

3-1-2015

## Concert: Ithaca College Symphony Orchestra - Annual Concerto Concert

Ithaca College Symphony Orchestra

Jeffery Meyer

Ryan Pereira

Junwen Liang

Follow this and additional works at: [http://digitalcommons.ithaca.edu/music\\_programs](http://digitalcommons.ithaca.edu/music_programs)

 Part of the [Music Commons](#)

---

### Recommended Citation

Ithaca College Symphony Orchestra; Meyer, Jeffery; Pereira, Ryan; and Liang, Junwen, "Concert: Ithaca College Symphony Orchestra - Annual Concerto Concert" (2015). *All Concert & Recital Programs*. 1111.  
[http://digitalcommons.ithaca.edu/music\\_programs/1111](http://digitalcommons.ithaca.edu/music_programs/1111)

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

## Annual Concerto Concert

Jeffery Meyer, conductor

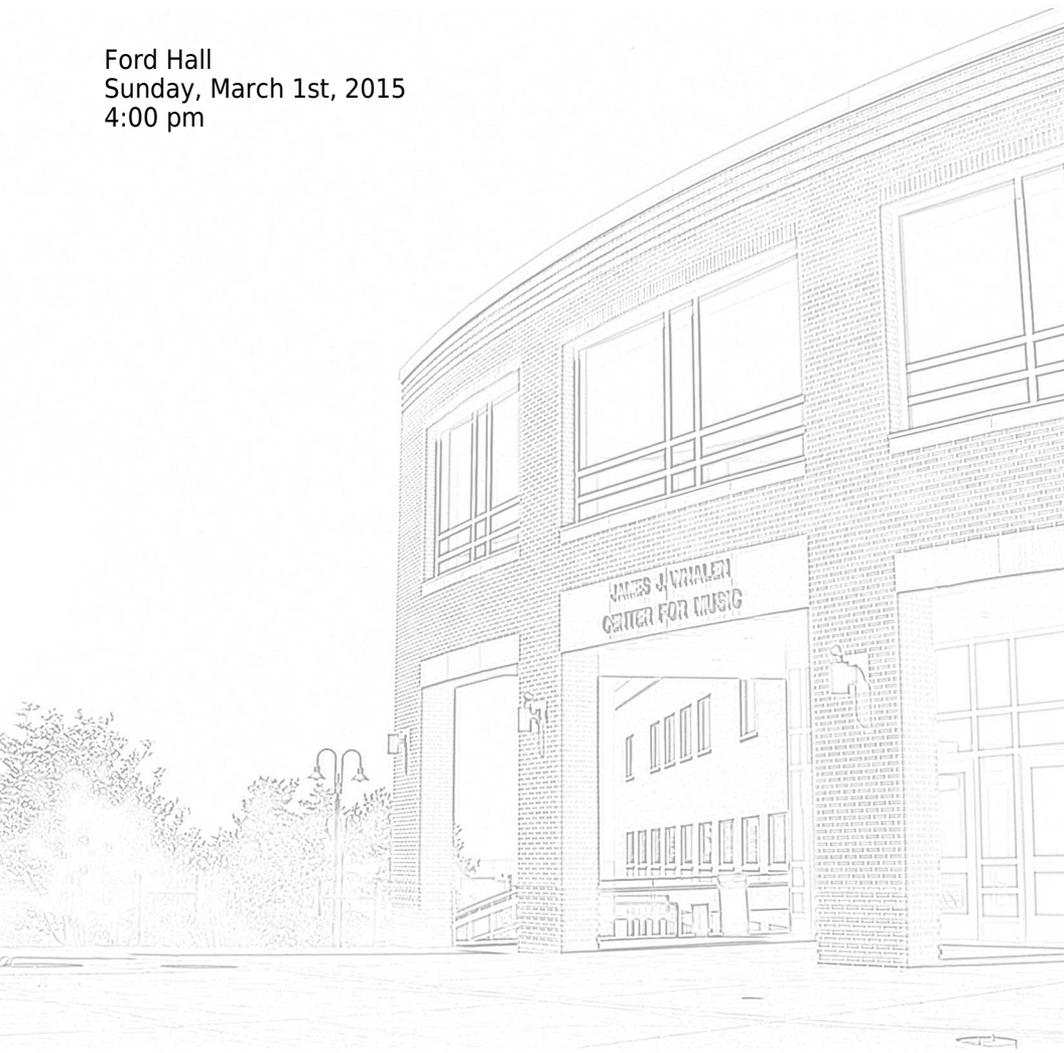
Ryan Pereira, clarinet

Junwen Liang, piano

Ford Hall

Sunday, March 1st, 2015

4:00 pm



# ITHACA COLLEGE

School of Music

# Program

Night Train to Perugia (2012)

