

10-4-2015

Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Jeffery Meyer

Marc Webster

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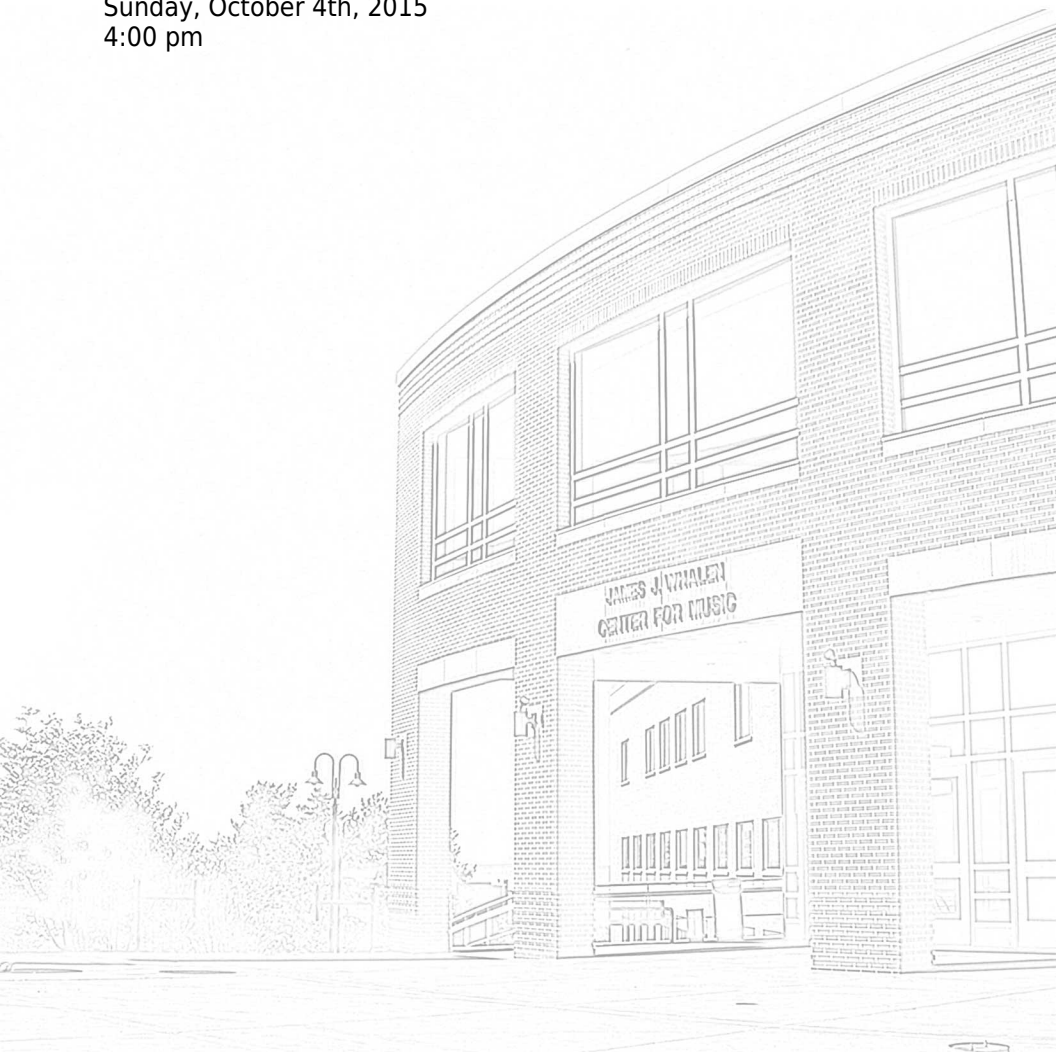
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Ithaca College Symphony Orchestra

Jeffery Meyer, conductor
Marc Webster, bass-baritone

Ford Hall
Sunday, October 4th, 2015
4:00 pm



ITHACA COLLEGE

School of Music

Program

*Sharpshooter

Mathew Rosenblum
(b. 1954)

