

10-6-2015

Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jeffery Meyer

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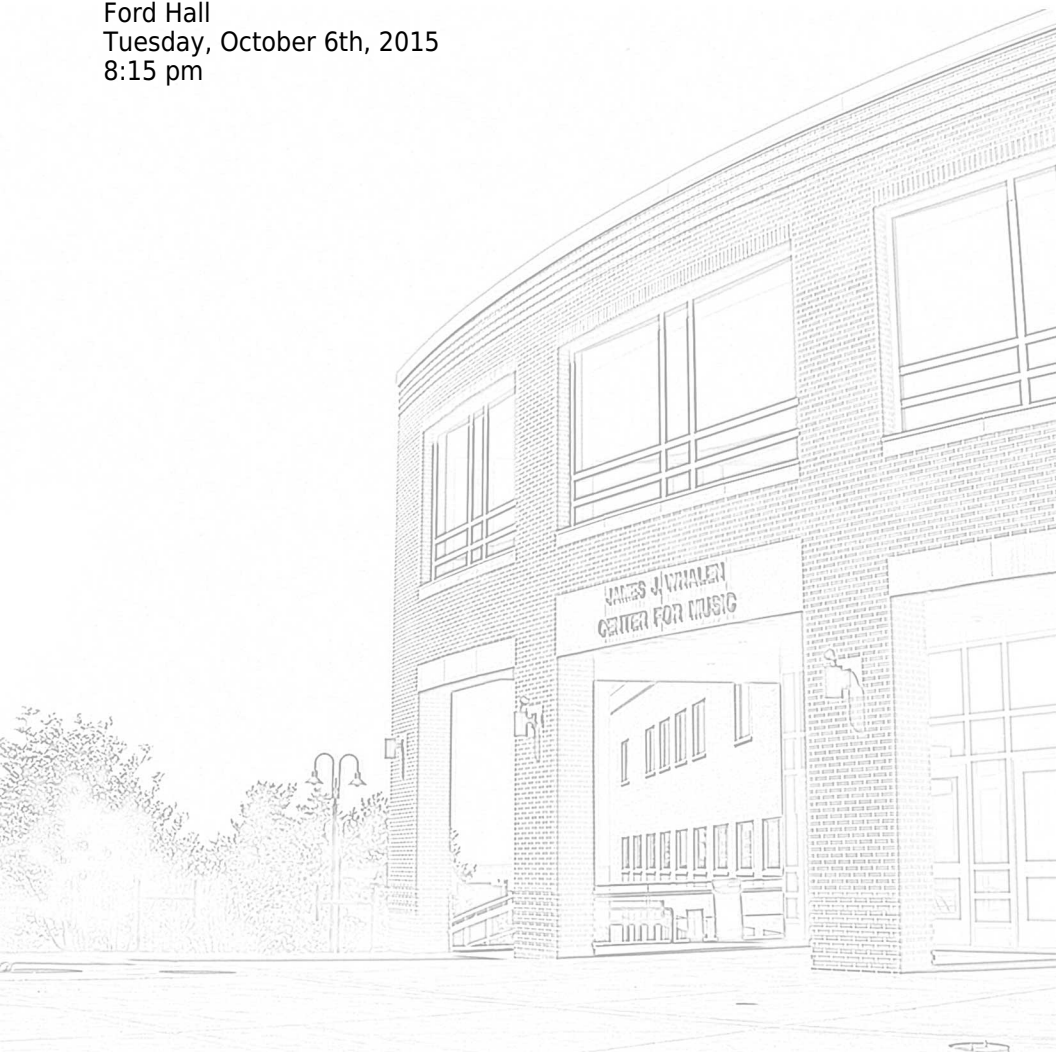
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Ithaca College Chamber Orchestra

Jeffery Meyer, conductor
Calvin Wiersma, violin
David Quiggle, viola

Ford Hall
Tuesday, October 6th, 2015
8:15 pm



ITHACA COLLEGE

School of Music

Program

Sinfonia Concertante in E-flat for
Violin and Viola K. 364/320d

Wolfgang Amadeus Mozart
(1756 - 1791)

- I. Allegro maestoso
- II. Andante
- III. Presto

Calvin Wiersma, violin
David Quiggle, Viola

Intermission

Dumbarton Oaks 8-V-1938, concerto in E-flat for
chamber orchestra

Igor Stravinsky
(1882 - 1971)

- I. Tempo giusto
- II. Allegretto
- III. Con moto

Biographies

Calvin Wiersma, violinist, is Assistant Professor of Violin and Chamber Music at Ithaca College. He was the creator of the Music program and initial Music Department chair at the Bard High School Early College, an innovative New York City Public School for gifted students, was chamber music coordinator for the Russian American Youth Orchestra, and has been on the faculties of the Purchase Conservatory of Music, the Lawrence Conservatory of Music, Florida State University, Brandeis University, and the Longy School of Music. He has conducted clinics and master classes throughout the world, has been on the Faculties of several summer programs including Greenwood and Manchester Music, and has been an artist in residence at numerous institutions, including Middlebury College, Colgate University, the California Summer Arts Program, the Smolny Institute in Moscow, Russia, and the Institute for Chamber Music in Khiryat Shemona, Israel.

