2-28-2004

Concert: Ithaca College Symphony Orchestra, Concerto Concert

Ithaca College Symphony Orchestra

Jeffrey Grogan

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ITHACA COLLEGE SYMPHONY ORCHESTRA

Jeffrey Grogan, conductor

Concerto Concert

FORD AUDITORIUM
SATURDAY, FEBRUARY 28, 2004
8:15 P.M.
Program

Carnival Overture, Op. 92 (1891)  
Antonin Dvorak  
(1841-1904)

Concerto for Marimba, Op. 34 (1956)  
Robert Kurka  
(1921-1957)

I. Allegro Molto
Cayenna Ponchione, marimba

Ballade for Flute and Orchestra (1939)  
Frank Martin  
(1890-1974)

Leslie Kubica, flute

Concerto in G for Piano and Orchestra (1931)  
Maurice Ravel  
(1875-1937)

I. Allegrissimo
Jonathan Rose, piano

INTERMISSION

Rodeo: Four Dance Episodes (1942)  
Aaron Copland  
(1900-1990)

I. Buckaroo Holiday
II. Corral Nocturne
III. Saturday Night Waltz
IV. Hoe-Down
Program Notes

Carnival Overture, Op. 92 (1891)
In 1891-1892, Antonin Dvorak (1841-1904) composed a set of three orchestral pieces he called concert overtures, even though they are not related to any larger work. They are descriptive orchestral pieces that are not quite the length of a tone poem. At first, he thought of the three compositions as a single work, a three-part suite entitled Nature, Life and Love. He later published the works separately: In Nature’s Realm, Carnival, and Othello. All three pieces are linked musically by a common theme.

Dvorak sketched Carnival during July/August of 1891. He conducted the premiere of the three-overture set on his farewell concert in Prague on April 28, 1892, before leaving for his extended stay in the United States. On October 22, he conducted the American Premiere at Carnegie Hall leading the orchestra of the Metropolitan Opera. Dvorak said the following about Carnival: “I imagined a lonely contemplative traveler reaching a city at nightfall while a street carnival is in full swing. Music everywhere mingles with joyous shouts and un-restrained gaiety, as the people enjoy their songs and dances. The violins set up a wild cry as the wanderer is whirled into the Bohemian revel.” The festival of Carnival, which takes place just before Lent, has inspired many musical compositions including Robert Schumann’s short character pieces, Carnival, Tchaikovsky’s Capriccio Italien, Liszt’s Hungarian Rhapsody No. 6 and Hector Berlioz’s Roman Carnival Overture.

Concerto for Marimba, Op. 34 (1956)
Robert Kurka (1921-1957) received his M.A. degree in 1948 from Columbia University after studying the violin with Kathleen Parlow and Hans Letz. Kurka was largely self-taught in composition, but did take lessons with Otto Luening and Darius Milhaud. He taught at both the City College of New York and Queens College and served as composer-in-residence at Dartmouth College. Kurka received many awards and distinctions, including being named the co-winner of the George Gershwin Memorial Award in 1950 and receiving a grant from the National Institute of Arts and Letters in 1952. In 1951, he was awarded a Guggenheim Fellowship, which was renewed the next year. Brandeis University presented him with an award, which read: “To Robert Kurka, a composer at the threshold of a career of real distinction.” Shortly afterwards Kurka died tragically of leukemia. Written in 1956, the Concerto for Marimba, Op 34 is one of the earliest concertos.
written for the marimba. Vida Chenoweth, soloist at Carnegie Hall, premiered the concerto on November 11, 1959.

**Ballade for Flute and Orchestra (1939)**

Swiss composer Frank Martin (1890-1974) excelled as a composer and as a prominent pianist and harpsichordist throughout his life. His compositions are of a distinctive style using contrapuntal and harmonic writing with a reflection of consistency and continuity. In 1939 Marin wrote the Ballade for Flute and Chamber Orchestra for the Geneva International Competition. Martin wanted the work to “not only be an exhibition of instrumental and technical challenge, but also genuine music, allowing young flutists to demonstrate...their qualities as musicians and artists.” Using occasional melodic inflection and subtle rhythmic treatment, Martin creates extreme dramatic tension within the piece. Twelve-tone themes appear occasionally, but only in one voice at a time frequently of equal note values. Ostinato elements are also present, especially in the opening. This introduces the listener to a feeling of emotional consistency and static. In the accompaniment, perfect triads are deployed in unusual progressions and dissonant chords are developed in smooth part writing often over static bass. This indicates a momentary tonal center. As a one of a kind, this piece has remained a staple in the flute literature.

