10-8-2004

Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Jeffrey D. Grogan

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ITHACA COLLEGE SYMPHONY ORCHESTRA

Jeffrey D. Grogan, conductor

Ford Hall
Friday, October 8, 2004
8:15 p.m.
PROGRAM

Egmont Overture, op. 84

Fantasies for Orchestra

Aria
Capriccio
Nocturne

INTERMISSION

Symphony No. 8 in G Major, op. 88

Allegro con Brio
Adagio
Allegretto grazioso
Allegro ma non troppo

Ludwig van Beethoven (1770–1827)

Karel Husa (b. 1921)

Antonin Dvorak (1841–1904)
Program Notes

When Beethoven was asked to write a commissioned work for Goethe’s work *Egmont* by the Vienna Court Theaters, Beethoven went straight to work. Perhaps it was a theme Beethoven found interesting: the struggle for freedom. It was a theme Beethoven had already used in his opera *Fidelio*. In addition, Beethoven’s respect and admiration for Goethe is well known as his statement, “I would have gone to my death, yes, ten times to my death, for Goethe” shows. Goethe’s *Egmont* is based on a historical figure in 16th-century Brussels. Count Egmont was a young, heroic nobleman during the Flemish revolt against the Spanish Inquisition. Egmont tried to negotiate for a more moderate Spanish rule, but was sentenced to death and beheaded. In the play, Egmont serves as a martyr for the Flemish and inspires them in their quest for freedom. The Overture begins with a “standard” slow introduction. These powerful chords in the style of a Spanish Sarabande give the sense of crisis and an anticipation of the high drama of the work. From this introduction we are moved through pleading woodwind motifs into a rapid-fire allegro. We are given the story in quick moving lines and dramatic harmonies. The climax of the piece is a chomping plagal move of a downward fourth in the violins. After a short requiem for Egmont, we are driven to the end with a flying Allegro con Brio. The *Egmont* Overture exists as a hugely dramatic work, and has remained a staple of the orchestral repertoire.

Karel Husa was born in Prague, Czechoslovakia in 1921 and became a U.S. citizen in 1959. A former faculty member of both Ithaca College and Cornell University, Husa is an internationally respected composer, winning the Pulitzer Prize for Music in 1969 and the Grawemeyer Award in 1993. In addition to fellowships awarded him by the Guggenheim Foundation, the American Academy and Institute of Arts and Letters, UNESCO, and the National Foundation for the Arts, Husa holds Honorary Degrees from Schools such as the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. His music has been issued by CBS Masterworks, Vox, Everest, Louisville, CRI, Orion, Grenadilla, and Phoenix Records, among others. In addition to composing, Karel Husa has conducted many of the major orchestra’s around the world, including those of New York, Boston, Washington, Paris, London, Prague, Zurich and Hong Kong.
Fantasies for Orchestra (1956) was commissioned by the Friends of Music at Cornell. The work contains three movements or Fantasies. The first movement is an Aria in contrapuntal style focusing on the string body of the orchestra. The second movement Capriccio is in a concertante style, giving many instruments and sections short solo passages. The final movement of the work is a Nocturne. Here all of the instruments are treated equally, with new colors and orchestration used throughout.

One hundred years after his death, Antonin Dvorak (1841-1904) is one of the most performed Czech composers. Of his symphonies, the Ninth ("from the New World") is the most widely known; however, the Eighth Symphony is no less substantial. Composed in the summer of 1889 at Dvorak's country home, the Symphony has often been characterized as pastoral. While pastoral elements abound, they by no means dominate the work. The Symphony resounds with Dvorak's love for both his homeland and his countrymen. Both of the first two movements begin with placid themes that suggest a lush countryside; however, each movement is interrupted by themes of a more martial and often heroic nature, as though the composer is portraying a people yearning and fighting for freedom. The third movement, with its lilting themes, is the most distinctly pastoral of the four. The finale opens with a rousing trumpet fanfare that gives way to a cello melody reminiscent of the first movement. The subsequent variations on this theme bring the work to a boisterous conclusion.