In addition to his teaching activities, Mr. Wiersma appears throughout the world as a soloist and chamber musician. He is a member of the Manhattan String Quartet, was a founding member of the Meliora Quartet, winner of the Naumberg, Fischhoff, Coleman, and Cleveland Quartet competitions, and the Quartet-in-Residence of the Spoleto Festivals of the U.S., Italy, and Australia, and was also a founding member of the Figaro Trio. He has performed numerous solo recitals, including appearances in Boston, New York, and Chicago, and has appeared with the Rochester Philharmonic Orchestra, The Concerto Company of Boston, and the Lawrence Symphony, among others.

In addition to his worldwide touring with the MSQ, Mr. Wiersma is a frequent performer with the Orpheus Chamber Orchestra, and performs regularly with chamber music ensembles around the country. In recent seasons he has performed with the Da Camera Society of Houston, the Brandenburg All Stars, the Sea Cliff Chamber Players, The Festival Chamber Music Society, The Chamber Music Society of New Hope, the Carnegie Chamber Players, and Close Encounters with Music. Mr. Wiersma has been heard at many summer Chamber Music Festivals including the Aspen Music Festival and the Vancouver, Rockport, Bard, Portland, Crested Butte, North Country, Central Vermont, New Hope, Interlochen, An Appalachian Summer, Cape May, and Music Mountain Festivals.

A noted performer of contemporary music, Mr. Wiersma is a member of Cygnus and the Lochrian Chamber Ensemble, and has appeared with Speculum Musicae, Ensemble 21, Parnassus, Ensemble Sospeso, and the New York New Music Ensemble. He has commissioned countless works both with these ensembles and for solo violin, has toured extensively with Steve Reich and Ensemble 21, and has been

featured in solo performances for the International League of Composers of Music. His recently completed recordings include Jacob Druckman's Third String Quartet for Philomusica, a recording of Elliott Carter's *Syringa*, *Swan Song* by Milton Babbitt, Harold Meltzer's *Brion* with the Cygnus Ensemble, a recording of chamber music of Nils Vigeland, and an album of Chamber Music of Stephen Foster with flutist Paula Robison.

Mr. Wiersma is a graduate of Oberlin College, where he studied with Marilyn McDonald, and the Eastman School of Music, where he studied with and was the teaching assistant to Donald Weilerstein.

Born in the Pacific northwest, American violist **David Quiggle** now resides in Ithaca, NY. He comes to Ithaca from Spain, where he has been a leading violist, chamber musician and teacher for more than 20 years. As a member of the Casals Quartet he toured Europe and South America, and won top prizes in the London, Hamburg, and Paolo Borciani string quartet competitions. He has performed in chamber music festivals across the globe, and recent solo performances include the Bartok Viola Concerto with the Simon Bolivar Youth Orchestra of Venezuela, Hindemith's "Der Schwanendreher" with the Medellin Philharmonic, and Mozart's *Sinfonia Concertante* with Gordan Nikolic and the bandArt Chamber Orchestra in Madrid. He is one of the founders and the principal viola of bandArt, and has been a frequent guest principal with groups such as the Mahler Chamber Orchestra, Malaysian Philharmonic, Barcelona Symphony Orchestra, or the London Philharmonic.

David studied violin, viola, and string quartet at the Vancouver Academy of Music, the New England Conservatory, and the Musikhochschule of Cologne. His teachers include Walter Trampler, Gwen Thompson, Walter Levine, and the members of the Alban Berg Quartet.

When not playing classical music, David actively explores other musical genres, which has led to collaborations with many of Spain's leading musicians and dancers.

Since 2006, David has been working with the SaludArte Foundation on projects that include concerts and workshops for people with special needs, in situations of social exclusion, or in hospitals or prisons. In collaboration with SaludArte, Lisarco Dance, and the New World Symphony, he took part in the collective creation of "Synergy," a show for four musicians and five dancers that includes functionally diverse artists. "Synergy" was premiered in June of 2013 at the Museum of Fine Arts, Houston, and since has been staged in Barcelona, Valladolid, and Madrid. Upcoming shows and workshops

are planned for San Sebastian, Jerusalem, and Ramallah.

However, his true passion for many years has been teaching. He has coached youth orchestras in Spain, France, Venezuela, Colombia, Japan, Korea, Singapore, and the USA, and was viola teacher for ten years at the Musikene Conservatory in San Sebastian, Spain. Currently he is teaching viola and chamber music at Ithaca College.