** World Premiere*

Lieder eines Fahrenden Gesellen (Songs of a
Wayfarer)

Gustav Mahler
(1860 - 1911)

Marc Webster, bass-baritone

- I. Wenn mein Schatz Hochzeit macht
- II. Ging heut' morgen übers Feld
- III. Ich hab' ein glühend Messer
- IV. Die zwei blauen Augen von meinem Schatz

Intermission

Symphony No. 5 in E minor, Op. 64

Pyotr Ilyich Tchaikovsky
(1840 - 1893)

- I. Andante - Allegro con anima
- II. Andante cantabile, con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso

Texts and Translations

Lieder eines fahrenden Gesellen

I. Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
Hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
Dunkles Kämmerlein,
Weine, wein' um meinen Schatz,
Um meinen lieben Schatz!

Blümlein blau! Verdorre nicht!
Vöglein süß!
Du singst auf grüner Heide.
Ach, wie ist die Welt so schön!
Ziküth! Ziküth!

Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen
geh',
Denk'ich an mein Leide!

II. Ging heut' morgen übers Feld

Ging heut Morgen übers Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
"Ei du! Gelt? Guten Morgen! Ei gelt?
Du! Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding',
Mit den Glöckchen, klinge, kling,
Ihren Morgengruß geschellt:
"Wird's nicht eine schöne Welt?
Kling, kling! Schönes Ding!
Wie mir doch die Welt gefällt!
Heia!"

Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles Ton und Farbe gewann
Im Sonnenschein!

I. When my darling has her wedding

When my darling has her wedding,
Has her happy wedding,
Do I have my saddest of days!
I go into my little room,
Dark little room,
And weep, weep for my darling.
My lovely darling!

Little blue flowers! Do not wither!
Sweet little birds!
You sing of green earth.
Oh, how beautiful is this world!
Chirp! Chirp!

Do not sing! Do not blossom!
Spring is all over!
All singing is now gone!
The evenings, when I go to sleep,
I think about my pain!

II. I walked in the field this morning

I walked this morning over the field,
Dew still hanging on the grass;
Spoke to me the merry finch:
"Hey you! Good morning! Hey!
You! Isn't it a beautiful world?
Chirp! Chirp! Beautiful and bright!
How much I love this world!"

Also the harebell in the field,
Makes me happy, good thing,
With the little bells, clink, clink,
Her greeting sounded:
"Isn't it a beautiful world?
Clink, clink! Beautiful thing!
How much I love this world! Heya!"

And so, in the sunshine,
The world began to sparkle;
All tone and color brightened
In the sunshine!

Blum' und Vogel, groß und klein!
"Guten Tag! Guten Tag!
ist's nicht eine schöne Welt?
Ei du, gelt? Schöne Welt!"

Nun fängt auch mein Glück wohl
an?
Nein, nein, das ich mein',
Mir nimmer blühen kann!

III. Ich hab' ein Glühend Messer

Ich hab' ein glühend Messer,
Ein Messer in meiner Brust,
O weh! Das schneid't so tief
in jede Freud' und jede Lust.
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh',
nimmer hält er Rast,
Nicht bei Tag, noch bei Nacht,
wenn ich schlief! O weh!

Wenn ich den Himmel seh',
Seh'ich zwei blaue Augen stehn! O
weh!
Wenn ich im gelben Felde geh',
Seh'ich von fern das blonde Haar
Im Winde weh'n! O weh!

Wenn ich aus dem Traum auffahr'
Und höre klingen ihr silbern
Lachen, O weh!
Ich wollt', ich läg auf der Schwarzen
Bahr',
Könnt' nimmer die Augen
aufmachen!

