

3-23-2004

Concert: Ithaca College Contemporary Chamber Ensemble

Ithaca College Contemporary Chamber Ensemble

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



Part of the [Music Commons](#)

Recommended Citation

Ithaca College Contemporary Chamber Ensemble, "Concert: Ithaca College Contemporary Chamber Ensemble" (2004). *All Concert & Recital Programs*. 3117.

https://digitalcommons.ithaca.edu/music_programs/3117

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

SCHOOL OF MUSIC

ITHACA COLLEGE
CONTEMPORARY CHAMBER ENSEMBLE

FORD HALL
TUESDAY, MARCH 23, 2004
8:15 P.M.

ITHACA

Jeffrey D. Grogan, conductor
Kevin C. Marshall, undergraduate conductor
Rebecca Ansel, violin
Susan Waterbury, violin

PROGRAM

Imágenes al atardecer

Marc Satterwhite

Moz-art-á-la-Haydn

Alfred Schnittke

Rebecca Ansel, violin
Susan Waterbury, violin

Overnight Mail

Michael Torke

Kevin C. Marshall, conductor

PROGRAM NOTES

Imágenes al atardecer (Images at Sunset) is a short meditative piece inspired by a sunset I saw on the western Mexican coast near Guaymas. I am not a poet, so I will make no attempt to describe it, but it was beyond question the most beautiful sunset I have ever seen. I doubt that I will ever see its equal. As I sat on the beach watching the colors slowly change, fish were jumping out of the water and splashing back in, I heard church bells in the distance, and for some reason, a favorite Mexican folksong "La llorona" came into my mind. This is somewhat puzzling, as the song has nothing whatsoever to do with sunsets. Fragments of this melody are woven into the texture of the piece, and towards the end the off-stage cello sings it in its entirety. Most of the other musical imagery in this composition is fairly obvious.

Marc Satterwhite

Alfred Schnittke was born on 24 November 1934 in Engels, on the Volga River, in the Soviet Union. Noted, above all, for his hallmark “polystylistic” idiom, Schnittke has written in a wide range of genres and styles. Schnittke composed 9 symphonies, 6 concerti grossi, 4 violin concertos, 2 cello concertos, concertos for piano and a triple concerto for violin, viola and cello, as well as 4 string quartets and much other chamber music, ballet scores, choral and vocal works. His first opera, *Life with an Idiot*, was premiered in Amsterdam (April 1992). His two new operas, *Gesualdo* and *Historia von D. Johann Fausten* were unveiled in Vienna (May 1995) and Hamburg (June 1995) respectively. In 1985, Schnittke suffered the first of a series of serious strokes. Despite his physical frailty, however, Schnittke suffered no loss of creative imagination, individuality or productivity. Beginning in 1990, Schnittke resided in Hamburg, maintaining dual German-Russian citizenship. He died, after suffering another stroke, on 3 August 1998 in Hamburg.

Moz-art-à-la-Haydn begins with each of thirteen solo strings improvising (in darkness) on a fragment of Mozart’s music. At the sudden loud tremolo chord the lights go up and an Allegretto commences on the first of Mozart’s ideas, in multiple canon and later with polytonal layering. At times Schnittke seems to treat Mozart’s material with the detached bemusement of a visitor from outer space confronting an artifact from a dead civilization – one that is evidently significant, but whose means of restoration have been lost in the sands of time. Eventually (just after the second solo violin has detuned her lowest string) the lights are gradually dimmed, the musicians file out *à-la-Haydn* of the “Farewell” Symphony but still playing, and the conductor is instructed to beat a few bars in the ensuing silence.

David Fanning

Overnight Mail was commissioned by the Orkest de Volharding for their 25th anniversary. The titles of each of its three movements, Priority, Standard, and Saturday Delivery present the options for expediency when sending things, but musically, they represent different reactions to an abstract compositional problem I set up for myself: resolve dissonant notes (non chord tones) by leaps rather than steps. For me this was important, because I want to write music that follows all the old rules of voice leading and counterpoint, but sound fresh. I truly believe that it is unusual and interesting to avoid parallel 5ths and octaves, for which the result is not archaic. I view that concern as being almost radical.

The first movement’s punchiness shows the particular tradition of Dutch musicianship, which this illustrious group, founded by Louis Andriessen, is the premiere example. Flowing, lengthy melodic variations are featured in the slower second movement, while the third movement draws its inspiration from what is known in popular groups as the “horn section”: a trio of sax, trumpet, and trombone playing together in octaves, sometimes even in unison.

Michael Tork

Personnel

Imágenes al atardecer

Alto Flute

Christine Lanza

Ceramic Bells

Nicholas Galante

Cello

Elizabeth Meszaros

Rain Stick

Mary Gordener

Marimba

Ian Craft

Moz-art-á-la-Haydn

Violin

Diane Bartholomew

Elizabeth Cary

Natasha Colkett

Dan Demetriou

Sarah Geiger

Joshua Modney

Cello

Diana Geiger

Rebecca Stenborg

Bass

Ryan Reardon

Viola

Andrew Colella

Loftan Sullivan

Overnight Mail

Flute

Elaine Olschesky

Bass Trombone

Mark D. Walsh

Saxophone

Shawn Allison

Chris Anderson

Ian Jeffress

Piano

Joseph Pepper

Bass

Patrick O'Connell

Horn

Jenna Troiano

Trumpet

Kathryn Cooper

Ben Dransfield

Christopher T. Yee

Trombone

Francis R. Cook

Sarah R. Paradis