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Concert: Ithaca College Symphony Orchestra: 2016 Concerto Competition Concert

Ithaca College Symphony Orchestra

Jeffery Meyer

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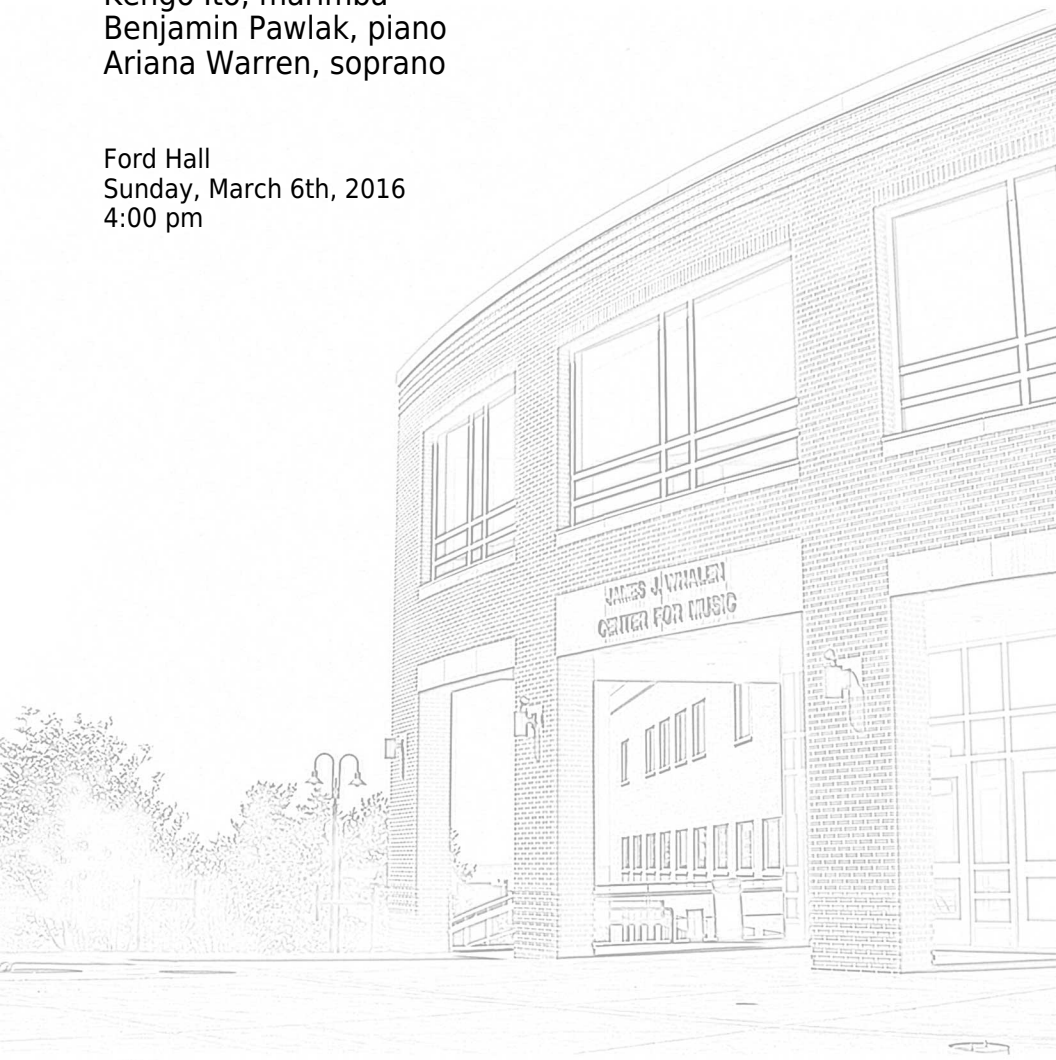
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Ithaca College Symphony Orchestra: 2016 Concerto Competition Concert