IV. Die zwei blauen Augen von meinem Schatz

Die zwei blauen Augen von meinem
Schatz,
Die haben mich in die weite Welt
geschickt.
Da muß ich Abschied nehmen vom
allerliebsten Platz!
O Augen blau, warum habt ihr mich
angeblickt?
Nun hab' ich ewig Leid und
Grämen!

Ich bin ausgegangen in stiller Nacht
wohl über die dunkle Heide.

Flower and bird, big and small!
"Good day! Good day!
Isn't it a beautiful world?
Hey you? Beautiful world!"

Now will my happiness return
again?
No, no, this much I know,
On me it will never shine again.

III. I have a gleaming knife

I have a gleaming knife,
A knife in my breast,
Oh pain! It cuts so deeply
In each joy and delight.
Oh, what kind of evil guest is this!
Never holds still,
Never takes rest,
Not by day, nor by night
When I sleep! Oh pain!

When I look to the sky,
Do I see two blue eyes staring! Oh
pain!
When I go to the golden field,
I see from afar that blond hair
Blowing in the wind! Oh pain!

When I start from the dream,
And hear her silver laugh, oh pain!
I wish, I lay in a black coffin,
So I might never open my eyes
again!

IV. The two blues eyes of my darling

The two blue eyes of my darling,
They have sent me into the wide
world,
So I had to part from the place I
love best!
Oh blue eyes, why did you ever look
at me?
Now I have forever pain and grief!

I went out into the still night
Over the dark hearth.

Hat mir niemand Ade gesagt
Ade! Mein Gesell' war Lieb und
Leide!

Auf der Straße steht ein
Lindenbaum,
Da hab' ich zum ersten Mal im
Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über mich
geschneit,
Da wußt' ich nicht, wie das Leben
tut,
War alles, alles wieder gut!
Alles! Alles, Lieb und Leid
Und Welt und Traum!

Nobody bid me adieu,
Adieu! My companions were love
and pain!

On the tree stood a linden tree,
And there, for the first time, I slept
in peace!
Under the linden tree,
That dropped on me its blossoms,
Then I did not know, what life did,
And all, all was well again!
All! All, love and pain,
And world, and dreams.
--translation by Kamna Gupta

Biographies

Mathew Rosenblum's music is filled with diverse musical elements derived from classical, jazz, rock, and world music traditions. The Boston Globe called his music "an ear-buzzing flood of sound, rich in unusual overtones." The Pittsburgh Post-Gazette described his work *Mobius Loop* as "richly layered... and stated that it "shimmered with vibrancy." A wide array of groups have commissioned, performed, and recorded his music such as the Boston Modern Orchestra Project, the Harry Partch Institute, the Pittsburgh Symphony Orchestra, the American Composers Orchestra, the Thailand Philharmonic Orchestra, the Raschèr Saxophone Quartet, the Calmus Ensemble of Leipzig, the Pittsburgh New Music Ensemble, FLUX Quartet, and Mantra Percussion. Using a variety of tuning systems, his work does not live within traditional boundaries, creating a compellingly fresh landscape. Rosenblum's works have been performed throughout the United States, South America, and Europe including the ISCM World Music Days in Oslo, the Gewandhaus in Leipzig, De Ijsbreker in Amsterdam, the Tonhalle in Düsseldorf, the Bing Theater in LA, Sala Nezahualcōyotl in Mexico City, and at the Sonic Boom Festival, the Kitchen, Merkin Hall, Symphony Space, the Guggenheim Museum, and Miller Theatre in New York City. In 2009 Rosenblum was a Senior Faculty Composer at the June in Buffalo Festival. In July of 2015 he was a featured composer at the Thailand International Composition Festival. Other honors include a Guggenheim Fellowship, four Pennsylvania Council on the Arts Music Fellowship Grants, a Heinz Endowments Creative Heights Award, two Fromm Foundation Commissions, a National Endowment for the Arts Music Fellowship Grant, a Barlow Endowment Commission, and a New York Foundation for the Arts Artists Fellowship Grant. He has also received awards and fellowships from the New Jersey State Council on the Arts, the Institute of Contemporary American Music, the Rockefeller Foundation, BMI, the MacDowell Colony, the Djerassi Foundation, the Virginia Center for the Creative Arts, the Hambidge Center, and Yaddo. Rosenblum received degrees in composition from the New England Conservatory of Music and Princeton University and is currently professor of composition at the University of Pittsburgh where he also co-directs the Music on the Edge new music series. His works have appeared on the MODE, New World Records, Albany, BMOP/sound, Capstone, Opus One, and CRI Emergency Music labels and is published by C.F. Peters Corporation and Plurabelle Music (distributed by Subito Music Corporation). Mathew Rosenblum is represented by Serious Music Media, contact Peter Robles at probles@seriousmusicmedia.com.

