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Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jeffery Meyer

Malcolm Bilson

Gabriel Shuford

Aaron Tindall

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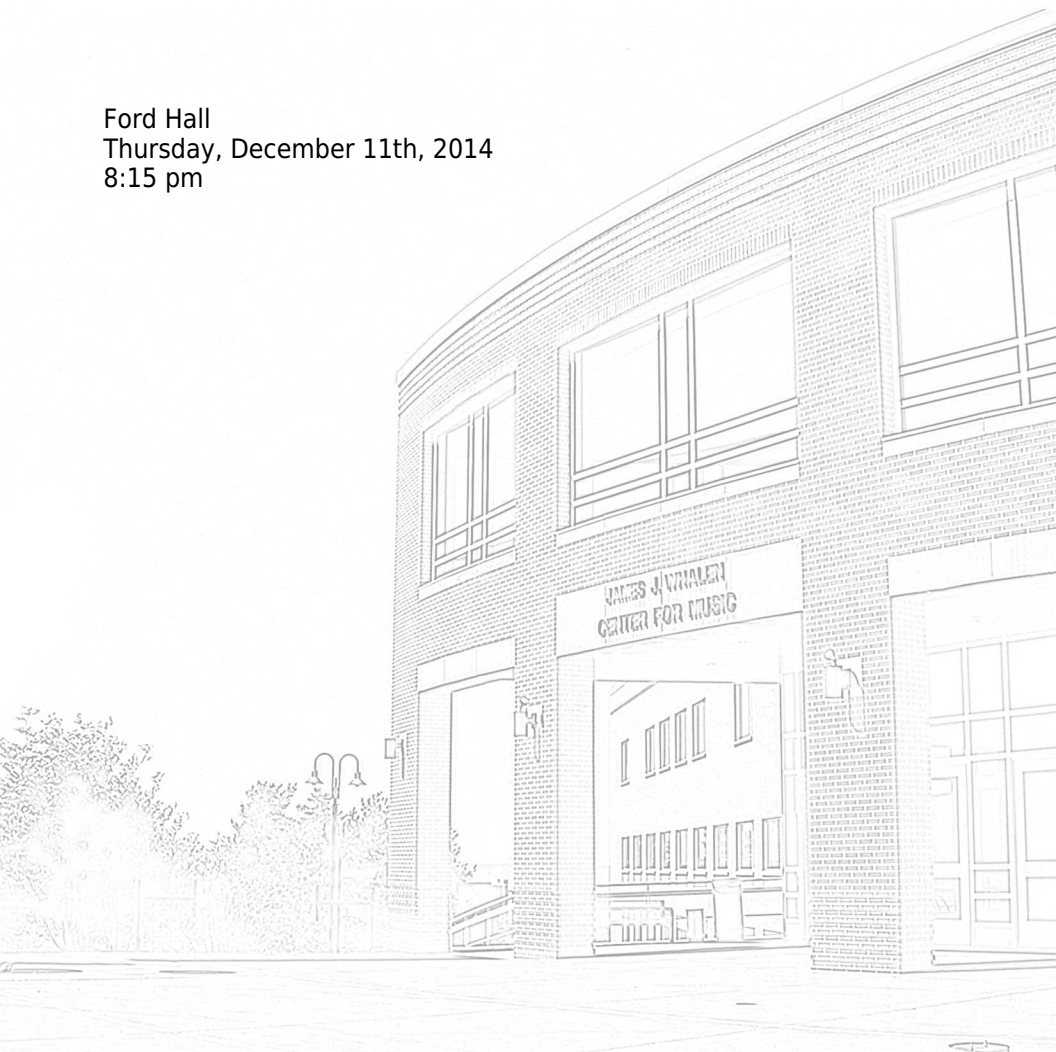
Authors

Ithaca College Chamber Orchestra, Jeffery Meyer, Malcolm Bilson, Gabriel Shuford, Aaron Tindall, and Steven Stucky