Jeffery Meyer, conductor

Kathryn Burns, marimba
Kengo Ito, marimba
Benjamin Pawlak, piano
Ariana Warren, soprano

Ford Hall
Sunday, March 6th, 2016
4:00 pm



ITHACA COLLEGE

School of Music

Program

A Dream within a Dream (2016) *

Dana Wilson
(b. 1946)

** World premiere*

"To this we've come...Papers, papers"
from *The Consul*

Gian Carlo Menotti
(1911-2007)

Ariana Warren, soprano

Piano Concerto in G major
I. Allegramente
II. Adagio assai
III. Presto

Maurice Ravel
(1875-1937)

Benjamin Pawlak, piano

Intermission

Prism Rhapsody II (2001)

Keiko Abe
(b. 1937)

Kathryn Burns and Kengo Ito, marimba

La Mer

I. De l'aube à midi sur la mer ("From dawn to dusk
at the sea")

II. Jeux de vagues ("Play of the waves")

III. Dialogue du vent et de la mer ("Dialogue of the wind and the sea")

Claude Debussy
(1862-1918)

Texts

"To this we've come...Papers, papers" from The Consul

To this we've come:
that men withhold the world from
men.
No ship nor shore for him who drowns
at sea.
No home nor grave for him who dies
on land.

To this we've come:
that man be born a stranger upon
God's earth,
that he be chosen without a chance
for choice,
that he be hunted without the hope of
refuge.

To this we've come,
to this we've come:...
and you, you too, shall weep.

If to men, not to God, we now must
pray,
tell me, Secretary, tell me, who are
these men?
If to them, not to God, we now must
pray,
tell me, Secretary, tell me.
Who are these dark arch-angels?
Will they be conquered?
Will they be doomed?

Is there one--any one behind these
doors
to whom the heart can still be
explained?
Is there one--any one who still may
care?
Tell me, Secretary, tell me.

Have you ever seen the Consul?
Does he speak, does he breathe?
Have you ever spoken to him?

Papers! Papers!
But don't you understand?
What shall I tell you to make you
understand?
My child is dead...
John's mother is dying...
My own life is in danger.
I ask for your help, and all you give
me is... papers.

What is your name? Magda Sorel.
Age? Thirty-three.
Color of eyes?
Color of hair?
Single or married?
Religion and race?
Place of birth, Father's name,
Mother's name?

Papers! Papers!

Look at my eyes, they are afraid to
sleep.
Look at my hands, these hold
woman's hands.

Why don't you say something?
Aren't you secretaries human beings
like us?

What is your name? Magda Sorel.
What is your age? Thirty-three.

What will you papers do?
They cannot stop the clock.
They are too thin an armor against a
bullet.

What is your name? Magda Sorel.
Age? Thirty-three.

What does that matter?
All that matters is that the time is
late,
that I'm afraid and I need your help.

What is your name?

This is my answer.
My name is woman.
Age: still young.
Color of hair: gray.
Color of eyes: the color of tears.
Occupation: waiting.

Oh! the day will come, I know,
when our hearts aflame will burn your
paper chains.
Warn the Consul, Secretary, warn
him.
That day neither ink nor seal shall
cage our souls.
That day will come.

Biographies

Kathryn Burns is a percussion performer and educator based in Syracuse, New York. Kathryn has performed at the prestigious Alice Tully Hall at Lincoln Center, as well as internationally in Belgium and Japan. She was recently a guest artist at Florida Atlantic University, where she performed a double concerto with duo partner Dr. Benjamin Charles. Kathryn served as Music Advisor to the Cornell University Big Red Band, and was the Percussion Director and Assistant Band Director at Marcus Whitman High School in Rushville, New York. Prior to these appointments, she held the position of Assistant Percussion Director for the Northwest Independent School District in Roanoke, Texas. Kathryn won first place in the 2009 Percussive Arts Society International Convention Solo Marimba Competition and the 2010 University of North Texas Concerto Competition.