This season, Professor **Marc Webster** has sung Don Basilio in *Il Barbiere di Siviglia* with Syracuse Opera, Sarastro in *Die Zauberflöte* with Erie Chamber Orchestra, Haydn's *Die Schöpfung* and Handel's *Messiah* with Cayuga Chamber Orchestra, Haydn's *Creation* with Eastman Symphony, and *Messiah* excerpts with Buffalo Philharmonic Orchestra. Upcoming performances include Colline in *La Bohème* with Syracuse Opera, and Commendatore in *Don Giovanni* with Ithaca Opera. Recent performances include *Verdi Requiem* with Symphony Syracuse, Cesare Angelotti in *Tosca*, Dottore Grenvi in *La Traviata* with Syracuse Opera, The Bonze in *Madama Butterfly* with Syracuse Opera, and Vaughan Williams *Serenade to Music* with Rochester Philharmonic Orchestra. Other performances include Pistola in

Falstaff with Seattle Opera Studio, Don Alfonso in *Così fan tutte* with Florida Grand Opera Studio, Sarastro in *Die Zauberflöte* as a Filene Artist with Wolf Trap Opera, Dr. Gibbs in *Our Town* with Juilliard Opera Center, Gouverneur in *Le Comte Ory* with Juilliard Opera Center, Mars in *Orphee aux Enfers* with Juilliard Opera Center, Sir Giorgio in scenes from *I Puritani* with Merola Opera Program at San Francisco Opera and recital work with New York Festival of Song. He was a finalist with the Metropolitan Opera National Council Auditions and holds First Place Awards from the Jessie Kneisel Lieder Competition, Eastman Concerto Competition, and The Eastman Opera Competition. Professor Webster has been on the Voice Faculty at Ithaca College for 6 years and is nearing completion of a Doctor of Musical Arts Degree from Eastman School of Music where he is a student of Carol Webber.

Jeffery Meyer is the Director of Orchestras at Ithaca College School of Music, as well 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 appearances throughout Southeast Asia including a guest residency in orchestral training at Tianjin Conservatory and concerts with the Thailand Philharmonic Orchestra and the Philippine Philharmonic, and appearances with Stony Brook Symphony Orchestra and Ensemble X in New York, the Indiana University Jacobs School of Music Chamber Orchestra in Indiana, Alia Musica in Pittsburgh, the Orquesta Sinfónica de Xalapa in Mexico, the MiNensemblet 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.

Program Notes

Sharpshooter

Mathew Rosenblum (b. 1954)

Sharpshooter was commissioned and recorded by the Boston Modern Orchestra Project for a compact disc of my music titled *Möbius Loop*, released in 2013 on the BMOP/sound label, but it will be receiving its "live" premiere today. It is an expansion of an earlier work, *Fantasy for Roberta Liss*, scored for viola, percussion, and keyboards. *Sharpshooter* is very direct rhythmically - a constant sixteenth note pulse pervades throughout - but more sustained detuned sonorities gradually take over. My goal in this piece was also to make very slight pitch adjustments within the orchestra in order to achieve an overall detuned shimmer and tinge to the piece. A microtonally altered digital keyboard uses a 19 note-to-the-octave "equal beating minor third" tuning which adds a large amount of just third ($6/5$, 316 cents) intervals to the texture, which are sometimes matched and echoed in the winds and brass. The harp is asked to detune a few notes, and the percussion plays several almglocken, also slightly out of tune, to finish off the sonic aura I was looking for. The sharp focused ensemble rhythms, pointed attacks achieved through muffled piano and harp strings, string pizzicato, and sharp brass attacks helped to generate the title, *Sharpshooter*.

