2-25-2006

Concert: Concerto Concert

Ithaca College Chamber Orchestra

Ithaca College Symphony Orchestra

Jeffrey D. Grogan

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CONCERTO CONCERT

ITHACA COLLEGE CHAMBER ORCHESTRA
and
ITHACA COLLEGE SYMPHONY ORCHESTRA

Jeffrey D. Grogan, conductor
Benjamin Aneff, graduate conductor
Devin Hughes, graduate conductor

Ford Hall
Saturday, February 25, 2006
8:15 p.m.
PROGRAM

Bacchanale from *Samson and Delilah*  
Camille Saint-Saëns  
(1835-1921)

Concerto for Violin and Orchestra, Op. 64  
*Allegro molto appassionato*  
Christopher Jones, violin

Felix Mendelssohn  
(1809-1847)

Prism Rhapsody  
Keiko Abe  
(b. 1937)

Yu-Tzu Huang, marimba

INTERMISSION

*Nacqui all’affano* from *La Cenerentola*  
Gioacchino Rossini  
(1792-1868)

Stephanie Lauricella, soprano

Tableaux de Provence  
Paule Maurice  
(1910-1967)

IV. *Des Alyscamps L’Ame Soupire*  
(the Sigh of the Soul for the Alyscamps)  
V. *Le Cabridan* (the Big Bee)

Heidi Bellinger, alto saxophone

Piano Concerto No. 1 in B-flat Minor, Op. 23  
*Allegro non troppo e molto maestoso*  
Peter Tschaikowsky  
(1840-1893)

Peter Cirka, piano
**Program Notes**

**Bacchanale from Samson and Delilah**

Camille Saint-Saëns

Samson and Delilah was composed between 1868 and 1876. The first performance, which was conducted by Franz Liszt, took place in Weimar, on December 2, 1877.

Of the twelve operas Saint-Saëns composed, *Samson and Delilah* cost him the most effort and time. The general feeling among French opera devotees in the 1870s was that Biblical subjects simply didn't work, and there was general confusion as to why Saint-Saëns, a professed atheist, should attempt a work based upon an Old Testament story. The composer himself wrote that *Samson and Delilah* was originally conceived as a religious oratorio, but his librettist talked him into using this story as the basis for an opera. It was begun in 1868, but took him eight years to complete. A concert performance of Act I in 1875 was savaged by the critics, and the opera was finally staged (in German) outside of France in 1877. When *Samson and Delilah* finally appeared in Paris in 1892, it was only a modest success. Despite its early history, however, *Samson and Delilah* remained part of the standard operatic repertoire—it is the only one of Saint-Saëns's operas to be regularly performed today.

*Samson and Delilah* is based upon the Biblical story of Samson, the great warrior-champion of Israel, and his ill-fated relationship with the seductive Delilah, queen of the Philistines. The orchestral *Bacchanale*—certainly the most famous excerpt from the opera—comes from a scene in Act III that takes place in the Temple of Dagon. Samson has been humiliated and is tied between two pillars of the temple. (As it turns out in both the Bible story and the opera, this is one bad bit of planning on the Philistines' part...) In celebration, the Philistines begin a wild, pagan dance that is accompanied by this music. This sensuous, vaguely Oriental music has taken on a life of its own as a concert piece, and it was a standard cue for the orchestras that accompanied silent movies of the 1920s—the *Bacchanale* (or pieces written in imitation of it) showed up every time there was a harem scene, or some other exotic setting!

Michael Allsen

**Concerto for Violin and Orchestra, Op. 64**

Felix Mendelssohn

The history of the Mendelssohn Violin Concerto began in 1836, with Mendelssohn's appointment as conductor of the Leipzig Gewandhaus Orchestra. That same year, Mendelssohn selected his close friend Ferdinand David to be the orchestra's Concertmaster. (Mendelssohn had known David since he was 16, when David had appeared as soloist with the Gewandhaus Orchestra.) As early as 1838, Mendelssohn began promising his friend a new violin concerto, remarking "one in E minor is running through my head...and the beginning does not leave me in peace." The concerto went through many revisions (with David being consulted frequently on "technical matters concerning the violin") before the work was finally completed in early 1845. Ferdinand David gave the hugely successful premiere performance on March 13, 1845 and a second performance was scheduled in the fall of the same year. Shortly after this second performance, Clara Schumann was programmed to play Robert Schumann's Piano Concerto in a concert in Dresden; however she fell ill and the
Mendelssohn Violin Concerto was substituted in this concert. David was unable to give the performance, but sent “a pupil who had been studying the work” instead. This pupil was none other than 14-year-old Joseph Joachim, who gave his debut concert performing the Mendelssohn Violin Concerto.

Unlike the violin concertos of Mozart, Beethoven, and Brahms, the Mendelssohn Violin Concerto does not begin with an orchestral opening ritornello. Instead, the violin enters with the memorable melody over a “quiet, yet intense” accompaniment. The orchestra then takes over the melody, creating a crescendo-like effect. After an urgent and chromatic transition theme, the sweet and lyrical second theme is introduced. The development that follows focuses mainly on the transition theme and is capped off by the violin cadenza, which creates a bridge back to the primary theme. This allows for a concentrated and intense conclusion to the opening movement.