Kathryn holds a Bachelor of Music in Percussion Performance from the University of North Texas, where she studied with Christopher Deane, Mark Ford, Robert Schietroma, Ed Soph, and She-e Wu. She is currently a Master's candidate at Ithaca College, where she studies with Gordon Stout. She has also studied internationally with Ludwig Albert (Belgium) and Keiko Abe (Japan).

Kengo Ito is a marimbist, timpanist, and a percussionist. A native of Nagoya, Japan, Kengo began playing percussion at age 16, and then marimba and timpani at age 19 when he moved to United States.

Kengo transferred to Ithaca College in 2014 and is currently in his senior year. Kengo is a student of Gordon Stout, Conrad Alexander and Charles Ross. Before Ithaca College, Kengo spent three years at Grossmont College in San Diego, CA, where he studied with Tatsuo Sasaki, Jason Ginter, and Greg Cohen.

Kengo is a winner of 2013 Musical Merit San Diego Scholarship Competition.

Benjamin Pawlak began playing piano at age six. He later took lessons in high school with Dr. Nathan Hess at Ithaca College, and in his first two years as a student at Ithaca studied with Dr. Jennifer Hayghe.

In high school, Ben won several competitions throughout New York State including first prize in the 2011 Debussy Piano Competition held at Nazareth College, and first prize in the 2011 NYSMTA Empire Competition held at Ithaca College. During his first year at Ithaca College, he was selected as one of the winners of the Ithaca College School of Music 2014 concerto competition, which resulted in him making his solo debut playing Prokofiev's First Piano Concerto with the Ithaca College Symphony Orchestra.

For the past seven summers, Ben has attended the Credo Chamber Music Festival at the Oberlin Conservatory of Music. There he has studied under numerous chamber coaches including James Howsmon and Alvin Chow of the

Oberlin Conservatory piano faculty, Stuart Pincombe of the baroque chamber group Apollo's Fire, Anne Martindale Williams, principal cellist of the Pittsburgh Symphony, and Stephen Clapp, Dean Emeritus of The Juilliard School.

Ben now lives in Ithaca, and is currently a piano performance major at the Ithaca College School of Music where he studies with Eastman and Juilliard alum Dr. Gregory DeTurck.

Ariana Warren, soprano, is a senior vocal performance and music education major. Her previous Ithaca College credits include Ino/Juno cover (*Semele*), Jo (*Little Women*), Aloès/Dance Captain (*L'étoile*) and Abbess cover (*Suor Angelica*). Last April, she was a soloist with the Ithaca College Choir at Lincoln Center. In 2015, she made her Opera Ithaca debut in Kristen Hevner Wyatt's *Il Sogno*. Outside of Ithaca College, Ariana has also studied at Opera Viva!, Arizona State University Winter Vocal Academy and the Wesley Balk Opera/Music Theater Institute. She won first place in the Junior and Sophomore Women categories at the CNYFL-NATS Competition and was a recipient of the Opera Club of Syracuse Award through the Civic Morning Musicals Competition. Ariana has worked with directors such as R.B. Schlather, Patrick Hansen, Jeanne Slater and David Lefkovich and conductors Brian DeMaris and Geoffrey McDonald. Ariana has also worked with collaborative pianist, Margo Garrett and Opera Work's Ann Baltz in "Broken Bonds: An improv opera." In 2012, she was chosen to sing for the Ithaca College School of Music Recruitment CD. While back home on Long Island, she performs with Northport Arts Coalition Opera Night. Ariana wants to especially thank her voice teacher, Carol McAmis and her collaborator, Richard Montgomery for all of their support.

The works of **Dana Wilson** have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Formosa String Quartet, Xaimen Symphony, Buffalo Philharmonic, Memphis Symphony, Dallas Wind Symphony, Voices of Change, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as Gail Williams, Larry Combs, James Thompson, Rex Richardson and David Weiss. Most recently, his trombone concerto was commissioned by thirty-five soloists and ensembles around the country, and will receive many performances in 2015-16. He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer.