--program note by Mathew Rosenblum

Lieder eines fahrenden Gesellen

Gustav Mahler

Born: July 7, 1860 in Kalischt, Czech Republic

Died: May 18, 1911 in Vienna, Austria

Mahler wrote *Lieder eines fahrenden Gesellen* ("Songs of a Wayfarer"), originally for piano and voice in 1884. He was 24, recovering from his failed relationship with soprano Johanna Richter. The work is a cycle of four songs, each sung by a mourning traveler contemplating his unrequited love and his life thereafter. Mahler wrote in a letter that "The songs are planned as a whole in such a way that it is as if a fated traveling journeyman now sets out into the world and wanders aimlessly."

The cycle begins with a doleful movement titled "Wenn mein Schatz Hochzeit macht", or "When my darling is married." The Wayfarer expresses his sorrow for his love who will one day wed someone else. His sadness is interrupted by one tender and joyful passage, that evokes feelings of soft wind and sweet birdsong. The second movement, titled "Ging heut' morgen übers Feld" (I went over the field this morning), borrows this kinder sentiment. The Wayfarer sings about the natural beauty of the flowers and the birds, remarking on the colors of the world in the sunshine. However, the movement ends with Wayfarer posing the wistful question, "Can I be happy again?" and answering it himself, "Nein, nein! This much I know: happiness

can never shine on me again.”

The third movement, an intensely dark scherzo, is titled “Ich hab’ ein glühend Messer”—I have a gleaming knife. The Wayfarer compares his deepening agony from losing his love to that of a sharp knife inside of his chest, haunting every feeling and every moment of his day. The movement ends with the Wayfarer with a heart-wrenching confession of his wish that he himself were dead, so that he could finally rid his mind of his love. The final movement is a subdued funeral march. Partway through the movement, Mahler marks the words “nicht sentimental”—an instruction to the singer to sing without sentiment, in sharp contrast to the angst of in the preceding movements. The Wayfarer has found his final resting place under a tree. He sings like a ghost that he has found peace, but the music ominously hints otherwise. The undecided alternation between major and minor modes leaves hanging a question of whether he is ever really free from his love.

The song cycle provides a thematic basis for much of Mahler’s First Symphony, which was complete shortly after the Songs in 1888. The form of the cycle itself suggests a symphonic idea: four movements, with a calm second movement and a third-movement scherzo.

Symphony 5 in E minor, Op. 64

Pyotr Ilyich Tchaikovsky

Born: May 7, 1840 in Votkinsk, Russia

Died: November 6, 1893 in St. Petersburg, Russia

In 1888, ten years after writing his Fourth Symphony, Tchaikovsky began writing his Fifth. Those ten years solidified Tchaikovsky’s national and international reputation. Despite his success, he was habitually plagued by self-doubt and was eager to prove that he was not yet “played out” as a composer. Tchaikovsky wrote about difficulties starting the Fifth Symphony, complaining to his patroness Nadezhda von Meck that he needed to “squeeze [the music] from [his] dulled brain.” Towards the end, he admitted that he “had not blundered, that it has turned out well.” The symphony itself received mixed reviews, with some relishing in Tchaikovsky’s melodic gifts, and others criticizing him for wearing out those same melodies.

