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Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Paul Grobey

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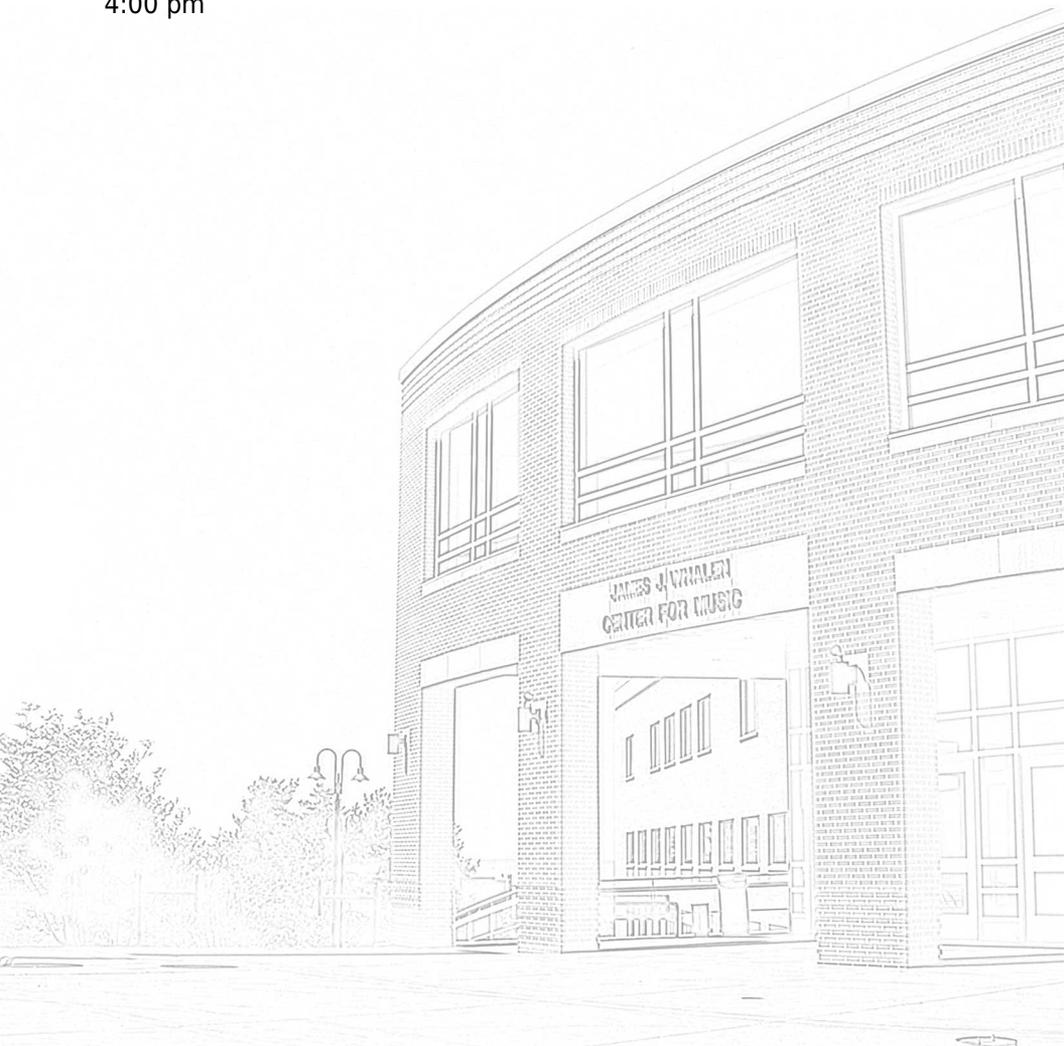
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Ithaca College Symphony Orchestra

Paul Grobey, conductor
Rachel Sohn, piano

Ford Hall
Sunday, February 1st, 2015
4:00 pm



ITHACA COLLEGE

School of Music

Program

Overture to *La gazza ladra*

Gioachino Rossini
(1792-1868)

Piano Concerto No. 1 in C Major, Op. 15
I. Allegro con brio

Rachel Sohn, piano

Ludwig van Beethoven
(1770-1827)

Romeo and Juliet, Fantasy-Overture

Pyotr Il'yich Tchaikovsky
(1840-1893)

Biographies

Paul Grobey is a graduate student in orchestral conducting at Ithaca College under the tutelage of Jeffery Meyer. Originally hailing from the Pacific Northwest, he earned a Bachelor of Music in Violin Performance from the University of North Texas in 2010. Since making his conducting debut in 2011, Paul has learned from such teachers as Neil Varon, Carl St.Clair, Martin Majkut, Jonathan Pasternack, and Miguel Harth-Bedoya. In 2012, Paul guest conducted the Youth Symphony of Southern Oregon. During the 2014-15 season, Paul will guest conduct the Auburn Chamber Orchestra in Auburn, NY, and will lead the Ithaca College Chamber and Symphony Orchestras in concert.