> “Whatever the movements of the soul, the spirit, the sensibility that are manifested in one’s work, and whatever the state, one of anguish or even despair, one’s art inevitably bears the sign of... this liberation, this sublimation which evokes in us a finished form, and which is, I think, what is called ‘beauty.’”

Martin

**Concerto in G for Piano and Orchestra (1931)**

The last years of Maurice Ravel’s life was one of the most tragic in the annals of music history. His brain disease left him lucid yet helpless, unable to write, speak, or play an instrument, full of ideas yet with no way to communicate them.

He wrote his Piano Concerto in G Major and the Concerto for the Left Hand simultaneously. The two works were composed between 1929 and 1931. The Piano Concerto in G Major was premiered in January of 1932. By then, however, the illness that would eventually kill him had affected him sufficiently that he could not manage the challenges of the keyboard, so he was forced to settle for conducting the premiere, which was played by Marguerite Long. It was an instant success, which led one critic to write, “How
well each note knows where it comes from and where it is going!" The opening movement is full of grace and drive with a very clear form. It is obvious that he was strongly influenced by the jazz craze sweeping the world.

Ravel's illness may have been intensified by a car accident in 1932. The illness progressed so rapidly that he completed only one more work, a song cycle on the subject of Don Quixote, before being forced into retirement. He suffered from both aphasia (a speech disorder) and a motor impairment that caused absurdities such as placing a match in his mouth and trying to light it with a cigarette. As if this were not torture enough, his mental acuity was still strong, so that he was fully aware of his ludicrous actions even though he was unable to control them.

He lived six years after the first performance of his piano concerto, never improving his condition. Finally, in desperation, his doctors attempted surgery. The operation was unsuccessful, and Ravel lasted only eight more days in a coma before succumbing to the affliction that robbed the world of one of the most fertile and entertaining composers ever.

**Rodeo: Four Dance Episodes (1942)**

Aaron Copland (1900-1990) is considered the dean of American composers. The son of immigrants, he studied piano while attending Boys' High in Brooklyn. His father owned a successful department store, which provided Copland with the monetary means to study composition wherever he wished. He eventually made his way to Paris with Nadia Boulanger. While studying in Europe he was exposed to many of the most important composers and styles of the twentieth century, especially Stravinsky and his break from tradition.

The ballet *Rodeo* was first staged in 1942 by the Ballet Russe de Monte Carlo with choreography by Agnes de Mille. The story line is of little substance, but provides the route by which Copland could write in the Americana/Old West style that he was striving for. The heroine is a cowgirl trying to attract the attention of any of the cowboys. No matter what she does in the opening *Buckaroo Holiday*, they ignore her figuring she is just one of the guys (dressed in blue jeans and a flannel shirt). In the *Corral Nocturne*, she longs for the attention of one special cowhand, who has overlooked her in favor of a soft, pure rival with no substance to her personality other than her appearance. The cowhand, blind to the real qualities of the heroine, has chosen this rival to
accompany him to the *Saturday Night Waltz*. The heroine has one last chance to win the attention of the cowboy. She appears at the final *Hoe-Down* dressed to the hilt in fancy clothes that she has never worn before and stuns the crowd with her looks. Finally, the cowboy notices her, she fights off several other suitors and corrals him for herself.

Program notes by Heidi Gilbert, Leslie Kubica, and Mark Walsh

**Leslie Kubica** is currently a junior at Ithaca College. She studies with Dr. Wendy Mehne and Ms. Claudia Anderson and is currently studying towards a degree in Music Performance. Leslie has appeared as a soloist with the Orchestra of the Southern Fingerlakes and the Corning Youth Orchestra. She has participated in many other competitions and programs including the Dureen B. Hertzog Young Artist Competition, the J. R. Montorose Music Jazz Scholarship Competition, and the Littmann Music Competition. Kubica is Principal Flute in the Ithaca College Chamber Orchestra and Symphony Orchestra and has also performed with the Ithaca College Wind Ensemble and Symphonic Band. She maintains an active private flute studio combining the importance of improvisational and ethnic techniques alongside classical performance. She has also studied traditional Irish music in Ireland, jazz with Prof. Steve Brown, and performs in several bands around the Ithaca area and the Mohawk Valley. These groups include the Hip-Ass Rhythm Farmers, the Hillbetties, Something Blue, Stone Soup and Wanawake, with styles including jazz, hip-hop, Brazilian, folk, bluegrass, and traditional Irish music.