Michael Gandolfi  
(b. 1956)

Il Concerto for Clarinet and Symphony Orchestra  
(2012)

Oscar Navarro  
(b. 1981)

Andante - Presto

Adagio

Presto

*Ryan Pereira, soloist*

## Intermission

Concerto for Piano and Orchestra, Op. 20

Alexander Scriabin  
(1872-1915)

Allegro

Andante

Allegro moderato

*Junwen Liang, soloist*

Pini di Roma

Ottorino Respighi  
(1879 - 1936)

Pini di Villa Borghese

Pini presso una Catacomba

I pini del Gianicolo

I pini della Via Appia

## Biographies

**Jeffery Meyer** is the Director of Orchestras at Ithaca College School of Music, as well as the Artistic Director of the St. Petersburg Chamber Philharmonic in Russia. In recent concert seasons, he has been seen conducting, performing as piano soloist and chamber musician, as well as conducting from the keyboard in the United States, Canada, Mexico, Russia, Italy, Spain, Germany, Austria, Norway and throughout Eastern and Southeastern Asia.

Called “one of the most interesting and creatively productive conductors working in St. Petersburg” by Sergei Slonimsky, his work with the St. Petersburg Chamber Philharmonic has been noted for its breadth and innovation. In 2010, he led the St. Petersburg Chamber Philharmonic in its United States debut with three performances at Symphony Space’s “Wall-to-Wall” Festival in New York City which the New York Times called “impressive”, “powerful”, “splendid”, and “blazing.” His programming with the Ithaca College Orchestras has been recognized with three ASCAP Awards for Adventurous Programming, as well as the Vytautas Marijosius Memorial Award for Programming. He has been distinguished in several international competitions and was a prizewinner in the 2008 International Conducting Competition “Antonio Pedrotti” and the winner of the 2013 American Prize in Conducting.

Recent and upcoming activities include a guest residency at Tianjin Conservatory, concerts with the Thailand Philharmonic Orchestra and the Philippine Philharmonic Orchestra, masterclasses at the Central Conservatory in Beijing and the Universität für Musik und Darstellende Kunst in Vienna, and appearances with Stony Brook Symphony Orchestra in New York, Alia Musica in Pittsburgh, the Orquesta Sinfónica de Xalapa in Mexico, the MiNensemble in Norway, and the Portland-Columbia Symphony in Oregon.

Meyer holds degrees in piano as well as composition and completed his Doctorate of Musical Arts in Piano Performance with Gilbert Kalish at the State University of New York at Stony Brook.

**Ryan Pereira** is from Tannersville, Pennsylvania in the Pocono Mountains. He is currently a Junior Clarinet Performance and Music Education major at Ithaca College School of Music, studying under Michael Galván. He was formerly a student of Sanford Kravette. Ryan began playing clarinet at the age of 9 and started private lessons at the age of 14. During high school, he has ranked in the Pennsylvania Music Educators Association’s District 10, Region 5, and All-State Bands and Orchestras as well as the National Association for Music Education’s All-Eastern and All-National Wind Ensembles. Ryan has performed as soloist with the George Mason University Wind Symphony, performing Carl Maria von Weber’s Concertino as a result of winning the 2010 National Young Artist Solo Clarinet Competition of the John Philip Sousa Foundation. He also won the 2011 Friends of Music Outstanding Young Artist Competition in Bethlehem, Pennsylvania. He placed 2nd in the 2011 Allentown Symphony’s Voorhees Concerto Competition. Recently, he was placed 2nd Prize winner of the 2014 National Society of Arts and Letters Collegiate Woodwind Competition in the New York Chapter. During his time at Ithaca College, he has played for the Ithaca College Concert Band, Wind Ensemble, Symphony Orchestra, and Chamber Orchestra.

A native of Nanning/Guangxi, China, **Junwen Liang** started playing the piano at the age of nine. Two years later, he enrolled at the Guangxi Arts Institute: First as a High-School student for professional music studies under Sha Liu (2006-2012) and later as a collegiate undergraduate freshman in piano performance in the studio of Yu Zhao (2012-2013). During these seven years, he presented several solo recitals in Nanning and in Foshan and he was the prizewinner of many piano competitions in China, such as: the KAWAI Asia Piano Competition, the Gulangyu National Competition, as well as the Hong Kong International Piano Competition. Mr. Liang has also often performed in master classes for such renowned international Pianists and Professors as Beatrice Berthold (Germany), Larry Graham (USA), Douglas Humpherys (USA), Mingqiang Li (China), Qifang Li (China) and Marc Silverman (USA). In 2013, Mr. Liang moved to the USA as a transfer sophomore piano performance major at Ithaca College. Ever since then, he has garnered numerous awards and scholarships, including the 1st prize in the Collegiate Division of the 2014 Empire State Competition in Rochester/NY. This afternoon marks his debut as soloist with orchestra, as a result of winning the 2015 Ithaca College Concerto Competition, earlier this semester. Mr. Liang is from the studio of Dr. Charis Dimaras.

