.466  
I. Allegro

Wolfgang Mozart  
(1756-1791)

## Intermission

Variations on a Theme of Haydn, Op. 56a  
Chorale St. Antoni: Andante  
Variation I: Poco più animato  
Variation II: Più Vivace  
Variation III: Con moto  
Variation IV: Andante con moto  
Variation V: Vivace  
Variation VI: Vivace  
Variation VII: Grazioso  
Variation VIII: Presto non troppo  
Finale: Andante

Johannes Brahms  
(1833-1897)

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Patrick Valentino is a student of Dr. Jeffery Meyer.

## **Biographies**

### **Patrick Valentino**

Patrick Valentino's conducting has been called "stirring", "original" and "achieving wonderful results from the orchestra". Trained as a composer as well as a conductor, he brings to the podium a desire to realize musical works as the composer intended, while enabling a state of spontaneity and discovery that makes every piece sound fresh and vital.

Currently enrolled in the graduate conducting program at Ithaca College where he studies with Jeffery Meyer, Patrick also holds degrees from New England Conservatory and Montclair State University, in addition to having spent time studying at the Moscow Conservatory. At Ithaca College Patrick serves as assistant conductor for the Symphony and Chamber orchestras and co-directs the Sinfonietta. He also guest conducts the Contemporary Ensemble and numerous student ensembles. Prior to coming to Ithaca, Patrick was the assistant conductor of the Neponset Valley Philharmonic Orchestra (MA) and the Westfield Symphony (NJ), and worked as production manager for Boston Musica Viva. He has been described by the Atlantic Herald as "a composer and conductor who believes that music creates community", and his work developing and producing educational programs and outreach has enjoyed great success.

Patrick maintains an active schedule of conducting and composing; this season he will appear with the ICCE, IC Sinfonietta, as well as returning to lead the ICSO for the Commencement Eve Gala. In addition to the premiere of ImpulsEscape heard today, a suite from his new chamber opera will be premiered in May by the Oak Ridge Community Orchestra, and I Venti, a work for string orchestra will be co-premiered next season by the Central New Jersey Symphony and the Orchestra Filharmonica Nissena in Sicily.

### **Vivian Anderson**

Vivian Anderson, 16, was born in Ann Arbor, Michigan and started piano lessons at age 5. She is currently a private student of Logan Skelton, professor of piano at the University of Michigan.

Vivian has won awards at numerous competitions, including 1st place at the 2012 Rosalie Edwards Youth Music Competition, 1st place at the 2011 Albion College Piano Festival, 1st place at the Ithaca College Concerto competition, and 2nd place at the 2011 Ithaca College Youth Solo Piano competition. Vivian was a finalist at the Hope College Young Artists Piano competition as well as the David D. Dubois Piano competition in 2012. Other awards include 2nd place at the 2010 DePauw Young Artists Piano Competition and honorable mention at the 2010 and 2011 MTNA Senior Piano Competition.

Vivian enjoys all periods of classical music and plans to study piano performance at college. In addition to piano, Vivian enjoys knitting, sewing and origami.

# Ithaca College Symphony Orchestra

## **Violin I**

Kristin Bakkegard, concertmaster  
Sadie Kenny  
Emily Frederick  
Claire Wilcox  
Jason Kim  
Jason Calhoun  
Christopher Mattaliano  
Sarah Hoag  
Elizabeth Benz  
Nils Schwerzmann  
Joseph D'Esposito  
Brian Schmidt  
Marcus Hogan

## **Violin II**

Samantha Spena, principal  
Jenna Trunk  
Margaret Dagon  
Christopher Sforza  
Jessica Chen  
Joohyun Lee  
Colleen Mahoney  
Jenna Jordan  
Kevin Pham  
Ryann Aery  
Alyssa Rodriguez  
Emma Kast

## **Viola**

Stephen Gorgone, principal  
Jacquelyn Timberlake  
Daniel Martinez  
Lindsey Clark  
Kelly Ralston  
Isadora Herold  
Joshua Labman  
Jonathan Fleischman

## **Cello**

Tristan Rais-Sherman, principal  
Brooks Griffith  
Erin Snedecor  
Oshan Gunawardana  
Meredith Gennaro  
Marta Kelleher  
Andrew Chadwick  
Hamadi Duggan  
Rachele Prawzdik  
William Sharrin

## **Bass**

Andrew Ryan, principal  
Samuel Verneuille  
Andrew Whitford  
Kathleen Corcoran  
John DiCarlo  
Benjamin Dows  
Kyle Kresge  
Kevin Gobetz

