

3-5-2017

Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Michael Hall

Lindsey Eastham

David Fenwick

Junwen Liang

Follow this and additional works at: http://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Ithaca College Symphony Orchestra; Hall, Michael; Eastham, Lindsey; Fenwick, David; and Liang, Junwen, "Concert: Ithaca College Symphony Orchestra" (2017). *All Concert & Recital Programs*. 1907.

http://digitalcommons.ithaca.edu/music_programs/1907

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

Ithaca College Symphony Orchestra

Michael Hall, conductor

EASTHAMA (Lindsey Eastham, vibraphone and Hiromu Nagahama, marimba)

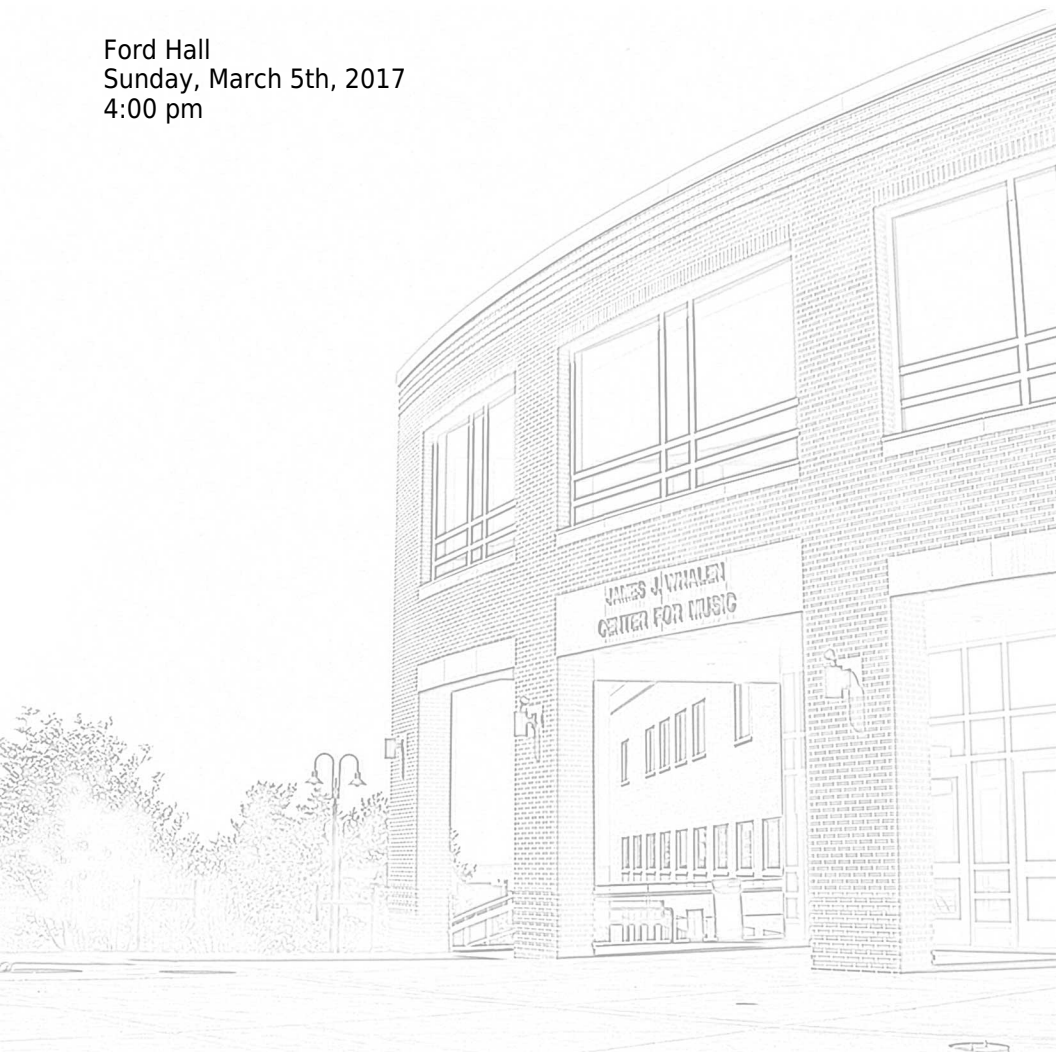
David Fenwick, cello

Junwen Liang, piano

Ford Hall

Sunday, March 5th, 2017

4:00 pm



ITHACA COLLEGE

School of Music

Program

Contemplations at the Fountain: Concerto for
Vibraphone and Marimba with Orchestra