Prism Rhapsody
Keiko Abe
Abe’s Prism Rhapsody for Marimba and Orchestra was given its world premiere by the composer in 1996. Drawing upon Abe’s Conversation in the Forest II and Prism series, the work is very appealing and accessible. The ca. 15-minute piece is cast into two large sections separated by a long, showy cadenza. The first section features the technical challenge of six-mallet performance. The orchestra does much more than function as accompanist for the solo marimba. It often carries the melodic line, which is embroidered by a technically challenging obligato in the solo marimba.

Nacqui all’affano from La Cenerentola
Gioacchino Rossini
Non più mesta from La Cenerentola by Gioachino Rossini (1792-1868), libretto by Jacopo Ferretti. La Cenerentola was written after the fairy tale Cinderella. During this final scene in Act II, Angelina (Cenerentola) has just married Prince Ramiro and is gathering the guests, including her father and two step sisters, to forgive them for their cruelty to her throughout her life. She says to them that she was born of sorrow and weeping, but with a magic spell her destiny changed. She will no longer sadly sit by the fire and remain alone, her longtime heartache is now gone.

Tableaux de Provence
Paule Maurice
Of the repertoire for the saxophone, few pieces are as popular as Tableaux de Provence and very few come from the pen of a woman composer. Paule Maurice was born in France, and her music has a distinct, French style. Tableaux de Provence is a programmatic work, representing various aspects of life in Provence, where she spent a great deal of time. The title of the fourth movement translates to “The Soul Sighs from the Alyscamps.” In the city of Arles, the Alyscamps is a dirt path that leads to a Roman temple and burial grounds. Maurice wrote this movement just after the death of a friend. The fifth movement depicts a large bee, peculiar to southern France. It ends with the bee quickly flying away into the distance.
Piano Concerto No. 1 in B-flat Minor, Op. 23

Peter Tschaikowsky's First Piano Concerto in B flat Minor was completed on February 21st, 1875 and had its first performance on October 25th, 1875, in Boston, played by Hans Von Bülow. Tchaikovsky had originally dedicated the work to the Russian pianist Nikolai Rubenstein, but when presented with the concerto, Rubenstein immediately dismissed it as a "vulgar, trivial, unpianistic, and utterly worthless" piece. However, upon the premiere of the concerto in Boston, Rubenstein's sentiments were immediately drowned out by the unanimously enthusiasm of the public and critics alike. Ironically, Rubenstein eventually recanted his original condemnation of the piece and performed it numerous times in his later years.

The concerto combines elements of Russian nationalism with Germanic tradition, and juxtaposes soaring, majestic melodies with elements of folk music. Repetition and sequences of thematic material dominate the form; Tchaikovsky seems to be aware of his "lack of mastery" of traditional sonata allegro form. The opening of the massive first movement is frequently praised as one of the most recognizable themes in the concerto literature, and the spirited rondo of this wonderful movement still brings audiences prematurely to their feet over a century after its birth.

Peter Cirka

Biographies

Heidi Bellinger is in her senior year at Ithaca College as a performance and music education major in the studio of Steve Mauk. A former student of Roger Eckers, she grew up in Webster, New York. At Ithaca, she is a member of the Ithaca College Wind Ensemble, the Jazz Laboratory, and the Cayuga Saxophone Quartet, in which she has performed at several colleges, two national saxophone conferences, and competed in the semi-final round of the National Fischoff Chamber Music Competition. She is currently auditioning for grad schools in the midwest, planning to continue her studies in saxophone performance.

Peter Cirka grew up in suburban Philadelphia, where he studied piano privately with Marge Majka through high school. In addition to majoring in music, he was a member of the Ithaca College Mens Swim team for two years, and works as a swim coach in the summers. Peter is a senior, and will complete an undergraduate degree in Piano Performance this year. He has studied at Ithaca College under Read Gainsford and Jennifer Hayghe, and has spent a summer studying at the Heifetz International Institute of Music in New Hampshire. He plans to pursue graduate studies in piano performance next year.

Yu-Tzu Huang a native of Kaohsiung City, Taiwan, R. O. C., is a graduate performance major in the studio of Gordon Stout. Prior to her arrival in Ithaca, she completed a bachelor's degree at the Taipei National University of the Arts, studying with Ms. Pei-Ching Wu. During her undergraduate years in Taiwan, she performed many solo recitals and performed regularly with the Ju Percussion Group and its junior division, the Jumping
Percussion Group. Other studies include the Taipei International Percussion Summer Camp, the Zeltsman Marimba Festival, and numerous master classes with Keiko Abe, Nancy Zeltsman, Leigh Howard Stevens, She-e Wu, among others. Known as “Isabelle” here in Ithaca, she also competed in the 2004 International Marimba Competition in Belgium, and she was one of the winners of the 2005 Ithaca College Concerto Competition.