The compositions of Wilson have been performed throughout the United States, Europe, East Asia and Australia, and are published by Boosey and Hawkes and Ludwig Music Publishers. They have received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Composition Prize, and can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall, and has written on diverse musical subjects, including his own compositional process in *A Composer's Insight* and *Composers on Composing for Band*. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

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 MiNensemlet 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

A Dream within a Dream

Dana Wilson

Born: February 4, 1946 in Lakewood, OH

The title for this piece comes from Edgar Allan Poe's poem "A Dream Within a Dream", and is a brief meditation (a piece within a piece) on Poe's dismay at the convoluted and illusive nature of life. The poem ends with a question: "Is all that we see or seem but a dream within a dream?" The piece, then, is a metaphor for my wonderful years working with wonderful students and colleagues in the School of Music, within the context of my overall life. Has it all been a dream?

As with many dreams, the work has an underlying persistent harmonic progression which acts like a musical chaconne. The work also relies on convoluted, repetitive melodic figures always yearning and seeking but constantly illusive (and elusive) in their search.

It was such a pleasure to write this short piece for Jeffery Meyer and the Ithaca College Symphony Orchestra. Jeff is a consummate musician and it has been terrific working with him in recent years, and the orchestra includes many of the school's finest musicians.

--Dana Wilson

"To this we've come...Papers, papers" from *The Consul*

Gian Carlo Menotti

Born: July 7, 1911 in Cadegliano-Viconago, Italy

Died: February 1, 2007 in Monte Carlo, Monaco

Menotti began his career as an opera composer in 1938 with *Amelia Goes to the Ball*, while he was still a student at the Curtis Institute for Music in Philadelphia. *Amelia* was a one-act opera which brought Menotti critical acclaim. Twelve years later in 1950, Menotti wrote *The Consul*, his first full-length opera in three acts, for which he won his first Pulitzer Prize (he earned his second in 1955 for *The Saint of Bleeker Street*).

The opera tells the story of a woman Magda's attempts to reunite with her husband. They are separated because he is a political dissident on the run from the secret police. Magda sings "To this we've come..." when she loses her temper at the Secretary of the Consul, who drowns her in endless paperwork as she tries to leave the country. This aria is her final attempt to meet with the Consul, though he yet again fails to come see her. She returns home and commits suicide rather than risking her husband returning to the country to get her.

Piano Concerto in G major

Maurice Ravel

Born: March 7, 1875 in Cibourne, France

Died: December 28, 1937 in Paris, France

In 1928, Ravel discovered jazz while on tour in America, where he became absolutely taken with the style. Ravel believed that concerto music should be “light-hearted and brilliant, and not aim at profundity or dramatic effects.” The product of these two traits is the playful piano concerto replete with references to jazz idioms.

The concerto opens with the snap of a whip, which sets off a whirring ticking buzz in the orchestra while the piccolo whistles a merry tune. The movement unfolds, at times mysterious, at times playful, with references to Gershwin’s famous *Rhapsody in Blue*. Towards the end, the harp plays a solo reminiscent of a Spanish guitar (Ravel himself came from the Basque region and grew up with that music). The piano cadenza that follows features trills in the melody, inspired by the warbling sounds of a musical saw.

The second movement *Adagio* begins with a long meditation for the piano, as the winds slowly make themselves known. The piano gradually takes on the role of accompanist and solo instruments take the melody. The English horn sings the sweet tune while the piano decorates it with a beautiful descant. The serene melody belies the difficulty that Ravel had in writing the movement: he eked it out one or two bars at a time, complaining that the process almost killed him.

The finale is a charming affair, living up to Ravel’s conviction that concerti should be light-hearted and brilliant. The movement is a bursting with activity and energy, with trombone smears and trumpet calls. The piece races to its rousing finish, ending with a snap of the whip and the bass drum, just as in first movement.