# Program Notes

## ***Night Train to Perugia (2012)***

Michael Gandolfi, born July 5, 1956, Melrose, MA.

Boston-based composer of contemporary classical music, jazz and rock. The span of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, and theater. He is currently chair of the Composition Department at New England Conservatory of Music and is a faculty member of the Tanglewood Music Center.

*Night Train to Perugia* is a monothematic work that takes flight through musings on neutrinos (subatomic particles), trains, and surrealism. Variations in musical time and perception are explored as the theme progresses through myriad guises. During the piece's brief duration, train whistles (old and new), train-track rhythms, Doppler effects, neutrino showers, time dilation effects, and a host of contrapuntal thematic treatments are heard. After a grand arrival at "the station," we magically find ourselves poised at the beginning, as if the train has yet to leave the station, implying that the beginning of the journey and the end are the same; a kinship with a neutrino's perspective.

While composing this piece, several serendipitous circumstances conspired to influence its direction. One day while composing a passage evocative of steam train whistles, a freight train passed nearby. I transcribed its pitches and scored them for the French horns (a good match for the timbre of that train's horn), at the precise point in the piece at which I was working. On another day, surrealist references, of the work's descriptive/expressive phrasings. During a recent trip to Chicago, I placed several of these phrases in the score and took a break to visit the art surrealist painting, *La Durée Poignardée*, literally "ongoing time stabbed by a dagger," but popularly known as "time Transfixed," which depicts a train emerging front of a mirror that partially reflects the contents placed on the mantle. This painting best exemplifies the main conceptual sources of my piece: trains, surrealism, and time and its odd, quantum effects.

*Night Train to Perugia* derives its title from an underground scientific 'test-track,' which begins at the Cern particle accelerator in Switzerland and terminates at a research facility under Italy's Gran Sasso Mountain. Neutrinos are sent along this 'track' to test various quantum effects. Perugia is the penultimate city under which the neutrinos travel. While considering a name for the work, I called upon Boston-based writer, Dana Bonstrom, who provided this evocative title.

-Michael Gandolfi

## ***II Concerto for Clarinet and Symphony Orchestra (2012)***

Oscar Navarro, born in 1981, Alicante, Spain.

Oscar Navarro is a film and concert music composer. He studied composition and conducting at the "Allegro International Music Academy" of Valencia, with Ferrer Ferrán. Shortly thereafter, he was selected by the prestigious University of Southern California's Thornton School of Music to study Scoring for Motion Picture and TV. Today, Navarro holds many national and international composition awards and his music is performed in major performance venues across the world by some of the leading orchestral and wind ensembles.

The II Concerto for Clarinet and Symphony Orchestra was a commission of the "Valencia Music Institute" and dedicated to clarinetist José Franch Ballester. The work was written between November-December 2011 and January 2012. The shape of this concerto is in one movement with three main sections clearly identifiable. In the

majority of the course of the piece, his language is within a tonal framework with lots of color and a very rich orchestration. The work exploits most of the technical possibilities of the clarinet, while in many parts it is treated as the instrument par excellence in all of us, the voice. The first major section of the work is divided into two parts, a very cantabile style tinged with ethnic tones; the second is contrasting, with flamenco music of Spanish folklore, featuring clapping from the orchestra.

Clarinet, orchestra and clappers are responsible for creating the dance that takes us to the second large section of the work. This second section, with minimalist characteristics, exploits the dynamic possibilities of expression of the clarinet, becoming at times very close to the human voice. The pianissimo and the high level of expression come to hypnotize the listener until the climax, when the orchestra, with much energy, gives way to ethereal relaxation of impressionistic strokes.

The last section, the prestissimo, is framed in a big dance, where the clarinetist exhibits passages of technical demand and virtuosity. Dialog between the clarinet and the orchestra is present throughout.

-Oscar Navarro

### ***Piano Concerto in F-sharp minor, Op. 20***

Alexander Scriabin, born January 6, 1871, Moscow; died April 27, 1915, Moscow.