## **Flute**

Corinne Shirk, principal  
Sarah Peskanov  
Elizabeth Hamilton, piccolo

## **Oboe**

Alana Rosen, principal  
Julia Perry  
Rachel Schlesinger, english horn

## **Clarinet**

Christopher Pena, principal  
Jennifer Greenleaf  
Emily Pecoraro, bass clarinet

## **Bassoon**

Thomas Connors, principal  
Ross Triner  
Sean Harkin, contrabassoon

## **Horn**

Emma Staudacher, principal  
Robert Oldroyd  
Elizabeth Meade  
Ryan Chiaino  
Megan Carpenter, assistant

## **Trumpet**

Sam Thurston, principal  
Danny Venora  
Jenna Veverka

## **Trombone**

Kai Johnson, principal  
Jeffrey Dunn  
Jeff Chilton, bass

## **Tuba**

William Connors, principal

## **Timpani**

Sean Harvey, principal

## **Percussion**

Julia Ross, principal  
Ian Cummings  
Jon Keefner

## **Program Notes**

### **ImpulsEscape**

ImpulsEscape is a vibrant, often explosive concert overture which uses rhythm as its unifying factor. A vivacious, light-hearted opening figure in the high strings and winds soon becomes complicated by increasingly dissonant harmonies and the layering of the brass section and the lower instruments. Eventually, the percussion enters and arrives as a signature rhythm which pervades the work in various guises.

The music moves fluidly through many different meters and tempi, each time dissecting the harmonies and rhythm; the original tune gives way to a quirky scherzo treatment, which in turn yields to a fortissimo percussion soli. This fastest passage fades to a peaceful central section with an upwardly reaching tune, first intoned by the clarinets over a gentle background including solo violin harmonic slides. The melody grows, gradually gaining in rhythmic intensity and harmonic complexity until it returns to the first theme, now transformed by a richer orchestral treatment and a faster tempo. A final chorale in the brass and the addition of the full percussion battery brings the piece to a rousing conclusion.

### **Piano Concerto No. 20 in D minor**

Mozart's 20th Piano Concerto in D minor (the first of his in a minor key) was written and premiered in 1785, with the composer at the keyboard. It is scored for one flute, pairs of oboes, bassoons, horns and trumpets, timpani and strings.

The first movement (which we will hear this afternoon) is in a spacious sonata form, nearly as long as the subsequent two movements combined. It begins with a muted yet restlessly energetic syncopated string texture, rising in register until an explosive orchestral tutti. The orchestra goes on to outline the second theme as well (in a major key), yet when the piano finally enters, it introduces an entirely new theme of its own, which the orchestra never plays. This "soloist's theme" becomes the main developmental material for the remainder of the movement, often weaving in and out of the opening syncopations.

The figurations in the D minor sonata, in both the solo piano and the orchestra, and surprisingly chromatic. Mozart often introduces a line of music (usually ascending) in a fairly diatonic way, then mutates it into a more thorny chromatic rendition. This provides added challenge for the soloist as well as the orchestra.

The score is also dotted with surprising events and unexpected turns, wild dialogues between extreme dynamics and resourceful use of dissonance, and in this presages the romantic era. Strings will end a lilting soft phrase with a loud exclamation point, or end up playing numerous sharp dissonances in a row.

The piano writing has everything wrapped into a smart, coherent package. At times luxurious and expressive, at times dramatic and commanding, here scampering over the whole keyboard and there hammering away at repeated notes obsessively, the solo part is like a lexicon of pianistic virtuosity.

After an exceptionally long development (Mozart's developments tended to get longer in his later works) and a rousing recap and cadenza, the movement ends in the same quiet world in which it began, although now all restlessness has been calmed.

### **Variations on a Theme by Haydn**

Brahms wrote the Variations on a Theme by Haydn in 1873, both in a form for two pianos and arranged for full orchestra. It was once considered the first example of a variation set for orchestra, although this assertion has been disproven; it is labeled Op. 56a even though it came after the piano version which became Op. 56b; and the theme upon which it is based is almost universally accepted today as not being original music by Haydn.

Despite these historical quirks and minor curiosities, the work remains a towering example of the variation form and has become a staple of the symphonic repertoire.

The work is cast in eight characteristic variations on a theme, with a concluding finale. The main theme, labeled by Brahms (and by his source originally attributed to Haydn) "Chorale St. Antoni" displays a distinctive five-measure phrase structure in its first section, followed by a second section in which four-measure phrases elide into a three-measure tag. Brahms exploits this distinctive phrasing feature (as well as the underlying harmony) in nearly all the variations.