Part I - Prelude

Part II - Quiet Thoughts, Violent Thoughts and
Concerns

Part IV - Joyful Thoughts

Maciej Małecki
(b. 1940)

Cello Concerto No. 1 in E-flat Major, op. 107

I. Allegretto

II. Moderato

Dmitri Shostakovich
(1906-1975)

Piano Concerto No. 3 in C Major, op. 26

I. Andante, Allegro

Sergei Prokofiev
(1891-1953)

Romeo and Juliet Fantasy-Overture

Pyotr Ilyich Tchaikovsky
(1840-1893)

Biographies

EASTHAMA

Lindsey Eastham and Hiromu Nagahama make up the award-winning international marimba duo, **EASTHAMA**. Their partnership began at California State University Northridge in January of 2014 as they pursued their Bachelor of Music degrees. In June of 2014, they won first place at the Southern California International Marimba Competition, competing against duos from around the world. Since then, they have performed as a part of the Southern California Marimba Concert Series and hosted several recitals at Cal State Northridge and Ithaca College. In May of 2016, they taught a masterclass at Cal Poly Pomona on techniques for preparing repertoire and arranging as a duo as part of their “Percussion in the Music Industry” masterclass series. In the summer of 2017 they will be touring as members of the World Percussion Group where they will present recitals and masterclasses at conservatories in the United Kingdom, Finland, Sweden, Estonia, Belgium, Norway and Denmark.

EASTHAMA is passionate about creating unique interpretations of well-known repertoire as well as premiering new works and original arrangements. In January 2016, the duo premiered a new work for vibraphone and marimba by Gordon Stout, as well as their original arrangement of Ravel’s Mother Goose Suite for marimba, percussion, and electronics at the Southern California Marimba Concert Series.

Lindsey Eastham grew up in Claremont, CA where she became involved with music at the age of four and began playing percussion at the age of 13. Lindsey graduated from Cal State Northridge in May of 2016 with a Bachelor’s degree in percussion performance and is pursuing her master’s degree at Ithaca College. She is a former student of John Magnussen, Aaron Smith and Naoko Takada, and currently studies with Gordon Stout.

Hiromu Nagahama is from Fukuoka, Japan, and he started

playing percussion at age 12 in middle school. After receiving his first bachelor's degree in English literature at Ritsumeikan University in Kyoto, Japan, Hiromu moved to California in 2008. After studying for 3 years at Riverside Community College, he transferred to California State University in Northridge to pursue a degree in music. He has studied with John Magnussen, Aaron Smith and Naoko Takada. He returned to Japan after his graduation in the spring 2014, but is now a graduate student studying with Gordon Stout at Ithaca College in New York.

Junwen Liang

A native of Nanning/Guangxi, China, **Junwen Liang** started playing the piano at the age of nine. He enrolled at the Guangxi Arts Institute (2006-2013) for professional music studies under Sha Liu and Yu Zhao. During these seven years, he presented several solo recitals in Nanning and in Foshan, and he was the prizewinner of many piano competitions in China such as the KAWAI Asia Piano Competition, the Gulangyu National Competition, and the Hong Kong International Piano Competition. He has recently attended the Art of the Piano at University of Cincinnati—Conservatory of Music (2015, 2016), Atlantic Music Festival (2015), and Edward Auer Summer Piano Workshop (2016) where he performed in masterclasses for renowned pianists such as Vladimir Feltsman, Edward Auer, Ursula Oppens, Martin Canin, Michael Lewin, Yong Hi Moon, Jeremy Denk, and Gilbert Kalish. In 2013, Mr. Liang moved to the USA to study at Ithaca College under the tutelage of Charis Dimaras. Ever since, he has garnered numerous awards and scholarships including the 1st prize in the Collegiate Division of the 2014 Empire State Competition in Rochester, the winner of 2017 Ithaca College Concerto Competition, and the finalist award of the 8th New York International Piano Competition.

David Fenwick

David Fenwick has played cello since age 4 and holds a B.M. in cello performance and composition from Ithaca

College. Currently pursuing a Masters in cello performance, David also serves as principal of the Ithaca College Chamber Orchestra and is a member Ithaca College Choir. Other ensembles include the Ithaca College Symphony Orchestra, and the Cornell Chamber Orchestra as well as multiple student chamber ensembles at Ithaca College. David has attended many summer festivals, including Chautauqua Institution, Castleman Quartet Program, Kinhaven Young Artists Seminar, Brevard Music Center, Wintergreen Summer Music Academy as both a cellist and a composer, Interlochen Summer Arts Academy Orchestral Program, Apple Hill Chamber Music Camp, Boston Conservatory Summer Composition Program and has spent several years at Point Counter Point Chamber Music Camp.