Prism Rhapsody II

Keiko Abe

Born: April 18, 1937 in Tokyo, Japan

Through her work as a composer and percussionist, Keiko Abe has transformed the marimba into a solo instrument. She has introduced many extended techniques and shown how it can be a featured instrument. As such, the piece *Prism Rhapsody II* is a concerto for two marimbas (the first *Prism Rhapsody* was for solo marimba), displaying the possibilities on the instrument as envisioned by Abe. The marimbists are asked to play virtuosic passages demanding double- and triple-mallet work, showing off an instrument that is melodic and also has wide array of timbres.

La Mer

Claude Debussy

Born: August 22, 1862 in Saint-Germain-en-Laye, France

Died: March 25, 1918 in Paris, France

In 1903, Claude Debussy said to a friend that he was “destined for the fine career of a sailor.” While circumstances may have led Debussy away from that path, *La Mer* is his three-movement tribute to the sea. When the piece received its premiere in 1905, it was not well-received—partly because it was under-rehearsed, and partly owing to the very public scandals surrounding Debussy’s love life at that time. The second performance of the piece’s 1909 version was much more successful and placed the piece in the core standard orchestral repertoire.

The first movement, “From dawn to noon at the sea”, begins with a haze of sounds from the timpani and double basses. One by one, instruments grow out of this haze as Debussy depicts a bright sunrise over the seascape. Debussy lays the scene bringing various elements of the sea in and out of the focus: the strings show undulating waves, the winds give a whirl evocative of seabirds, while the horns perhaps represent a large sea creature. The movement closes with a noble and brilliant fanfare. The title of the movement is not meant to imply an exact timeline for the piece, but rather the transition from indistinct darkness to bright and clear daytime (though Erik Satie, Debussy’s fun-loving friend, joked that he “particularly liked the bit at a quarter to eleven”).

The second movement, “Games of the waves”, serves as a scherzo-like movement, perhaps justifying in part why Debussy called *La Mer* a symphonic sketch. The opening of the movement is a perfect depiction of Impressionist artists’ fascination with the sea: water with its ever-changing surface and unknown depth gave an endless array of possibilities for artists to toy with. With an exciting climax forming its heart, the movement closes as it opens: mysterious and shimmering.

The final movement of *La Mer*, “Dialogue of the wind and the sea”, is a tumultuous affair, coming to a rousing finale as the wind and sea clash against one another.

--program notes by Kamna Gupta

Ithaca College Symphony Orchestra

Violin I

Jason Kim,
concertmaster
Justine Elliot
Daniel Angstadt
Keryn Gallagher
Darya Barna
Kai Hedin
Alem Ballard
Jennifer Riche
Daniel McCaffrey
Cynthia Mathiesen
Brianna Hoody
Matthew Barnard

Violin II

Kathleen Wallace,
principal
Emilie Benigno
Kristina Sharra
Tyler Bage
Rachel Doud
Rebecca Lespier
Dgybert Jean
Henry Smith
Zoe Jenkins
Nicholas Pinelli
Erika Rumbold
Eric Satterlee
Taylor Payne
Maryelisabeth MacKay

Viola

Emma Brown,
principal
Amanda Schmitz
Erin Kohler
Zachary Cohen
Richard Cruz
Mario Torres
Kelly Sadwin
Geoffrey Devereux
Nickletole Cartales
Sam Stein
Renée Tostengard

Assistant conductors

Kamna Gupta
Mario Alejandro
Torres

Cello

Zachary Brown,
principal
Emily Faris
David Fenwick
Molly DeLorenzo
Emily Doveala
Grace Miller
Theresa Landez
Nicholas Chai
Felicya Schwarzman
Madeline Swartz
Kelton Burnside
Mercedes Lippert
Annika Kushner

Bass

Kevin Thompson,
principal
Ryan Petriello
Cara Turnbull
Christian Chesanek
Lindsey Orcutt
Thomas Brody
Gillian Dana
Adam Siegler

