

11-19-2013

Concert: Ithaca College Contemporary Ensemble

Ithaca College Contemporary Ensemble

Jorge Grossmann

Jonathan Pasternack

Tiffany Lu

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Ithaca College Contemporary Ensemble; Grossmann, Jorge; Pasternack, Jonathan; and Lu, Tiffany, "Concert: Ithaca College Contemporary Ensemble" (2013). *All Concert & Recital Programs*. 1463.
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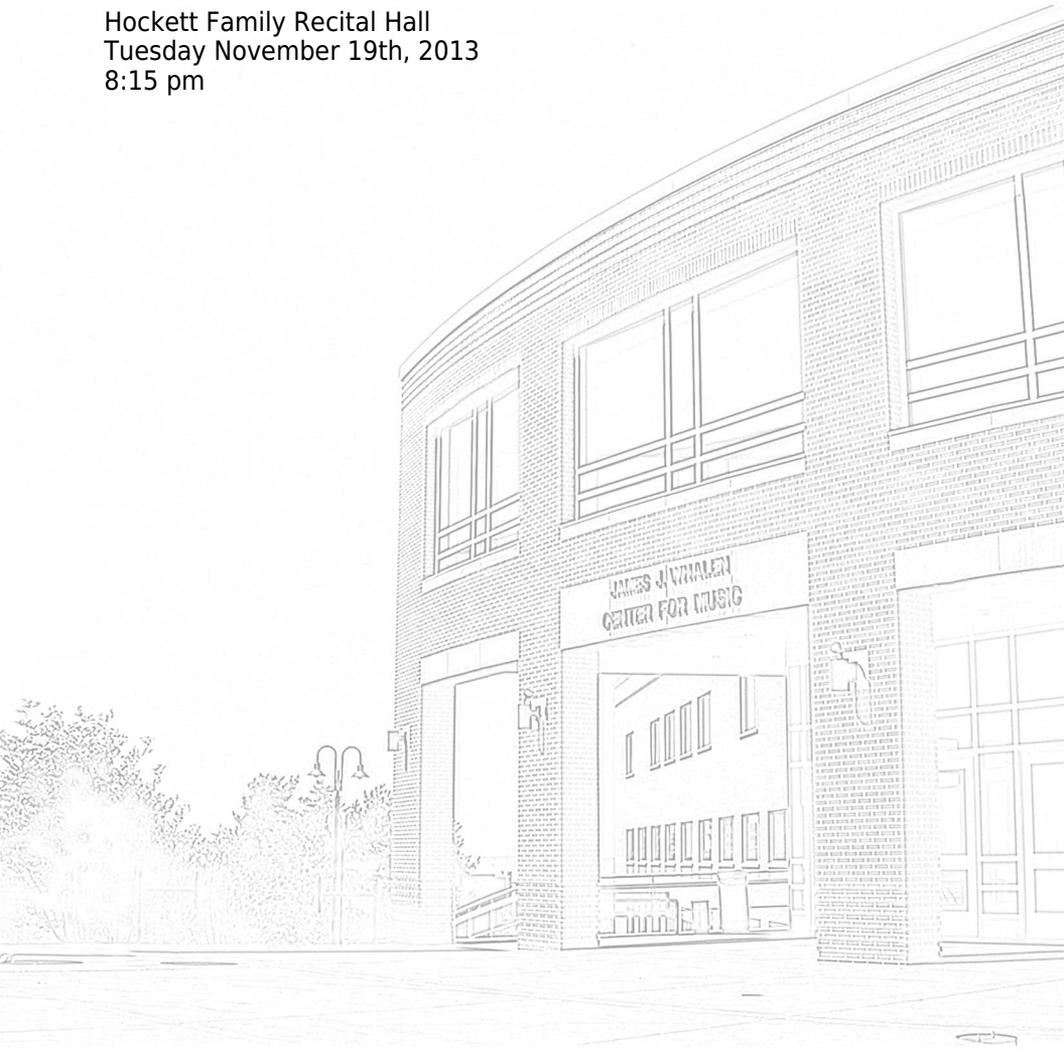
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Ithaca College Contemporary Ensemble