Michael Hall

Michael Hall, having concluded his second season as Music Director of the Kennett Symphony, is recognized for his inspired performances, imaginative programming, and passion for developing new audiences. In addition to his recent appointment as Principal Guest Conductor of Florida's Space Coast Symphony, Hall has appeared with many of today's leading ensembles, including the Houston Symphony, the Toronto Symphony, and the Vancouver Symphony. He will return to the Tucson Symphony, with whom he has a special relationship and has been a frequent guest conductor in multiple concert series over the past nine seasons.

Formerly Music Director of the Southwest Florida Symphony from 2007 to 2012, Hall's drive for artistic excellence, innovative thematic programming, and collaborations with celebrated guest artists resulted in unprecedented artistic growth, audience praise, and enthusiastic reviews. Before being appointed Music Director of the Southwest Florida Symphony, Michael Hall held the position of Associate Conductor with the Pacific Symphony in California. A passionate advocate for music education, both in the concert hall and in the classroom,

Maestro Hall has conducted many noteworthy college and youth orchestras including the Pacific Symphony Youth Orchestra, the Winnipeg Symphony Youth Orchestra, and the Orchestra of the Bob Cole Conservatory of Music at California State University. During the 2012/13 season, Hall was Visiting Guest Artist, Conductor in Residence at Ball State University's School of Music in Indiana, and this season, has accepted an invitation as Visiting Guest Professor at Ithaca College's School of Music.

Hall holds a Master's degree in conducting from the University of Michigan, a DipRAM from the Royal Academy of Music in London. While studying in England, Hall also held the position of Assistant conductor of the Havant Symphony Orchestra in the UK. He was also a finalist in the International Conducting Competition in Besançon, France and was awarded Third Prize in the Cadaques Orchestra International Conducting Competition in Spain.

Program Notes

Rozmyślenia przy fontannie (Contemplations at the Fountain)

Maciej Małecki (b. November 27, 1940 Warsaw)

Program note provided by the composer

Contemplations at the Fountain (Double Concerto for Vibraphone, Marimba and Orchestra) was written in the summer of 2010 for the husband/wife percussion duo Hob-beats (Magdalena Kordylasińska and Miłosz Pękala). The world premiere of the work took place during my jubilee concert in November of the same year. The title of the work was born at a fountain near which I experienced a palette of different emotions - thoughtfulness, doubts and hope. The duo Hob-beats performed the piece twice more with other symphony orchestras in Poland.

Composer's biography written by Keehun Nam

Małecki was born in Warsaw in 1940 and studied

composition and piano at the Frederic Chopin Academy of Music. He continued his studies at Eastman School of Music in Rochester, and he began his composition career by writing music for the theatre, TV, radio, and movies in the 1970s. Beginning in the '80s, he changed his focus to the concert hall. From 1991 to 1999, he served the Polish Composers' Association initially as vice-president until 1993 and then as president.

Cello Concerto No. 1 in E \flat Major, op. 107

Dmitri Shostakovich (b. September 25, 1906 Saint Petersburg - d. August 9, 1975 Moscow)

Shostakovich, like J. S. Bach, is famous for encoding and weaving their names into their music. For Bach, it was his full last name: BACH. In Germany, the letter "B" stands for B \flat and "H" stands for B \natural . Therefore, his signature motif was B \flat -C-A-B \natural . Shostakovich did not have this luxury and had to get creative with his name to be able to encode it into his music. He chose the following four letters to serve as his musical initials: DSCH. (In Germany, the letter "S" is understood as "Es" which means E \flat .) It is not by coincidence that the two sound so similar—Shostakovich looked up to and was heavily inspired by J. S. Bach.

The cello concerto begins with a statement of a DSCH-like melody. While the cello's first four notes are not DSCH, or even an anagram of it, those four notes sounds so similar that it still evokes the DSCH-motif. Shostakovich transforms the first four notes into its various different guises throughout the work. This concerto was written for one of Shostakovich's friends—Mstislav Rostropovich, one of the greatest cellists of the 20th century.

Piano Concerto No. 3 in C Major, op. 26

**Sergei Prokofiev (b. April 23, 1891 Krasne, Ukraine
- March 5, 1953 Saint Petersburg)**

Prokofiev was born in a remote, rural region in Ukraine near Donetsk (which you may recognize from the recent events involving Ukrainian separatists and Russia). His mother, Maria Zhitkova (who was a serf—a slave), was educated as a child by her owners in theatre and the arts. It was her piano practicing at night that inspired the young Prokofiev to start composing at the age of seven.