First performance Odessa 1897

The *Piano Concerto, Op. 20*, is Scriabin's sole contribution to the genre. In his pursuit of the mystical, ecstatic, and sensual in his later style (considered to have begun just a few years after the concerto's completion), Scriabin would employ the large orchestra as well as the solo piano - but never simultaneously. This work therefore enjoys a unique position in Scriabin's oeuvre. Unlike the later poems and piano sonatas, characterized by an increasingly atonal language, Scriabin's earlier output is romantic, with an especial eye towards formal clarity and ingenuity, harmonic creativity, and melodic expression. In his chronology, the concerto represents one of the most consistent and financially stable (albeit short) periods of the young composer's life. The first movement, an expressive *allegro*, follows many formal dictates of romantic sonata form. The first theme, full of yearning and angst, is characterized by its rhythmic momentum and dissonant leaps. A sunnier second theme, marked *scherzando*, is more playful and light-hearted. An emotionally uncertain development section reveals the initial theme in a moment of passionate brilliance. The movement's conclusion is a forceful culmination. The *andante*, a theme and variations, features at its outset the string section of the orchestra. Its simple, lovely tune is adopted by wind soloists as the pianist adds expressive filigree. A *scherzo*, a funeral march, a Chopinesque intermezzo, and a summary reiteration of the opening lead to the movement's close. The third movement, *allegro moderato*, is an energetic, yet grounded, virtuosic statement. Its rhythmically intense character is contrasted by a delicately flowing major-key second theme. Thematic imitation pervades the movement, particularly the climactic *maestoso* in the movement's middle. Light triumphs over darkness at the concerto's majestic conclusion.

### ***Pini Di Roma, Poema sinfonico per orchestra.***

Ottorino Respighi, Born July 9, 1879, Bologna, Italy; died April 18, 1936, Rome, Italy.

Respighi was one of the first Italian composers at the turn of the 20th century to obtain international recognition with purely orchestral works. He started his musical education in his native town, Bologna. Later, he began his career as a violist in the Imperial Opera in St. Petersburg, Russia, where he had the opportunity to study orchestration and

composition with Nicolai Rimsky-Korsakov. Then, he studied with Max Bruch in Berlin before returning to Italy. Once in Italy, he was appointed professor of composition at the Accademia di Santa Cecilia in Rome in 1913. This position was vital to his career, giving him ample time to work on his compositions. During this time, he achieved his first success with the tone poem "Fontane di Roma" in 1917. Years later in 1924, out of his fascination of beautiful Roman landscapes filled with pine trees, he composed "Pini di Roma." It was premiered on December 14, 1924, at the Teatro Augusteo in Rome, very well-received by the audience with a standing ovation, thanks to the triumphant finale.

About the work, the composer comment the following:

*I. The Pines of the Villa Borghese: Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes, and...*

*II. The pines Near a Catacomb: we see the shades of the pine-trees fringing the entrance to a catacomb. From the depth rises the sound of mournful psalmsinging, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.*

*III. The Pines of the Janiculum: A quiver runs through the air - the pine trees of Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing.*

*IV. The Pines of the Appian Way: Misty dawn on the Appian Way - Solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army burst forth towards the Sacred Way mounting in triumph to the Capitol.*

*Pini di Roma* is one of the first masterworks to use electronics (a recording of a nightingale). Another interesting feature is the scoring of six offstage buccine, ancient precursors to brass instruments. However, the composer noted that modern instruments could replace the buccine parts.

# Ithaca College Symphony Orchestra

## **Violin I**

Joohyun Lee,  
concermaster  
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  
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  
Shauna Swartz  
Molly DeLorenzo  
Felicya Schwarzman  
Emily Doveala  
Mercedes Lippert  
Bryce Tempest  
Kelton Burnside  
Julia Rupp  
Grace Miller

## **Bass**

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

## **Flute**

Sarah Peskanov,  
principal  
Rachel Auger  
Kirsten Schmidt,  
piccolo

## **Oboe**

Jacob Walsh, principal  
Ariel Palau  
Phoebe Ritrovato,  
english horn

## **Clarinet**

Kestrel Curro, Pricipal  
Kyle McKay  
Courtnie Elscott, bass  
clarinet

## **Bassoon**

Sean Harkin, principal  
Cynthia Becker  
James Smith,  
contrabassoon

## **Horn**

Aubrey Landsfeld,  
principal  
Jacob Factor  
Joshua Jenkins  
Grace Demerath  
Jeremy Straus  
Paul Shim, offstage  
buccine  
Tori Bell, offstage  
buccine

## **Trumpet**

Kaitlyn DeHority,  
principal  
Alexander Miller  
Jason Ferguson  
Matthew Allen,  
offstage buccine  
Armida Rivera,  
offstage buccine

## **Trombone**

Benjamin Allen,  
principal  
Matthew Sidilau  
Paul Carter, bass  
trombone  
Matthew Confer,  
offstage buccine  
Matthew Nedimyer,  
offstage buccine

## **Tuba**

Brennen Motz,  
principal

## **Timpani**

William Marinelli,  
principal

## **Percussion**

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

## **Harp**

Kathleen Mcauliffe,  
principal

## **Keyboard**

Chenqiu Wang,  
piano/celesta  
Sarah Rushing, piano  
Jacob Morton-Black,  
organ