Jorge Grossmann, director

Jonathan Pasternack and Tiffany Lu, conductors

Hockett Family Recital Hall
Tuesday November 19th, 2013
8:15 pm



ITHACA COLLEGE

School of Music

Program

Die Aussicht (1996)

Kaija Saariaho
(b.1952)

*Patrice Pastore, soprano **
*Wendy Mehne, flute **
*Michael Caporizzo, guitar **
*Nicholas DiEugenio, violin **
Pan Yan, violoncello

Changing Light (2002)

Kaija Saariaho
(b. 1952)

*Patrice Pastore, soprano **
*Nicholas DiEugenio, violin **

Ciclo Nordestino, opus 5 (bis/2) (1962/1985)

Marlos Nobre
(b. 1939)

I- samba matuto
II- cantiga
III- é lamp
IV- gavião
V- martelo

*Pablo Cohen, guitar **

Flores del Viento III (1991)

Ricardo Zohn-Muldoon
(b. 1962)

I. Invocación
II. Danza del Alba
III. Danza del Sueño Ligero
IV. Danza Nocturna
V. El Río Pasa
VI. Danza del Fuego / Arrullo de Muerte

*Ivy Buterbaugh Walz, voice/percussion **
Jessica Peltz, flutes/percussion
Tiffany Lu, violin/percussion
Christopher Demetriou, percussion
*Jonathan Pasternack, conductor **

Pause

Suspended Animation (2013) ***

Adriel Miles
(b. 1993)

Sarah Peskanov, flute
Vanessa Davis, clarinet/bass clarinet
Laura Sciavolino, violin
Eric Perreault, violoncello
Ni Zhang, piano
Keegan Sheehy, percussion
Tiffany Lu, conductor

River (2013)

Sally Lamb-McCune
(b. 1966)

Sheherazade Trio
*Susan Waterbury, violin **
*Elizabeth Simkin, violoncello **
*Jennifer Hayghe, piano **

Candelabra III (2002)

Ricardo Zohn-Muldoon
(b. 1966)

*Richard Faria, clarinet **
*Ryan MacEvoy McCullough, piano ***
*Michael Compitello, percussion ***
Ithaca College Chamber Orchestra
*Jonathan Pasternack, conductor **

* = Ithaca College faculty performer

** = Guest performer

*** = winner of Ithaca College Contemporary Ensemble student composer competition

Texts

Saariaho: Die Aussicht

Die Aussicht

Wenn in die Ferne geht der
Menschen wohnend Leben,
Wo in [die]1 Ferne sich
erglänzt die Zeit der Reben,
Ist auch dabei des Sommers
leer Gefilde,
Der Wald erscheint mit
seinem dunklen Bilde.

Daß die Natur ergänzt das
Bild der Zeiten,
Daß die verweilt, sie schnell
vorübergleiten,
Ist aus Vollkommenheit, des
Himmels Höhe glänzet
Den Menschen dann, wie
Bäume Blüt umkränzet.

Friedrich Hölderlin

Vista

If man's common life reaches
out afar
Where the time of ripe vines
shines out yonder,
There too sunny clines turn
bare
And the forest loom, dark and
somber.

That nature gently soothes
the change of time,
That she lingers, whilst time
glides quickly past
This is perfection, shining
down from on high
and wreathing man, as the
leafy trees, their spell do cast.

Saariaho: Changing Light

Light and darkness, night and day.
We marvel at the mystery of the stars.
Moon and sky, sand and sea.
We marvel at the mystery of the sun.
Twilight, high noon, dusk and dawn.
Though we are mortal, we are Creation's crown.
Flesh and bone, steel and stone.
We dwell in fragile, temporary shelters.
Grant steadfast love, compassion, grace.
Sustain us, Lord; our origin is dust.
Splendor, mercy, majesty, love endure.
We are but little lower than the angels.
Resplendent skies, sunset, sunrise.
The grandeur of Creation lifts our lives.
Evening darkness, morning dawn.
Renew our lives as You renew all time.