The symphony is unified by one fate motto, recurring in every movement of the symphony, and heard first in the clarinets in the somber opening of the first movement. The introduction of the first movement subsides with a sense of unease, and we launch into the main part of the first movement in E minor. The first theme is given to us by the bassoon, with a bare string accompaniment. The movement unfolds in a sonata form, with a dramatic build-up of the first theme and a lovely sighing second theme first introduced by the violins in the remote key of D major. The development is almost entirely based on the first theme, along with a mysterious falling-fifth motif. The movement growls to a finish with the double basses getting the final word.

The second movement opens with a luscious string choral that brings us to D major. The seductive theme heard in the horn is one of Tchaikovsky’s most

beloved, used by various jazz singers in the 1930s, the most famous of which was Glen Miller in the song "Moon Love." The momentum builds until a climactic interruption of the motto by the trumpets. The outburst remains unresolved as we return to the main theme, which builds to another desperate climax which is once again interrupted by the motto. The movement comes to a resigned close.

In the place of a scherzo, Tchaikovsky gives us a waltz as the third movement, this time in A major. The movement ends with a ghostly statement of the motto in the clarinets and bassoons.

The finale begins with the motto, now no longer as a force that haunts us but as the primary character of the movement. Tchaikovsky sets the theme in E major. The finale unfolds as a violent and charged sonata form movement. The motto returns in its most majestic form at the end of the piece, however it is the first theme heard in the first movement of the piece that brings the piece to its rousing final conclusion.

--program notes by Kamna Gupta

Ithaca College Symphony Orchestra

Violin I

Jason Kim,
concertmaster
Daniel Angstadt
Alma Dizdar
Emily Wilcox
Esther Witherell
Kathryn Althoff
Richard Cruz
Rachel Doud
Jennifer Riche
Rebecca Lespier
Erika Rumbold
Amy Chryst
Matthew Barnard
Eric Saterlee

Violin II

Kathleen Wallace,
principal
Darya Barna
Alem Ballard
Cynthia Mathiesen
Tyler Bage
Keryn Gallagher
Kate Jurek
Dgybert Jean
Henry Smith
Daniel McCaffrey
Zoe Jenkins
Nicholas Pinelli
Taylor Payne
Maryelisabeth MacKay

Viola

Emma Brown,
principal
Carly Rockenhauser
Zachary Cohen
Jamie Shum
Natalie Morrison
Nicholas O'Brien
Erin Kohler
Austin Savage
Geoffrey Devereux
Sam Stein

Cello

Zachary Brown,
principal
Molly DeLorenzo
Theresa Landez
Emily Faris
Jesse Hsu
Kelton Burnside
Bryce Tempest
Mercedes Lippert
Felicya Schwarzman
Nicholas Chai
Madeline Swartz
Annika Kushner

Bass

Kevin Thompson,
principal
Ryan Petriello
Nora Murphy
Thomas Brody
Christian Chesanek
Gillian Dana
Abrey Feliccia
Adam Siegler

Flute

Jeannette Lewis,
principal
Stephanie LoTempio
Sandra O'Hare

Oboe

Ellen O'Neill, principal
Sarah Pinto
Katelyn Swaenepoel

Clarinet

Courtnie Elscott,
principal
Jill Gagliardi
Vivian Becker

Bassoon

Andrew Meys,
principal
Kailey Schnurman

Horn

Tori Boell, co-principal
Patrick Holcomb,
co-principal
Evan Young
Ben Futterman

Trumpet

Matt Allen,
co-principal
Kaitlyn DeHority,
co-principal
Max Deger, assistant

Trombone

Julia Dombroski,
principal
Ryan Kuehas
Mitchel Wong, bass

Tuba

Lucas Davey, principal

Timpani

Kengo Ito, principal

Percussion

Ken O'Rourke
(principal)
Lillian Fu
Taylor Katanick
Jamie Kelly

Harp

Grace Henshaw*,
principal

Piano/Synth

Ni Zhang, principal

Assistant conductors

Kamna Gupta
Mario Alejandro Torres

*denotes guest artist