**Cayenna Rosa Ponchione** was born and raised in Fairbanks, Alaska and now resides just outside of Ithaca. She holds a Bachelor's degree in Percussion Performance, a Master's degree in Orchestral Conducting and is currently completing a second Master's in percussion performance under Gordon Stout at Ithaca College.

Ms. Ponchione has performed as a soloist with the University of Alaska Fairbanks Wind Ensemble and the Fairbanks Symphony Orchestra as their 2000 Concerto Competition Winner. She was also a prize-winner at the 2000 Music Teacher's National Association International Concerto Competition. In addition to her work with Gordon Stout, Ms. Ponchione has received instruction from Nancy Zeltsman, Jack VanGeem, Scott Deal, and Doug Wolff.
Ms. Ponchione has gained national attention as a composer with the work *The Creation*, which won the 2003 Percussive Arts Society Percussion Ensemble Composition Contest. She has also composed works for solo marimba and vibraphone, high school percussion ensemble, a duet for clarinet and marimba, and most recently, a duo for viola and marimba written in collaboration with composer/violist Robert Radmer. Her current compositional projects include a concerto for marimba and soprano, and a double quartet for percussion ensemble. Composition teachers have included Dana Wilson and Gordon Stout.

As a conductor, she founded Ithaca's annual, “Pastorale in the Park” orchestra and organized and sponsored the 2003 Ithaca College Chamber Orchestra Composition Contest. In addition, she has commissioned a flute concerto premiered this fall at Cornell University. Her conducting teachers have included Madeline Schatz, Grant Cooper, and Jeff Grogan, with additional studies at the Conductor's Institute at the University of South Carolina with Peter Jaffe, Kate Tamarkin, Paul Vermel, and Donald Portonoy.

Ms. Ponchione is currently serving the Ithaca area community as a board member of the new arts festival, “A Light in Winter,” which focuses on the interaction of the arts and sciences. She is also involved in the process of developing a composer's cooperative, which would facilitate performances of local composer's works. Ms Ponchione can been seen in performance with the Hillbetties as their interim bassist.

**Jonathan Rose** is a senior piano major from the studio of Read Gainsford. In addition to his piano studies, he has pursued a theater minor with a concentration in conducting. At Ithaca College, Jonathan has been the assistant conductor for the *The Threepenny Opera*, and the conductor for *Bat Boy: the Musical, The Mystery of Edwin Drood*, and Mozart's *Cosi fan tutte*. Rose has also appeared as a soloist with the Ithaca College Chamber Orchestra in Stravinsky's *Song of the Nightingale* and with the Ithaca College Symphony Orchestra in Respighi's *Pines of Rome*. In addition to his solo performing, Jonathan has done numerous collaborative recitals at Ithaca College. He has recently accepted the position of Resident Music Director for The Hanger Theater in Ithaca, New York and plans to pursue a career in collaborative piano/conducting.
ITHACA COLLEGE SYMPHONY ORCHESTRA
Jeffrey Grogan, conductor

Violin I
Marc Bettis
Annie Chen
Natasha Colkett
Lauren Dalrymple
Neil Fronheiser
Sarah Geiger
Amanda Hockenberger, concert master
Maureen Pohlman
Joshua Modney
Daniel Sender
Jacquelyn Sica, assistant concert master
Christian Simmelink
Jennifer Stepien
Daniel Valente

Violin II
Jeffrey Abbott
Megan Atchley
Diane Bartholomew
Elizabeth Cary*
Katie Cavallaro
Dan Desir
Dan Demetriou
Tamara Freida
Susan Kirtz
Lindsey Leone
Alyson Whelan

Cello
Erin Bowers
Jennifer Chieffalo
Alana Chown
Alan Gallegos
Diana Geiger
Leslie Lyons
Emily McBride
Elizabeth Meszaros
Timothy Nowak
Kelly Quinn
Matthew Rotjan
Rebecca Stenborg
Christina Stripling*