© Rabbi Jules Harlow

Reprinted from "Siddur Sim Shalom", page 280, edited by Jules Harlow

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Flores del Viento (Wind Flowers)

Danza del alba

Bebe, al menos prueba,
tiñe de oro este licor y danza.

Cantan las aves, canta con ellas

envuelto en las luces de su
plumaje.

Prueba una vez, bebe.
Tu bella gente de flores,
mañana de pena marchita,
ajena duerme.

Danza nocturna

Esta noche la luz es distinta.

Un viento brillante,
teñido en fuego embrujado,
arrastra sombras hacia el
peñasco.

Bailo hundido en hechizos.
Una melodía timbra la muerte
con su resplandor cantado
y, como un eco infinto,
se anida en el cráneo.
(Había que danzar, había que
morir al mar...)

El Río Pasa

El río pasa, pasa,
nunca cesa.
El viento pasa, pasa,
nunca cesa.
La vida pasa,
nunca regresa

Dance of dawn

Drink, merely a sip,
turn to gold this liquor and
dance.

The birds sing, sing along with
them,

wrapped in the lights of their
plumage

Merely a sip, drink.
Your beautiful flower-people,
whom tomorrow from grief shall
wilt,
now, oblivious, sleep.

Nocturnal dance

The light shines differently
tonight.

A brilliant wind,
tinted in enchanted fire,
blows shadows towards the cliff.

I sink in a bewitched dance.
A melody tolls death with a
resonant glow
and, like an infinite echo,
it nests in one's skull.
(One had to dance, one had to
die toward the sea...)

The River Passes

The river flows and flows,
and never ceases.
The wind blows and blows,
and never ceases.
Life passes on,
never to return

Danza del Fuego / Arrullo de muerte

Al borde del agua en plumas me
envolví,
respiré el fuego.
Flores del viento adornan el
humo
mientras lentamente,
en un mar de estrellas,
me ahogo por siempre.

Dance of Fire / Death Lullaby

At the water's edge, wrapped in
feathers,
I inhaled the fire.
The wind-flowers bejewel the
smoke,
while slowly I drown,
in a sea of stars, forever.

All poems by Laura Zohn Muldoon, except for *El río pasa*, of ancient Otomí origin, translated to Spanish by Angel Garibay.

Composer Biographies

Kaija Saariaho

Born in 1952 in Finland, Kaija Saariaho lived a childhood embedded in music, playing several instruments. At the Sibelius Academy in Helsinki, she studied composition with Paavo Heininen. She also studied with in Darmstadt and in Fribourg with Brian Ferneyhough and Klaus Huber. In addition to musical studies, Saariaho studied art at the Fine Arts School of Helsinki.

Saariaho's works of the eighties are descriptive, lyrical, and undergo subtle transformations. Her research of new timbres include the study of new instrumental techniques as well as the computer music medium, the latter of which she studied at Ircam. Among her works of this period stand *Verblendungen* for orchestra and tape (1982-84), *Lichtbogen* for chamber ensemble and live-electronics (1985-86), and *Nymphéa* (1987), a commission of the Lincoln Center for the Kronos Quartet.

In the nineties, her music becomes more expressive, often faster in its melodic fluctuations. Rhythmical elements become stronger, in spite of regular rhythmic pulsations. What stays central: timbre and colors. Her principal works of this period include a violin concerto, *Graal théâtre*, written for Gidon Kremer in 1995; two works dedicated to Dawn Upshaw: *Château de l'âme* premiered at the Salzburg Festival in 1996, and *Lonh*, a cycle of melodies for soprano and electronics premiered at the Wien Modern Festival in 1996; *Oltra mar* for orchestra and mixed choir, premiered in 1999 by the New York Philharmonic Orchestra; a flute concerto, *Aile du songe*, composed for Camilla Hoitenga (2001); *Nymphaea Reflexion* for string orchestra, dedicated to Christoph Eschenbach (2001); *Orion* for the Cleveland Orchestra (2002); *Quatre Instants*, for soprano, piano/orchestra, for Karita Mattila, premiered in April 2003.