Rachel Sohn, a sophomore at Shenendehowa High School in Clifton Park, NY, began her studies in piano at the age of four. Since 2008, she has been studying with Dr. Young Kim of The College of Saint Rose and has made great accomplishments over the recent years. Rachel is the winner of the 2014 Ithaca College Concerto Competition and the 2014 Louise DeFeo Parillo Piano Competition of the Schenectady Symphony Orchestra. In 2013, she also received first prize in the Junior Level Empire State Competition along with the Junior Division of the Nazareth College Piano Competition. She was the winner of the 2012 MTNA Junior Piano Competition in New York and the Ithaca College Junior Piano Competition in 2011. Rachel was given the alternate position in the 2012 MTNA Eastern Division Junior Piano Competition as well, and has won many other local competitions in the capital region. At the age of 12, she gave her first solo piano recital and this past September, Rachel was invited to give a recital at Union College's Music Department concert series, "Taylor Time," in Emerson Auditorium, Schenectady, NY. Aside from her accomplishments as a pianist, Rachel also plays the violin and has been participating as a first violinist of the Empire State Youth Orchestra for the past several years. Most recently, she won second place in ESYO's Lois Lyman concerto competition and will be performing MacDowell's Piano Concerto No. 2 with the Repertory Orchestra at the Zankel Music Center of Skidmore College, in Saratoga Springs on May 3rd. With a great passion and enthusiasm in music, Rachel intends to pursue a career as a professional musician.

Program Notes

Ludwig van Beethoven (b. Bonn, December 17 1770; d. Vienna, March 26 1827)

Piano Concerto No. 1 in C major, Op. 15 (1796-7)

Though numbered first among Beethoven's piano concerti, the concerto in C major follows the composition of the second published concerto by nearly ten years, and demonstrates an already quite mature voice for the twenty-seven year-old composer. Beethoven's arrival in Vienna in 1795 only shortly precedes its composition, likely designed for the composer's own concert use. At a time when Beethoven was more publicly known as a pianist, his growing compositional maturity is evidenced here as well as in the string quartets of Op. 18 (1798-1800) and the *Pathétique* Sonata (1798). The first movement, *Allegro con brio*, follows formal procedures inherited from Haydn and Mozart – procedures Beethoven would expand even further in later concerti. A harmonically and formally uncomplicated design, and a wide array of moods, from playfulness and mystery to robust energy and majesty, anticipate the high level of refinement found in Beethoven's middle period works. The charming first subject, at times playful and at others rather stately, is based on a single octave; the contrasting second theme is a flowing tune of long lines. Virtuoso piano writing is balanced throughout by creative uses of the orchestra as an accompanying force.

Gioachino Rossini (b. Pesaro, February 29, 1792; d. Passy, November 13, 1868)

Overture to *La gazza ladra* (1817)

Unanimously esteemed as the greatest opera composer of the first half of the eighteenth century, Rossini experienced the unimaginable oddity of being at once incredibly famous, and at the same time, very much underpaid. In his early mature period, the end of which marks the composition of *La gazza ladra*, it was common for Rossini to be paid less for an opera than the prima donna who sang it. Rossini's triumph as the most distinguished and original Italian opera composer of the age is therefore especially remarkable, provided the extremely rapid pace at which he had to write to earn enough money (*Il barbiere di Siviglia* was composed in just three weeks' time). In typical fashion for the period, Rossini's overture for *La gazza ladra* was composed after the rest of the opera (and according to some, in great haste, on the eve of its Milan premiere on May 31). Featuring the attention-grabbing use of two snare drums at its outset, the overture's moderate, energetic, march-like introduction gives way to a quick minor-key scherzo. Later, a longer, playful line in the oboe, horn and cello begins a long crescendo leading to a grand, vibrant melody in the trombone and low strings. An accelerated, virtuosic coda draws the work to an exciting close.