Bass
Jarred Eddy
Megan Kass
Xander Lott
James Mick
Audrey Miller
Patrick O'Connell*
Ryan Reardon
Chris White

Flute
Michelle Casareale
Heather Kriesel
Leslie Kubica*

Oboe
Christopher Neske
Jamie Strefeler*

English Horn
Emily Di Angelo

Clarinet
Matthew Libera
David Minot*

Bass Clarinet
Diana Hall

E-flat Clarinet
Alexandria Hanessian

Bassoon
Rebecca Hammontree
Brian Jack*
Jennifer Meyers

Horn
Michael Bellofatto
Maria Fulgieri*
Brian Hoeflschweiger
Michelle LeRoy
Jeffrey Rubin

Trumpet
Kathryn Cheney
Kathryn Cooper*
Torin Washington

Trombone
Matthew Haines*
Lauren Minis

Bass Trombone
Matthew Barry

Tuba
William Plenk

Timpani
Jeffrey Otto

Percussion
Mary Gardner
Jennie Herreid
Ryan Socrates
Lon Stetz
Larissa Venzie*

Harp
Myra Kovary**

Piano
Kristen Weiskotten***

* denotes principal player
** guest artist
*** December graduate

Personnel listed in alphabetical order to emphasize each member's personal contribution.
## MUSIC EVENTS CALENDAR

### February

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
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</table>
| 28   | 8:15 | Symphony Orchestra; Jeffrey Grogan, conductor  
Annual Concerto Program |

### March

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>1</td>
<td>8:15</td>
<td>Symphonic Band; Henry G. Neubert, conductor</td>
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<tr>
<td>2</td>
<td>8:15</td>
<td>Concert Band; Keith Kaiser, conductor, and</td>
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</tbody>
</table>
| 3    | 4:00 | Master Class; E. Michael Richards, clarinet  
*Something Olde, Something New Series* |
|      | 5:00 | *String Master Class; Steven Greenberg, Klezmer violin* |
| 4    | 8:15 | Faculty Recital; Frank G. Campos, trumpet  
*Something Olde, Something New Series* |
|      | Noon | *Klezmer Ensemble Coaching; Steven Greenberg, Klezmer violin* |
| 15   | 8:15 | Guest Artist Recital; Cleveland Duo and  
James Umble, saxophone |
|      | Noon | Master Class; Cleveland Duo |
|      | Noon | Master Class; James Umble, saxophone  
7:00 | Faculty Recital; Kelly Covert, flute |
| 18   | 8:15 | Faculty Recital; David Unland, tuba |
| 20   | 8:15 | Choir; Lawrence Doebler, conductor |
| 21   | 4:00 | Faculty Recital; Deborah Montgomery, soprano |
| 23   | 7:00 | Faculty Chamber Recital; Ithaca Brass |
| 23   | 8:15 | Contemporary Music Chamber Ensemble;  
Jeffrey D. Grogan, director  
*Ithaca College Concerts 2003-4* |
| 24   | 7:00 | Master Class; Ted Taylor, collaborative piano  
*Ithaca College Concerts 2003-4* |
| 25   | 7:30 | Pre-concert Lecture  
*Ithaca College Concerts 2003-4* |
| 25   | 8:15 | Guest Artist Recital (admission charge)  
*Sylvia McNair, soprano; and Ted Taylor, piano*  
*Ithaca College Concerts 2003-4* |
| 26   | Noon | Master Class; Sylvia McNair, soprano  
*Ithaca College Concerts 2003-4* |
| 27   | 10:00 | Master Class; Margo Garrett, collaborative piano |
| 27   | 5:00 | Master Class; Margo Garrett, collaborative piano |
| 28   | 4:00 | Faculty Recital; David Parks, tenor |
| 28   | 8:15 | Faculty Recital; Angus Godwin, baritone |
| 29   | 8:15 | Faculty Chamber Recital; Ithaca Wind Quintet |

### Ithaca College Concerts 2003-4 (admission charge)

<table>
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<tr>
<th>Date</th>
<th>Event</th>
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| October 3 | Czech Philharmonic Chamber Orchestra  
featuring Richard Ormrod, piano |
| January 29 | Sharon Isbin, guitar and  
Gaudencio Thiago de Mello, “organic” percussion |
| March 25  | Sylvia McNair, soprano and Ted Taylor, piano |