This piano concerto began in 1913 when he was still enrolled at the Saint Petersburg Conservatory (where he was their best piano student). It was completed in 1921 when he moved to Paris from San Francisco where he had gone following the colossal success of his first ballet, *The Fool*.

This first movement begins with a famous clarinet melody which becomes the lyrical counterweight to the significantly more dissonant and virtuosic second theme. You can see and hear Prokofiev's amazing flexibility in going in between such diverse styles of music, and it is this flexibility that poses such a big challenge to both the orchestra and the soloist. Nevertheless, it has become one of his most popular works.

Romeo and Juliet Fantasy-Overture

**Pyotr Ilyich Tchaikovsky (b. April 25, 1840 Udmurtia
- d. October 25, 1893 Saint Petersburg)**

Program note adapted from Phillip Huscher's notes for Chicago Symphony's concert on September 19, 2010.

No other play by Shakespeare has inspired as many composers as Romeo and Juliet. More than twenty operas have been written on Romeo and Juliet, and Bernstein's urban West Side Story suggests that the fascination with this subject hasn't waned in our own time. And Prokofiev's

1940 ballet is now recognized as a twentieth-century classic. But none of these works has surpassed the popularity of Tchaikovsky's fantasy-overture. Russian composer Mily Balakirev apparently first suggested the play to Tchaikovsky as early as the summer of 1869. Surprisingly, Tchaikovsky found his own voice with this work; *Romeo and Juliet*, a "Fantasy-Overture after Shakespeare," is his first masterpiece.

In 1878, while he was recuperating from his failed marriage at his brother Modest's house, Tchaikovsky turned to *Romeo and Juliet* and was struck by its potential as a great operatic subject. Seldom in Tchaikovsky's music are form and content as well matched as in *Romeo and Juliet*. The contrast between family strife and the lovers' passion ideally lends itself to sonata form, with two dramatically contrasted themes; the conflict assures a fierce and combative development section. Tchaikovsky begins as Balakirev recommended, with solemn and fateful chords that suggest the calm, knowing voice of Friar Lawrence. The street music is noisy and action-packed. The famous love theme begins innocently in the English Horn and Violas; it was one of Tchaikovsky's boldest moves to save the big statement of this great melody, fully orchestrated and greatly extended—the way most listeners remember it—for much later, at the climax of the recapitulation. The lovers' music returns once again in the coda, signaled by the timpani's dying heartbeat, but there it sounds cold and lifeless.

Personnel

Ithaca College Symphony Orchestra

Flute

Tom Barkal
Carmen Vieytez
Caitlin Miret

Oboe

Sarah Pinto
Stefanie Nicou
Erica Erath

Clarinet

Vivian Becker
Courtneie Elscott

Bassoon

Sonja Larson
Cynthia Becker

Horn

Evan James
Young
Jeremy Straus
Elizabeth DeGross
Christian
DeFreese

Trumpet

Shaun Rimkunas
Matt Brockman
Elliot Lowe

Trombone

Ryan Kuehhas
Andrea Dollinger

Bass Trombone

Nicholas Jones

Tuba

Jasmine Pigott

Timpani

Dan Syvret

Percussion

Grace Asuncion
Jamie Kelly

Harp

Deette Bunn

Violin 1

Emily Kenyon
Darya Barna
Hannah Lin
Alem Ballard
Kristina Sharra
Kate Jurek
Tyler Bage
Maryelisabeth
MacKay
Corey Dusel
Kai Heiden
Marta
Bartholomew

Violin 2

Amy Chryst
Daniel Angstadt
Dgybert Jean
Taylor Payne
Katelyn Tai
Amy Whitesell
Zoe Jenkins
Brianna Hoody
Miranda Crosley

Viola

Zac Cohen
Richard Cruz
Carter Kohler
Alyssa Budzynski
Maria Dupree
Simone Cartales

Cello

Grace Miller
Craig Mehler
Malachi Brown
Mechu Lippert
Annika Kushner
Charlie Siegenger
Colleen d'Alelio
Hannah Weibley
Kelton Burnside
Melanie Saddoff

Bass

Ryan Petriello
Katelyn Adams
Zane Carnes
Adam Siegler
Gillian Dana
Sam Higgins
Cara Turnbull

Assistant Conductor

Keehun Nam