Ithaca College Chamber Orchestra

Jeffery Meyer, conductor
Malcolm Bilson, fortepiano
Gabriel Shuford, harpsichord
Aaron Tindall, tuba
Steven Stucky, narrator

Ford Hall
Thursday, December 11th, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Program

Concerto for Fortepiano and
Harpsichord in E-flat major, Wq. 47

- I. Allegro di molto
- II. Larghetto
- III. Presto

Carl Philipp Emanuel Bach
(1714-1788)

Malcolm Bilson, fortepiano
Gabriel Shuford, harpsichord

Le tombeau de Couperin

- I. Prelude - Vif
- II. Forlane - Allegretto
- III. Menuet - Allegro moderato
- IV. Rigaudon - Assez vif

Maurice Ravel
(1875-1937)

Pause

Are You Experienced? (1987)

- I. On Being Hit on the Head
- II. Dance
- III. On Being Hit on the Head (Reprise)
- IV. On Hearing the Voice of God
- V. Drop
- VI. On Hearing the Siren's Song

Aaron Tindall, tuba
Steven Stucky, narrator

David Lang
(b. 1987)

Biographies

Malcolm Bilson has been in the forefront of the period-instrument movement for over thirty years. A member of the Cornell Music Department since 1968, he began his pioneering activity in the early 1970s as a performer of Haydn, Mozart, Beethoven and Schubert on late 18th- and early 19th-century pianos. Since then he has proven to be a key contributor to the restoration of the fortepiano to the concert stage and to fresh recordings of the “mainstream” repertory. In addition to an extensive career as a soloist and chamber player, Bilson has toured with the English Baroque Soloists with John Eliot Gardiner, the Academy of Ancient Music with Christopher Hogwood, the Philharmonia Baroque under Nicholas McGegan, Tafelmusik of Toronto, Concerto Köln and other early and modern instrument orchestras around the world. He was awarded an honorary doctorate by Bard College and is a Fellow of the American Academy of Arts and Sciences.

Mr. Bilson has recorded the three most important complete cycles of works for piano by Mozart: the piano concertos with John Eliot Gardiner and the English Baroque Soloists, the piano-violin Sonatas with Sergiu Luca, and the solo piano sonatas. His traversal on period pianos of the Schubert piano sonatas (including the so-called incomplete sonatas) was completed in 2003, and in 2005 a single CD of Haydn sonatas will appear on the Claves label. In the fall of 1994 Bilson and six of his former artist-pupils from Cornell’s D.M.A. program in historical performance practice presented the 32 piano sonatas of Beethoven in New York City, the first time ever that these works had been given as a cycle on period instruments. The New York Times said that “what emerged in these performances was an unusually clear sense of how revolutionary these works must have sounded in their time.” The recording of this series garnered over fifty very positive reviews and has recently been reissued.

In addition to his activities in Cornell’s performance-practice program, Professor Bilson teaches piano to both graduate and undergraduate students. He is also adjunct professor at the Eastman School of Music. He gives annual summer fortepiano workshops at various locations in the United States and Europe, as well as master classes and lectures (generally in conjunction with solo performances) around the world. In his educational video entitled “Knowing the Score,” released in 2005, Bilson discusses the question: Do we really know how to read the notation of the so-called ‘classical’ masters?

Harpichordist and pianist **Gabriel Shuford** is proficient in a wide range of styles, from historical performance, to concert music of the 21st century, to jazz and blues. He performs throughout North

America and abroad, and is the recipient of several awards, including the 2011 Baron Prize from Stony Brook University, and top-prize at the 2007 Mae and Irving Jurow International Harpsichord Competition.