Saariaho has written three operas: *L'Amour de loin*, on a libretto by Amin Maalouf and staging by Peter Sellars; *Adriana Mater*, on an original libretto by Amin Maalouf, also staged by Peter Sellars; and *Emilie*, which was premiered by Karita Mattila in March 2010 at the Opéra de Lyon.

Among her recent orchestral works stand *Notes on Light*, for cello and orchestra, commissioned in 2007 at the occasion of the 125th anniversary of the Boston Symphonic Orchestra; and *Laterna Magica*, for the Berliner Philharmoniker conducted by Simon Rattle, which premiered in September 2009 in Berlin.

From <http://www.saariaho.org>

Marlos Nobre

Brazilian composer, pianist and conductor Marlos Nobre (*b* Recife, 1939) studied composition under Hans-Joachim Koellreutter and Carmago Guarneri in São Paulo and at the Instituto Torcuato di Tella in Buenos Aires, where he familiarized himself with the newest techniques. He also studied with Ginastera, Messiaen, Dallapiccola and Malipiero (1963-4), and at the Berkshire Music Center, Tanglewood (1969). He has made little use of

electronic music, though he studied it with Asuar in Buenos Aires and Ussachevsky at the Columbia-Princeton Center (1968). Nobre has been awarded over 30 prizes in national and international competitions including fellowships from the Rockefeller and Guggenheim foundations, and the Tomás Luis de Victoria Prize. He has been composer-in-residence of the Brahms-Haus (1980–81) and has held visiting professorships at Indiana University (1981), Yale (1992), the Juilliard School (1996) and the University of Arizona (1997). His work has been recognized through the Order of Merit (Brasília, 1988), the Order of Rio Branco (1989) and the Ordre d'Arts et Lettres (France, 1994). Nobre has conducted such orchestras as the Suisse Romande, the Orchestre Philharmonique de Radio-France and the Royal Philharmonic, London. His eclectic academic background is paralleled by influences from different periods and styles of music. The influence of Bartók and Lutosławski can be heard in his juxtaposition of diatonic folk material with dissonant harmonies, polyrhythmic structures, rhythmic drive, textural effects and non-traditional scales. A national identity is evident in all his works. The development of his musical language went through several phases, from tonal to modal, polytonal and atonal. By the late 1980s he began to rely more frequently on tonal formal structures and on a combination of traditional and contemporary elements. Adapted from Gerard Behague, "Marlos Nobre" in *Grove Music Online*.

Ricardo Zohn-Muldoon (2013-14 Karel Husa Visiting Professor of Composition)

The music of Mexican-born composer Ricardo Zohn-Muldoon is characterized by its detailed sculpting of musical ideas and "kaleidoscopic" contrapuntal design. Mexican literature has provided the point of departure for many of his compositions, such as *Pluck. Pound. Peel.*, on aphorisms by Raúl Aceves, commissioned by Meet the Composer for the Syracuse Society for New Music, the miniature opera *Niño Polilla*, on a libretto by Juan Trigos senior, and premiered at the festival A•Devangarde, in Munich, and the scenic cantata *Comala*, based on the novel *Pedro Páramo*, by the noted Mexican writer Juan Rulfo. *Comala* was selected as a finalist for the Pulitzer Prize in 2011.

His honors include the 2011 Lillian Fairchild Award and fellowships from the Guggenheim Foundation, Camargo Foundation, and México's Sistema Nacional de Creadores de Arte, among others. His works have been performed internationally, and recorded on the Bridge, Verso, CRI, and Quindecim labels. He earned a Ph.D. in composition from the University of Pennsylvania, where his principal teacher was George Crumb, and held positions at the School of Music, University of Guanajuato, Mexico, and the College-Conservatory of Music, University of Cincinnati, before joining the Eastman School in 2002.