Flute

Jeannete Lewis,
principal
Christine Dookie
Stephanie LoTempio

Oboe

Ellen O'Neill, principal
Sarah Pinto, English
horn, Ravel
Jacob Walsh, English
horn, Debussy

Clarinet

Ryan Pereira, principal
Courtynie Elscott
Nikhil Bartolomeo,
bass clarinet

Bassoon

Andrew Meys,
principal
Kailey Schnurman
Cynthia Becker
Olivia Fletcher, contra

Horn

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

Trumpet

Kaitlyn DeHority,
co-principal
Matt Allen,
co-principal
Stephen Gomez
Max Deger, cornet
Shaun Rimkunas,
cornet

Trombone

Julia Dombroski,
principal
Ryan Kuehhas
Mitchel Wong, bass

Tuba

Lucas Davey, principal

Timpani

Kengo Ito, principal

Percussion

Ken O'Rourke,
principal
Jamie Kelly
Lillian Fu
Taylor Katanick

Harp

Rosanna Moore,
principal
Jessica Wilbee

Piano

Manuel Gimferrer,
principal

Upcoming Orchestral Events

ICCO Sunday, April 17, 2016, 4 PM

Tradition and Innovation

Dave Eggar, cello

Andrew Nemr, tap dancer

Amber Rubarth, vocals and guitar

Ivy Walz, mezzo-soprano

Bartok: Rumanian Folk Songs (adaptation by Dave Eggar)

Aaron Copland & Gregory Hines: Mentors (Tony Nominee Tony Yazbeck and Katie Huff

featuring Andrew Nemr and Dave Eggar with Ivy Walz and music by

Copland

Berio: Folk Songs for Voice & Orchestra

Ivy Walz, mezzo

and folk songs and originals featuring Amber Rubarth and Eggar

Berio's unique *Folk Songs* featuring Ithaca College's Ivy Walz provides the inspiration for this ground-breaking concert. Berio's work adapts folk songs from all over the world into a colorful and contemporary orchestral context. With this work as its centerpiece, the rest of the concert will be inspired by the idea of crossing a wide variety of musical boundaries and exploring ideas of tradition and innovation. Joining the ICCO to assist in this mission is guest artist Dave Eggar, a genre-bending virtuoso who was a founding member of the FLUX String Quartet and who has also worked with artists such as Evanescence, Paul Simon and Coldplay. Also joining the ICCO is the American singer-songwriter Amber Rubarth and tap dancer Andrew Nemr. Known for her warm personal style on stage, Amber has a "unique gift of knocking down walls with songs so strong they sound like classics from another era" (*Acoustic Guitar*). Mentored by Gregory Hines, Andrew is considered one of the most hardworking and diverse tap dance artists today. IC's Greg Evans will also appear on drum set. Join the ICCO as they knock down the walls that divide the genres!

ICSO & ICCO Sunday, April 24, 2016 4 PM

Berio: Folk Songs (with the Ithaca College Chamber Orchestra)

Mahler: Symphony No.4, G major

Dawn Upshaw, soprano

The ICSO concludes the season with a special guest appearance of soprano Dawn Upshaw. Upshaw combines a rare natural warmth with a fierce commitment to the transforming communicative power of music, and has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. She will join the ICSO for the final movement of one of Mahler's most profound symphonies, and also join the ICCO on the first half in Berio's colorful and dramatically evocative *Folk Songs*.

ICSO & ICCO Saturday, April 30, 2016 4 PM Seventh International Conducting Masterclass Concert

Berio: Folk Songs

Ivy Walz, mezzo-soprano

Mahler: Symphony No. 4, G major

Megan Monaghan, soprano

Hear the emerging young conductors of today conducting the IC Symphony Orchestra as a culmination to a week-long class on orchestral conducting. Internationally acclaimed artist-teacher Donald Schleicher will lead the class and Megan Monaghan, IC class of 1997, will return to Ithaca for the moving conclusion to Mahler Symphony No.

4.