He is a member of the New York-based early music ensemble Guido's Ear, and has been a guest of others, including A Far Cry, Orchestra of St. Luke's, the St. Petersburg Chamber Philharmonic, and the Chamber Music Society of Lincoln Center. In 2012 he appeared in recital with soprano Amanda Keil at the International Early Music Festival, in Riga, Latvia. Shuford collaborates regularly with violinist Kathleen Kajioka, double-bassist Nicholas Walker, and saxophonist Lars Jacobsen, and recorder player Paul Leenhouts, with whom he has appeared in recital at Jordan Hall in Boston. The New York Times called his performance of Elliott Carter's Sonata, with the acclaimed new music ensemble Speculum Musicae, "assured, polished and beautifully nuanced." He has served on the faculty of Luther College and Sarah Lawrence College. Mr. Shuford holds a doctorate in harpsichord from Stony Brook University.

Aaron Tindall is the assistant professor of tuba and euphonium at Ithaca College, School of Music. He holds the Doctor of Musical Arts degree in Tuba Performance and Pedagogy from the University of Colorado at Boulder, a Master's of Music degree in Euphonium Performance with Distinction from the Royal Northern College of Music in Manchester, England, UK, and a Bachelor of Music Performance degree on both the Euphonium and Tuba from The Pennsylvania State University. He has additional studies at Indiana University. His principal teachers have included Velvet Brown, Mel Culbertson, Warren Deck, Mike Dunn, Steven Mead, and Daniel Perantoni. He has also studied with Roger Bobo, and Dr. Benjamin Pierce. He previously served on the faculty of Eastern Michigan University, at Penn State University as a visiting professor, and as a visiting tutor for tuba and euphonium at the Conservatoire National de Region in Perpignan, France.

With his solo playing described as being "remarkable for both its solid power and its delicacy" and his orchestral playing praised as "a rock-solid foundation", Aaron is an active performer. He has served as the acting principal tubist of the Iceland Symphony Orchestra, and has held the principal tuba position with the Aspen Festival Orchestra where he was an orchestral fellow. He frequently appears as a soloist and guest artist throughout the United States, Europe, and Asia. He has been a featured Guest Artist at all of the International Tuba and Euphonium Conferences since 2006, performed in England with the Grimethorpe Colliery Band, and has collaborated as substitute/additional tubist with orchestras such as the Rochester

Philharmonic Orchestra, Colorado Symphony Orchestra, New Jersey Symphony Orchestra, and the New World Symphony. His solo playing has been heard on NPR's "Performance Today" radio show.

Aaron has been a prizewinner of many competitions (solo & chamber) across the world. He has also been a two-time finalist in the prestigious Concert Artist Guild Competition.

Released to great critical acclaim, his first solo tuba album, *Songs of Ascent*, was nominated for a Grammy Award. His second solo album, *This is My House...* recently received two Global Music Awards for "instrumental soloist" and "creativity/originality." He can be heard on Velvet Brown's solo disc, *Simply Velvet*, and the Eufonix quartet albums *End Game*, *Brink*, and *Nuclear Breakfast*.

With his soothing tone and excellent control of flexibility and articulation, Aaron Tindall has mastered the demanding technical challenges of the four masterpieces included in his first solo tuba recording, *Songs of Ascent*. His gift for lyricism prompted Roger Kellaway to state: "For more than 30 years I have been exploring the melodic qualities of the Tuba in my compositions. Aaron Tindall expresses this point beautifully."

Composer **Steven Stucky**, whose Second Concerto for Orchestra earned him the 2005 Pulitzer Prize in music, has written commissioned works for many of the world's great soloists and for the orchestras of Baltimore, the BBC, Chicago, Cincinnati, Dallas, Minnesota, New York, Philadelphia, Singapore, St. Louis, Washington (National), and many others. Recordings of Mr. Stucky's works have won two Grammy awards, and he has been resident composer at Aspen, the American Academy in Rome, the Bogliasco Foundation in Liguria, and on countless college campuses. He was host of the New York Philharmonic's "Hear & Now" new-music series from 2005 to 2009. Currently, he Vice-Chair of New Music USA and chair of the membership committee of the American Academy of Arts and Sciences, is a trustee of the American Academy in Rome, and serves on the music awards panel of the American Academy of Arts and Letters.