Sally Lamb McCune

Described as “contemporary, edgy, descriptive, and extremely soulful,” “an important voice in the rising generation of American composers,” Sally Lamb McCune’s catalog ranges from solo and chamber music to works for chorus, wind ensemble, and orchestra. She has also underscored several works for movement-based theatre and dance. Born in Detroit in 1966, Lamb McCune was educated at the University of Toronto, California Institute of the Arts, and earned her MFA and DMA at Cornell University (1998). Her principal teachers have included Steven Stucky, Roberto Sierra and Mel Powell. Ms. Lamb McCune is the recipient of numerous honors, including awards from the American Academy of Arts and Letters (the 2001 Charles Ives Fellowship), the Whitaker New Reading Session, the New York Foundation for the Arts, Meet the Composer, ASCAP, the Society for Music (including an Aaron Copland Recording Grant 2008), New York State Fund Creation Grant (2007), Women’s Philharmonic and the International Alliance for Women in Music. She has received numerous commissions, including those from the Kitchen Theatre Company (Ithaca, NY), Ensemble X, Cayuga Chamber Orchestra, Ariadne String Quartet, Cornell University Wind Ensemble, Cornell University Women’s Chorus and the New York State Music Teacher’s Association. A dedicated teacher, Lamb McCune has taught at Cornell University, Syracuse University and currently serves on the faculty at Ithaca College. She has served as guest composer at Eastman School of Music, University of South Carolina, Pepperdine University, University of Pittsburgh, Bradford, and in regional public schools in Syracuse and Ithaca.

Program Notes

Saariaho: Die Aussicht

Die Aussicht (1996), for soprano, flute, guitar, violin and cello was written for a Hölderlin festival in Italy. The text is from Hölderlin's late period at which time the poet had succumbed to mental illness. This is a dreamlike, supple and melodic miniature song. The major-key tinge that dominates the beginning and end of the work is rare in Saariaho's output.

Kimmo Korhonen, translated by Jaako Mäntyjärvi. Reprinted from *From the Grammar of Dreams*, Ondine Records.

Saariaho: Changing Light

The composer writes: "The piece has been written for Edna Michell's Compassion project. In the composition I follow the idea of a dialogue, suggested by the text I have chosen. The intimate nature and fragile sound world of the duo mirror the fragility of our uncertain existence."

© Kaija Saariaho

Nobre: Ciclo Nordestino

Marlos Nobre's four Ciclos Nordestinos for piano also exist in transcriptions for other instruments. Tonight's version of the first Ciclo Nordestino for solo guitar was transcribed by the composer himself. This work is loosely based on folk music and poetry by northeastern Brazilian minstrels. "Samba Matuto" is a sugar cane harvest song. "E Lamp" and "Gavião" are characters from a book by folk Brazilian poet Ascencio Ferreira (Lamp, short for "Lampião" is a soldier and his song, a battle song; "Gavião" is Portuguese for "hawk"). Cantiga is a slow minstrel song. Martelo is a lively debate-dialogue song equivalent to the medieval jeu parti. The language in Ciclo Nordestino is simple, accessible and direct. This piece may be a whiff of fresh air within Nobre's otherwise abstract and complex body of work.

Zohn-Muldoon: Flores del Viento III

The song cycle *Flores del Viento III* is a setting of poems by Laura Zohn (with the exception of "El Río Pasa", of ancient Otomí origin). The original version of the work was composed in 1990, while I was still a graduate student at the University of Pennsylvania. It was adapted (and revised) for the present configuration at the request of Paul Vaillancourt and Andrée Martin, of The Furious Band, in 2003.

The poems in *Flores del Viento* recount the episode of Quetzalcóatl's deception at the hands of Tezcatlipoca. Quetzalcóatl (translated as "the feathered serpent") was a pre-Hispanic deity and legendary ruler of the

Toltecs. He is one of the most important figures in Mesoamerican mythology.