The opening Chorale is mainly intoned by the double reeds over pizzicato strings, however in the first variation the theme has already been reduced down to a B-flat pedal tone over which the strings lay sumptuous long lines of rhythmically and harmonically rich sonorities. The quiet calm with which the first variation ends is interrupted by an orchestral outburst at the beginning of the second variation, in a minor key. The woodwinds are mainly showcased here, in energetic lines of restrained excitement.

In the third variation, the woodwinds and strings unite in a gently moving and beautifully scored melodic line. Brahms lets the form open here, abandoning the literal repeated sections which have thusfar held the variations bound. As the sections get replayed, here the orchestration becomes more rich and Brahms allows himself to explore many different combinations of orchestral color, including the horns and chromatic commentary in the low strings.

Variation #4 returns to the minor key for a lamentoso aria floating over a constantly shifting harmonic line weaving almost ceaselessly throughout the ensemble. The gloomy atmosphere is dispersed with the first vivacious eruption of Variation #5, a rollicking scherzo in a brisk 6/8 meter. Again, Brahms adds his characteristic rhythmic complexity by overlaying not only 2-against-3, but hemiolas offset by one eighth note. The lighthearted mood gives way to the march-like sixth variation, opening with a soli for bassoons and horns. The repeat signs are back, but one hardly notices amid the boisterous energy and sheer rhythmic drive.

In the seventh variation, Brahms is at his lyrical best, expanding the simple chorale tune into a lilting air featuring reaching arpeggios, longing dissonances, and a climax so nice you have to play it twice.

The final variation opens in what seems to be an icy stillness, save for the extreme rapidity of notes flashing by. The entire ensemble rushes along at lightening speed and a hushed dynamic in what is undoubtedly the most challenging setting.

The Finale starts off in this hushed world but soon opens up to an elegant chorale as each section of the orchestra is added. The form now is massively expanded, offering a series of variations on the first half of the theme which allows a showcase for every section in the orchestra. This chain develops through a multitude of moods and styles before the full orchestra arrives at a triumphant statement of the theme, which fades like the original theme did before renewing its drive for an explosive close.

— *program notes by Patrick Valentino*



## Upcoming Events

### April

- 2 - Hockett - 7:00pm - Ithaca Brass
- 3 - Hockett - 7:00pm - Faculty Showcase Recital
- 4 - Ford - 8:15pm - Wind Ensemble
- 5 - Hockett - 7:00pm - Sean Duggan, piano
- 6 - Hockett - 10:00am - Sean Duggan, piano masterclass
- 9 - Iger - 8:15pm - Guest Lecture: Husa Visiting Professor of Composition
- 10 - Hockett - 8:15pm - Contemporary Chamber Ensemble
- 12 - Nabenhauer - 7:00pm - Improv Ensemble
- 13 - Hockett - 8:15pm - Talea
- 16 - Hockett - 8:15pm - Frank Campos, trumpet/Nicholas Walker, bass
- 17 - Hockett - 7:00pm - Flute Ensemble
- 18 - Hockett - 10:00am - Honors Convocation
- 18 - Ford - 8:15pm - Sinfonietta - *Webstreamed at <http://www.ithaca.edu/music/live/>*
- 19 - Hockett - 8:15pm - Opera Workshop
- 19 - Nabenhauer - 9:00pm - Sophomore Percussion Students
- 20 - Hockett - 3:00pm - Vocal Masterclass: Nedda Casei
- 21 - Hockett - 4:00pm - Yusheng Li and the New Continent Saxophone Quartet
- 21 - Ford - 8:15pm - Chamber Orchestra - *Webstreamed at <http://www.ithaca.edu/music/live/>*
- 22 - Ford - 3:00pm - Chorus - *Webstreamed at <http://www.ithaca.edu/music/live/>*
- 22 - Ford - 8:15pm - Percussion Ensemble (GS)
- 23 - Hockett - 7:00pm - Woodwind Chamber Ensemble
- 23 - Ford - 8:15pm - Jazz Lab
- 24 - Hockett - 7:00pm - Faculty Recital: Ivy Walz/Brad Hougham/Jean Radice
- 24 - Ford - 8:15pm - Percussion Ensemble (CA)
- 25 - Ford - 8:15pm - Concert Band - *Webstreamed at <http://www.ithaca.edu/music/live/>*