Mr. Stucky's strongest affiliation has been with the Los Angeles Philharmonic, where he was resident composer for 21 years. He oversaw the celebrated Green Umbrella concert series and formed a strong partnership with music director Esa-Pekka Salonen, with whom he still collaborates frequently. A much sought-after teacher, he has held posts at the Eastman School of Music and at UC Berkeley (Ernest Bloch Professor). An active conductor of his own and other modern works, in 1997 he founded the new-music group Ensemble X at Cornell University, where he has taught since 1980.

Recent seasons have included premieres by the St. Paul Chamber Orchestra, Chamber Music Northwest (Portland), Santa Fe Chamber Music Festival, and pianist Emanuel Ax. In May 2011, the Dallas Symphony revived his concert drama *August 4, 1964*, with performances in Dallas and at New York's Carnegie Hall. The 2011-12 will see premieres by the Pittsburgh Symphony Orchestra and Music at Angel Fire, and performances by the New York Philharmonic, the Chicago Symphony, the Boston Symphony, and many others.. His current projects include new works for violinist Cho-Liang Lin, the New York, Philharmonic, and the Los Angeles Philharmonic.

Mr. Stucky will give residencies and master classes this season at Carnegie Mellon University, the University of Pittsburgh, West Virginia University, Rice University, the Eastman School of Music, the Cleveland Institute of Music, the Swedish Collegium of Advanced Studies, the American Composers Orchestra Underwood New Music Readings, June in Buffalo, the Minnesota Orchestra Composers Institute, the Thailand International Festival of Music Composition, and the Mizzou New Music Festival. For 2011-12, he is the Pittsburgh Symphony's Composer of the Year, and he will be Composer-in-Residence with the Berkeley Symphony in 2012-13.

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

Carl Philipp Emanuel Bach (b. Weimar, 1714; d. Hamburg, 1788)

Concerto for Harpsichord and Fortepiano, Wq. 47 (1788)

C.P.E. Bach, along with his brother J.C. Bach (1735-1782) is generally considered one of J.S. Bach's most musically prolific and influential sons. In his lifetime, he wrote over 1000 works, wrote the 1750 essay *The True Art of Playing Keyboard Instruments* (the most important of its era and kind), and held both court and church positions.

His *Concerto doppio* for Harpsichord and Fortepiano was written in the last year of his life. Something of a novelty, it combines a recently popular invention, the fortepiano (records indicate that though it was invented closer to 1700, it did not achieve popularity until the 1760s), and the harpsichord, the invention of which dates back to the Middle Ages. The first movement, a lively *allegro*, features the double exposition form that would become standardized in the later keyboard concertos of Mozart and Beethoven. This movement economizes its means, with a main capricious two-beat arpeggio figuration and scale and arpeggio activity. It capitalizes on interplay between the two instruments, treating them usually as equal analogs to one another. The second movement, a pastoral *larghetto*, explores the long-line capabilities of the instruments, with gentle, lilting melodies, occasionally interrupted by unison forte entrances of the orchestra. Updating baroque concerto convention, the second movement segues directly into the third, *presto*. Lively and occasionally comical, it fragments pieces of its melody, an alternation of slurred leaps and staccato stepwise notes, again capitalizing on the interplay of the two keyboard instruments and the orchestra.

Maurice Ravel (b. Ciboure, Basses-Pyrénées, 1875; d. Paris, 1937)

Le Tombeau de Couperin (1914-17; orchestrated 1919)

Ravel wrote *Le Tombeau de Couperin* intermittently during World War I. Though *tombeau*, French for tomb, makes the title literally “The Tomb of Couperin,” it is more likely that *tombeau* here refers to “piece written in memory of,” as it did in the 17th century. Each movement of the originally six-movement suite, originally for piano, is dedicated to a friend (or, in one case, two brothers) who died fighting in World War I. In 1917, the year of the work’s completion, Ravel’s mother died; surrounded by mortality, it is astounding that Ravel produced a work of such levity and joy (though not without moments of depth and beauty, fleeting as they may be). Ravel omitted two of the original six movements, the *fugue* and the *toccata*, in his 1919 orchestration, which is, like all Ravel works, a true masterpiece of orchestration. As Ravel once commented to Poulenc, “the orchestra [in the *Habanera* from *Rhapsodie Espagnole*] is too large for the number of bars.”