Program notes by Benjamin Aneff and Katherine Chaney
ITHACA COLLEGE SYMPHONY ORCHESTRA
Jeffrey D. Grogan, conductor

Violin I
Jeff Abbott
Megan Atchley
Elizabeth Cary
Natasha Colkett
Dan Demetriou
Neil Fronheiser
Sarah Geiger
Christopher Jones
Susan Kirtz
Maureen Pohlman
Dan Sender, concertmaster
Christian Simmelink
Elizabeth Stein
Dan Valente

Cello
Jennifer Chieffalo
Alana Chown
Alan Gallegos
Diana Geiger
Peter Guarino
Emily McBridge
Emily McNeill
Laura Messina
Elizabeth Meszaros
Tim Nowak
Kelly Quinn
Matt Rotjan
Christina Stripling*
David Whelan

Violin II
Diane Bartholomew
Marc Bettis
Jason Champlain
Annie Chen
Danice-Claud Desir
Paul Diegert
Tamara Freida*
Brenna Gillette
Brian Hwang
Lindsey Leone
Jeannine McGreevy
Joshua Modney
Ben Nugent
Shawn Relley
Ian Salmon
Alyson Stryker

Bass
Xander Lott
James Mick*
Audrey Miller
Patrick O'Connell
Kyra Rafanello
Ben Reynolds
Chris White
Justin Wixson

Flute
Rita George-Simmons*
Melissa Wierzbowski

Piccolo
Tiffany Carson

Oboe
Whitney Dorman
Noelle Drewes*
Christopher Neske

Clarinet
Sarah Bennett*
Eric Callahan

Bassoon
Katie Barker
Andrew Beeks*

Horn
Anna Day
Leah Jones
Carlie Kilgore
Tyler Ogilvie*
Jenna Troiano

Trumpet
Kathryn Cheney*
Jesse Hazzard-Watkins
Jesse King

Trombone
Francis R. Cook
Ryan Zawel*

Bass Trombone
Mark Walsh

Tuba
Bryan Lewis

Timpani
Nicholas Galante

Percussion
Ian Craft*
Matthew Donello
Taryn Lott
Lee Treat

Piano
Jesse Sprole

Graduate Assistant
Benjamin Aneff

Personnel listed in alphabetical order to emphasize each member's personal contribution.

**denotes principal
CALENDAR

October

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<td>12:00</td>
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<td>7:00</td>
<td>Faculty Recital; Rebecca Ansel, violin</td>
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<td>9:00</td>
<td>Student Organization; Ithacappella</td>
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<td>10</td>
<td>8:15</td>
<td>Guest Lecture; Stephen Hartke, composer—2004-5</td>
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<td>Karel Husa Visiting Professor of Composition</td>
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<td>11</td>
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<td>Faculty Recital; Music of Stephen Hartke</td>
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<td>12</td>
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<td>Wind Ensemble; Stephen Peterson, conductor</td>
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<td>21</td>
<td>7:00</td>
<td>Faculty Recital; Debra Moree, viola</td>
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<td>26</td>
<td>7:00</td>
<td>Faculty Recital; Richard Faria, clarinet</td>
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<td>27</td>
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<td>Guest Recital; Irina Vorobieva, piano</td>
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<td>28</td>
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<td>Student Organization; Trombone Troupe</td>
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November

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<td>Ithaca College Concerts 2004-5</td>
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<td>TBA</td>
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<td>TBA</td>
<td>Instrumental Improvisation Workshop; New York Voices</td>
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<td>5</td>
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<td>Pre-Concert Lecture; Steve Brown and Lauri Keegan</td>
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<td>8:15</td>
<td>Guest Recital; New York Voices (admission charge)</td>
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<td>8:15</td>
<td>Faculty Recital; Charis Dimaras, piano</td>
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<td>9</td>
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<td>Opera Workshop; Patrick Hansen, director</td>
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<td>Faculty Chamber Recital; Ithaca Wind Quintet</td>
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<td>Faculty Chamber Recital; Ithaca Brass</td>
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<td>30</td>
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<td>Master Class; David Jolley, French horn</td>
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<td>9:00</td>
<td>Master Class; Michael Tree, violin/viola</td>
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<td>8:15</td>
<td>Percussion Ensemble; Conrad Alexander, director</td>
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Ithaca College Concerts 2004-5
(admission charge)

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<tr>
<th>Date</th>
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<td>Yundi Li, piano</td>
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