Piotr Il'yich Tchaikovsky (b. Kamsko-Votkinsk, Vyatka province, May 7, 1840; d. St. Petersburg, November 6, 1893)

Romeo and Juliet, Overture-Fantasy (1869; 3rd version, 1880)

Tchaikovsky, the young, frustrated music theory teacher, living in shared quarters with his employer in the late 1860s, had occasional success as a composer, though the majority of his early works are rarely heard today. One such work, the symphonic poem *Fatum* (1868), attracted the attention (and technical critique) of Mily Balakirev, known today for his membership in the Russian nationalist group "the Five." As a mentor, he was instrumental in guiding Tchaikovsky through the young composer's most significant project dating from the 1860s, the *Romeo and Juliet* Overture-Fantasy. Existing today in three separate versions, the third version from 1880 is the most-often played, and was heavily influenced by Balakirev's ideas. His suggestion of a *sonata-allegro* form was taken by Tchaikovsky, who, in this work, balances the utmost technical and formal rigor with programmatic imagery. The opening subject, dark and chorale-like, his mentor associated with Friar Laurence; the first main theme, with the deadly family feud between the Montagues and Capulets; and the well-known second theme, with the two young lovers. After the presentation of the Friar Laurence music, searching accents and long lines in the strings and horns lead to chords of crystalline beauty, joined by soft strums on the harp. The brisk *allegro* typically pits wind and string against each other in frantic, syncopated language. The development section heightens this ideal, and finds a focal point in a triumphant declaration of the opening Friar Laurence music in the trumpets, though it soon gives way to a reprise of conflict. The glorious return of the second theme is soon met with tragedy, a subsequent funeral march, and a peaceful wind-chorale apotheosis, suggestive of the young lovers' eternal bond.

Ithaca College Symphony Orchestra

Violin I

Joohyun Lee,
concertmaster
Ryann Aery
Colleen Mahoney
Emily Wilcox
Emilie Benigno
Jenna Jordan
Kristina Sharra
Kang zhuo Li
Esther Witherell
Cynthia Mathiesen
Daniel Angstadt
Richard Cruz
Keryn Gallagher
Darya Barna
Lucia Lostumbo
Reuben Foley

Violin II

Michael Petit,
principal
Marcus Hogan
Joseph D'Esposito
Emily Kenyon
Justine Elliott
Alem Ballard
Kai Hedin
Rebecca Lesprier
Eric Satterlee
Jennifer Riche
Rachel Doud
Amy Chryst
Mary Jurek
Kathryn Althoff
Nicholas Pinelli
Erika Rumbold
Matthew Barnard
Leila Welton

Viola

Austin Savage,
principal
Renee Tostengard
Lindsey Clark
Jonathan Fleischman
Carly Rockenhauser
Erin Kohler
Emma Brown
Amanda Schmitz
Jamie Shum
Natalie Morrison
Geoffrey Devereux

Cello

Madeline Docimo,
principal
Samantha Hamilton
Molly DeLorenzo
Shauna Swartz
Emily Doveala
Felicya Schwarzman
Bryce Tempest
Mercedes Lippert
Julia Rupp
Kelton Burnside
Grace Miller

Bass

Samuel Shuhan,
principal
Cara Turnbull
Andrew Whitford
Abrey Feliccia
Kevin Thompson
Gillian Dana
Harrison Diltthey
Nora Murphy

Flute

Sarah Peskanov,
principal
Rachel Auger
Kiersten Schmidt,
piccolo

Oboe

Jacob Walsh, principal
Ariel Palau
Phoebe Ritrovato,
English Horn

Clarinet

Kestrel Curro,
principal
Kyle McKay

Bassoon

Sean Harkin, principal
Cynthia Becker

Horn

Aubrey Landsfeld,
principal
Jacob Factor
Joshua Jenkins
Grace Demerath
Jeremy Straus

Trumpet

Kaitlyn DeHority,
principal
Alexander Miller

Trombone

Benjamin Allen,
principal
Matthew Sidilau
Paul Carter,
bass trombone

Tuba

Brennen Motz,
principal

Timpani

Will Marinelli, principal

Percussion

Dennis O'Keefe,
principal
Corinne Steffens
Taylor Newman
Rose Steenstra

Harp

Deette Bunn, principal