The *Prelude* is dance-like and spritely. Its tune, first introduced by the oboe, contrasts energy with lyricism. The woodwind-dominated opening gives way to pianissimo strings with cloudy, impressionistic harmonies. A rhythmically complex, interwoven texture carries a long crescendo leading to the movement’s climax. The *Forlane*, the inspiration for which Ravel drew from Couperin’s *Concerts royaux*, is a dance, originally for courtship purposes, in moderate time. It features the most biting harmonies in the work, its various sections being contrasted with its original *ritornello* tune. The *Menuet* is a lyrical slow dance written modally, contributing to its air of agedness. Its middle section is a contrasting, mildly mysterious, yet simple minor-key melody. The movement ends with a sweet nostalgia. The *Rigaudon* is a quick, cheerful baroque dance. The middle portion features a charming oboe solo accompanied by pizzicato strings.

David Lang (b. 1957, Los Angeles)

Are You Experienced? (1987)

David Lang, currently a member of the Yale School of Music Faculty, is a post-minimalist composer. He holds degrees from Stanford University, University of Iowa, and Yale University. His music is typified by deconstruction and irony, and draws on minimalism and rock.

Lang wrote this infamous work as a reaction to the famous Jimi Hendrix song of the same name. The composer, who also wrote the text, chronicles the rather disturbing mental journey of a new music listener who has been struck on the head. The first movement, “On

Being Hit on the Head," alternates the shocked surprise of the narrator (portrayed musically with off-beat tritons) with the consoling words of another consciousness. His command to dance leads us into the second movement, a stream of pulsating sixteenth notes that crescendo suddenly, jaggedly; the solo tuba frequently plays in the "wrong" key, further warping the sense of reality. An electric tuba solo, reminiscent of Hendrix, carries us into the reprise of "On Being Hit on the Head." In the fourth movement, "On Hearing the Voice of God," the tempo, most available in the persistent bass drum, steadily increases as the narrator's syntax begins to dissolve. In drop, jagged *crescendi* give way to loud strikes of the brake drum and brass chords; after a suspended, contemplative middle section, the main crescendo material returns, but with the harmonies employed in the last movement. "On Hearing the Siren's Song" is a beautiful epilogue that alternates sections of narration with simple stepwise melodies in the winds.

Ithaca College Chamber Orchestra

Violin I

Sonsoles Llodra,
concertmaster
Lauretta Werner
Timna Mayer
Emilie Benigno
Corey Dusel
Marcus Hogan

Violin II

Christopher Sforza,
principal
Kangzhuo Li
Elizabeth Benz
Amy Chryst
Darya Barna
Reuben Foley

Viola

Renee Tostengard,
principal
Rebecca Johnson
Austin Savage
Emma Brown
Kelly Sadwin

Cello

David Fenwick,
principal
Zachary Brown
Emily Doveala
Julia Rupp

Bass

Andrew Whitford,
principal
Kevin Thompson
Lindsey Orcutt

Flute

Sophia Ennocenti,
principal
Sandi O'Hare,
piccolo

Oboe

Chloe Washington,
principal
Catie McGovern,
English horn

Clarinet

Christopher Peña,
principal
Ryan Pereira

Bassoon

Sean Harkin,
principal
Amanda Nauseef

Horn

Aubrey Landsfeld,
principal
Victoria Boell

Trumpet

Kaitlyn DeHority

Trombone

Mike Nave

Percussion

Taylor Newman

Keyboards

Randi Rudolph

Electric Guitar

Michael Caporizzo

Harp

Deette Bunn