According to legend, Quetzalcóatl is tricked by Tezcatlipoca (the god of darkness) into drinking mezcál. Inebriated, Quetzalcóatl profanes his own temple, beginning with wild dancing and culminating with the seduction of a young maiden. Eventually, Quetzalcóatl falls asleep, leaving his people (the Toltecs) unprotected. Thus, they fall easy prey to the evil magic of Tezcatlipoca, who entrances them with enchanting music and lures them dancing towards a cliff. A great many fall to their death and are ultimately transformed into stones.

Overwhelmed by shame and despair upon awakening, Quetzalcóatl abdicates the leadership of the Toltecs. He journeys to the distant seashore assisted by a few of his followers. Upon reaching the shore, he dresses in his ceremonial attire and sets himself on fire. As the flames consume him, thousands of birds emerge from all confines of the forest to swirl around him, forming a great feathery cloud of myriad colors. When the fire subsides all that remains is the pure heart of Quetzalcóatl, intact among the ashes. It slowly ascends to the heavens to become Venus, the morning star.

Flores del Viento III features a large percussion set-up that includes some instruments native to México. The instrumental writing evokes an imaginary pre-Hispanic ensemble, with sharply articulated motives and figures based on a few fixed pitches that (to my mind) seem suggestive of clay flute and teponaxtle playing.

Zohn-Muldoon: Candelabra III

This work was written for the Sirius Ensemble under the auspices of the U.S./México Fund for Culture. It is part of a series of works united by the same compositional principle and original material. Each successive work is an expanded version of the previous one, successively developing in greater detail and length the previous musical materials. Each *Candelabra* is composed for a different instrumental combination.

All the works in the series were conceived as memorials to members of my father's family, Jews who fled Vienna in 1938 to Tlaquepaque, a small village near Guadalajara, México. Despite this radical cultural transplantation, the family flourished. Hence the analogy to this particular cactus, which grows and flowers even in inhospitable surroundings and so named for its resemblance to the candelabra.

Candelabra III was written for my father. Like the others works in the series, a minute musical module is expressed in multiple dimensions such as time, pitch and timbre, creating a structure that emulates the homonymous cactus. For example, at the beginning of the piece the crotales and piano present a brief melodic figure in unison, but with the peculiarity that the piano adds a second "ornamental" note for each note of the crotales. These piano ornaments are actually quicker renditions of the same melody being presented in the slower unison figure. Finally, harmonics in the strings elongate the resonance of these melodic notes, accumulating as a harmony that sustains underneath. We thus hear this musical idea in distinct temporal

planes and colors, simultaneously as line, ornament, and harmony, just as in the cactus we see the small leaves growing on bigger leaves of the same design, which in turn are perched on masses of even larger ones that have coalesced as a “trunk”. The piece continues to unfold in a similar way, with further ramifications of the idea being expressed with increasing complexity contrapuntally, harmonically, and rhythmically. At the climax of the piece, all the lines, harmonies, and figures are nested in a massive chordal texture and, soon after, the rhythm stabilizes in a strong, regular beat. This metaphorically represents the “trunk” that sustains the entire structure, the pulsating heart of the piece.

Personnel

Ithaca College Chamber Orchestra

Violin I

Sonsoles Llodra, concertmaster
Aiko Richter
Ryann Aery
Kevin Pham
Nils Schwerzmann

Violin II

Brian Schmidt, principal
Chris Sforza
Haehyun Park
Xinying Liu
Colleen Mahoney

Viola

Kelly Ralston, principal
Jonathan Fleischman
Austin Savage
Lindsey Clark

Cello

Eric Perreault, principal
Sophie Chang
Madeline Docimo
David Fenwick

Bass

John DiCarlo, co-principal
Samuel Shuhan, co-principal

Ithaca College Latin American Music Festival

The Ithaca College Latin American Music Festival celebrates the roots, past and present of Latin American music. For a complete list of events visit <http://www.ithaca.edu/lamf>.