Christopher Jones, a native of Lumberton, New Jersey, is a sophomore violin performance and music education double major in the studio of Susan Waterbury. Christopher began his violin studies in Suzuki program with Julie Santori. Later, he joined the studio of Jonathan Beiler, a first violinist in the Philadelphia Orchestra. Musical honors throughout high school include sitting Concertmaster of the All-South Jersey and New Jersey All-State Orchestras, selection to the All-Eastern Orchestra Festival, acceptance to the New Jersey Governor’s School for the Arts, and membership in the Philadelphia Youth Orchestra (participating in tours of China and Eastern Europe with this ensemble). Academically, Christopher was proud to be salutatorian of his high school class and is now a member of the College’s Oracle Society. During these two years in Ithaca, Christopher has participated in Symphony and chamber orchestras (rotating Concertmaster), String Ensemble, String Quarter Seminar, and Chorus, and he performed a freshman elective violin recital.

Stephanie Lauricella, from Wading River, New York, is a senior vocal performance major from the studio of Patrice Pastore. A member of the Phi Kappa Phi national honor society, she is currently in applying to graduate schools and looking forward to furthering her studies in music. Just recently she performed her first main stage role as Valencienne in Ithaca College’s production of The Merry Widow. Other roles that she has prepared include Vera Boronel from The Consul which she covered, the partial roles of Mistress Page from The Merry Wives of Windsor, Meg from Little Women, and a Rhein Nixen from Die Rhein Nixen. This past summer she participated in the Opera Theater and Music Festival of Lucca where she focused on Italian art songs and opera scenes, including the partial role of Elisetta from Il Matrimonio Sereto. Earlier last year, Stephanie also performed as a soloist in Cornell University’s performance of Richard Danielpour’s An American Requiem, a work that paid tribute to American soldiers and the tragic events of September 11th.
JULIACA COLLEGE SYMPHONY ORCHESTRA
Jeffrey D. Grogan, conductor

Violin I
Joshua Modney**
Jeff Abbott
Megan Atchley
Tim Ball
Elizabeth Cary
Brenna Gillette
Kate Goldstein
Jeannine McGreevy
Maeve O'Hara
Shawn Riley
Laura Sciavalino
Christian Simmelink
Elizabeth Stein

Violin II
Natasha Colkett*
Diane Bartholomew
Marc Bettis
Danice Desir
Brian Hwang
Chris Jones
Lindsey Leone
Sharon Mohar
Colin Oettle
Mary Raschella
Ian Salmon
Sarina Woo

Viola
Annabelle Terbetski*
Lauren Buono
Jason Diaz
Bethany Niedbala
Jessica Owens
Sayer Palmer
Hannah Petersen
Sara Shepard
Nicole Wright

Cello
Alana Chown*
Sam Boase-Miller
Jennifer Chieffalo
Diana Geiger
Peter Guarino
Emily McBride
Laura Messina
Tim Nowak
Kelly Quinn
Matt Rotjan
Molly Sörlien

Double Bass
Patrick O'Connell*
Nate Gulla
Xander Lott
Audrey Miller
Kyle Olmstead
Ben Reynolds
David Rossi
Naomi Williams
Justin Wixson

Piccolo
Melissa Wertheimer

Flute
Michelle Casareale*
Emily Watson

Oboe
Emily Di Angelo*
Luke Conklin
Meghan Kimball

Clarinet
Matthew Libera*
Lauren DelRe

Bass Clarinet
Kelly Bochynski

Bassoon
Ryan Potvin*
Andrew Chapman

Contra Bassoon
Jennifer Meyers

Horn
Michael Bellofatto*
Danny Carter
Brian Hoeflschweiger
Lori Roy
Andrea Silvestrini

Trumpet
Nikola Tomic*
Joe Brown
Nick Kunkle
Tim Winfield

Trombone
Phillip Machnik*
Mark Lalumia

Bass Trombone
Matt Barry

Tuba
Will Plenk

Timpani
Andrew Sickmeier

Percussion
Alan Dust*
Matthew Donello
Jason Hunt
Greg Sutliff

Harp
Myra Kovary+

** Denotes Concertmaster
* Denotes Principal
+ Guest Artist
ITHACA COLLEGE CHAMBER ORCHESTRA
Jeffrey D. Grogan, conductor

Violin I
Christian Simmelink**
Megan Atchley
Tim Ball
Brenna Gillette
Maeve O'Hara
Shawn Riley

Violin II
Joshua Modney*
Natasha Colkett
Kate Goldstein
Jeannine McGreevy
Colin Oettle
Laura Sciavalino
Mary Raschella
Elizabeth Stein

Viola
Sayer Palmer*
Lauren Buono
Sara Shepard

Cello
Alana Chown *
Sam Boase-Miller
Jennifer Chieffalo
Diana Geiger

Double Bass
Patrick O'Connell*
Xander Lott

Flute
Michelle Casareale*
Emily Watson

Oboe
Emily Di Angelo*
Christopher Neske

Clarinet
Matthew Libera*
Lauren DelRe

Bassoon
Jennifer Meyers*
Katie Barker

Horn
Michael Bellofatto*
Rose Valby

Trumpet
Nikola Tomic
Lindsey Jessick

Timpani
Andrew Sickmeier

Percussion
Jason Hunt
Kaye Sevier

Harp
Myra Kovary+

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