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 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.

Program Notes

Sinfonia Concertante in E-flat major for Violin, Viola and Orchestra, K. 364/320d

Wolfgang Amadeus Mozart

Born: January 27, 1756 in Salzburg, Austria

Died: December 5, 1791 in Vienna, Austria

The genre of symphonie concertante was popular in 1779 when Mozart wrote the work in question for tonight. The genre is a hybrid between the traditional symphony and a concerto, and was an opportunity to highlight a small group of soloists. There are a number of surprising combinations, but the pairing between violin and viola was a popular choice due to the relationship between the two instruments. One unusual aspect of the piece is that the viola is tuned a semitone higher than its usual pitches—instead of the traditional tuning of C, G, D, and A, the open strings sound C#, G#, D#, and A#. This technique, called scordatura, is used here to create a brighter sound in the viola, perhaps in part so that it matches more closely the brightness of the violin. Mozart creatively writes for this pair of instruments in various arrangements. In the first movement alone, we hear them sometimes in harmonies of thirds or sixths, sometimes tossing melodies back and forth, and other times sharing a single unifying melody.

The second movement, a slow and heartfelt musical statement, is set to the key of C minor, the relative minor of the E-flat major of the piece. Mozart wrote very few pieces in minor, making the ones that he did write exceptional. This particular movement is tender and hints at the more mature voice that Mozart would adopt a few years later (he was, after all, only 23 at the time that he wrote this piece!).

The finale is a buoyant rondo. The two soloists soar above the orchestra in playful dialogue with each other and with the ensemble. Mozart achieves striking colors in this movement and the others by splitting the violas into two parts. The work sits at a transitional period in the composer's life, being composed upon his return from Paris and also immediately after the death of his mother. As such, the Sinfonia Concertante shows much of Mozart's young spirit, but is forward-looking in subtleties towards the older and truly inspired Mozart.

Dumbarton Oaks 8-5-1938, concerto in E flat for chamber orchestra

Igor Stravinsky

Born: June 18, 1882 in Oranienbaum, Russia

Died: April 6, 1971, in New York City, USA.

Stravinsky composed his Concerto in E-flat in 1937 for the thirtieth wedding anniversary of ambassador Robert Bliss and his wife Mildred Bliss, owners of the Dumbarton Oaks estate in Washington D.C. The occasion gives the work its more commonly used subtitle: Dumbarton Oaks. The piece belongs to Stravinsky's neoclassical period, and was his last work composed in Europe before moving to the United States in 1939. The work is scored for a chamber orchestra comprised of three violins, three violas, two celli, two basses, two horns, and solo flute, clarinet, and bassoon. Each part is virtuosic in its own respect, and the work's rhythmic complexity means that it is seldom performed with a conductor, despite the small size of the ensemble.

In a nod to Bach's Brandenburg Concerti, the work is essentially written as a suite of three movements played continuously with no break. The relationship between Dumbarton Oaks and the Bach Concerti is one which Stravinsky never denied—indeed, he admitted listening to those pieces around the same time as he was working on his own. Indeed, the first movement makes a fairly direct thematic reference to the Third Brandenburg Concerto. It is a bright and bubbly movement, with running sixteenth notes permeating most of the movement as well as a small fugato at the heart of it. The second movement is a playful conversation between various members of the orchestra. One single melodic line is created through different instruments. As in the first movement, the second ends with a short chorale, used to connect each movement to the next. The third and final movement is a fairly dry and march-like affair, through which Stravinsky builds to an intense and driving finale.

-- program notes by Kamna Gupta

Ithaca College Chamber Orchestra

Violin I

*Susan Waterbury, concertmaster
Hannah Lin
Emilie Benigno
Justine Elliott
Amy Chryst
Kai Hedin
Kristina Sharra

Violin II

Corey Dusel, principal
Cynthia Mathiesen
Keryn Gallagher
Emily Kenyon
Kangzhou Li
Reuben Foley

Viola

Sam Rubin, co-principal
Carly Rockenhauser, co-principal
Emma Brown
Amanda Schmitz

Cello

*Elizabeth Simkin, co-principal
David Fenwick, co-principal
Emily Doveala
Julia Rupp
Grace Miller

Bass

Lindsey Orcutt, principal
Tristan Jarvis

Flute

Jeannete Lewis, principal

Oboe

Jacob Wlash, principal
Ellen O'Neill

Clarinet

Brooke Miller, principal

Bassoon

Andrew Meys, principal

Horn

*Alexander Shuhan, principal for Stravinsky
Jacob Factor, principal for Mozart
Victoria Boell
Evan Young

Assistant conductors

Kamna Gupta
Mario Alejandro Torres

* = denotes faculty