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Concert: Ithaca College Sinfonietta

Ithaca College Sinfonietta

James Mick

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Ithaca College Sinfonietta

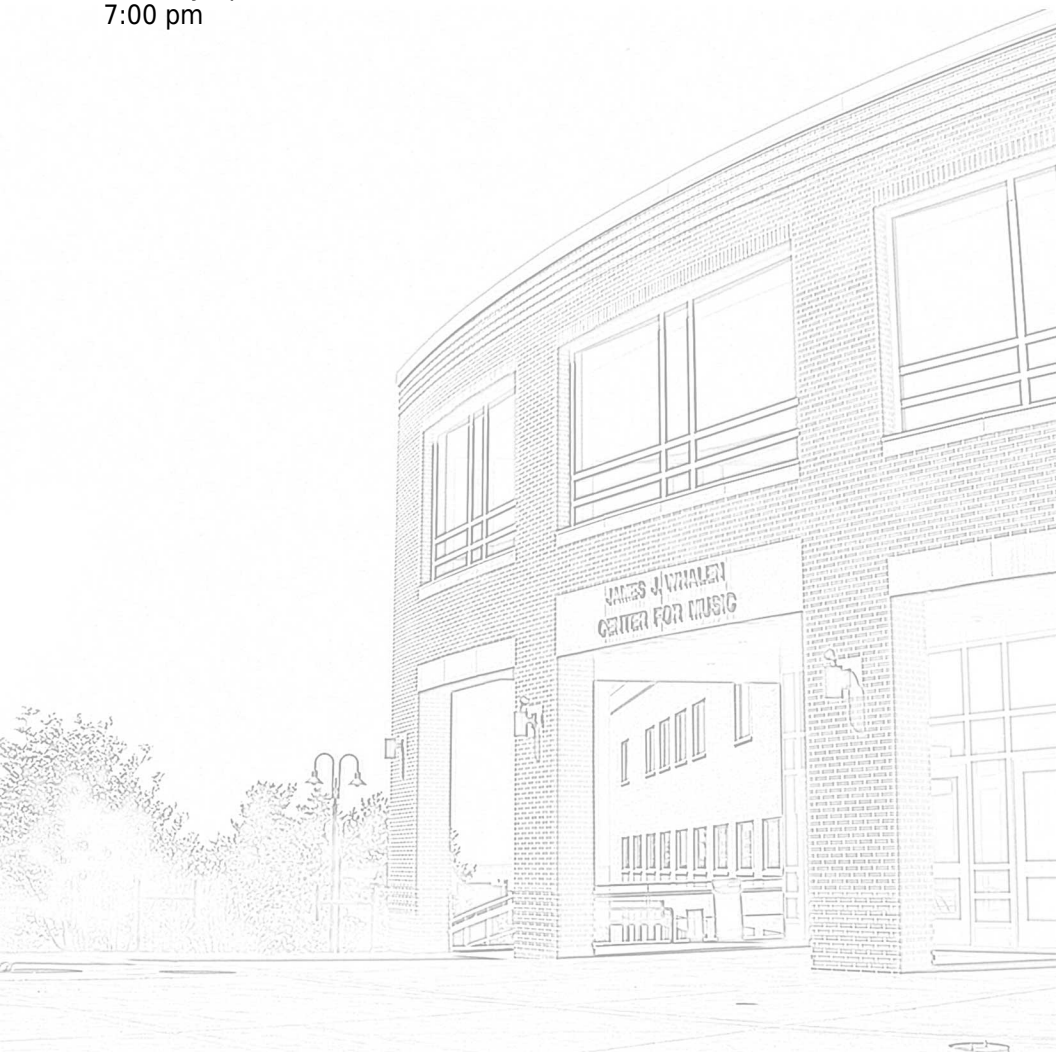
James Mick, conductor

Tiffany Lu, assistant conductor

Ford Hall

Tuesday April 23rd, 2013

7:00 pm



ITHACA COLLEGE

School of Music

Program

Symphony No. 1 in C Major, Op. 21
I. Adagio molto - Allegro con brio

Ludwig van Beethoven
(1770-1827)

Suite from *Masquerade* (selections)
I. Waltz
II. Romance
III. Mazurka

Aram Khachaturian
(1903-1978)

St. Paul's Suite
I. Jig: Vivace
II. Ostinato: Presto
III. Intermezzo: Andante con moto
IV. Finale (The Dargason): Allegro

Gustav Holst
(1874-1934)

An Outdoor Overture

Aaron Copland
(1900-1990)

Finlandia, Op. 26

Jean Sibelius
(1865-1957)

Biographies

James Mick

Dr. James Mick is an assistant professor of music education at Ithaca College in upstate New York. He teaches courses in string pedagogy and rehearsal techniques, helps manage student teachers, supervises underclassman music education majors, and conducts the Ithaca College Sinfonietta, an all-campus full orchestra consisting primarily of non-music majors.

An active lecturer, clinician, conductor, and performer, Dr. Mick has recently presented at the National American String Teachers Association (ASTA) Conference in Providence, Rhode Island and the NYSSMA Winter Conference in Rochester, New York; adjudicated middle school and high school orchestras in Florida, Massachusetts, and New York; and, published articles in the *String Research Journal* (in press) and *Florida Music Director*. Additionally, he was recently named the 2013-14 Artistic Director of the Ithaca Community Orchestra and serves as secretary of the New York State chapter of American String Teachers Association (NYASTA). Previous to joining the Ithaca College faculty, Dr. Mick was the assistant conductor of the Big Bend Community Orchestra and a double bass section player with the Tallahassee Symphony Orchestra.

Originally a native of Kansas, Dr. Mick has taught elementary and middle school orchestra in Texas, and high school orchestra and jazz band in New York. Dr. Mick holds degrees in Music Education from Florida State University (Ph.D.), Ithaca College (M.M.), and Texas Christian University (B.M.E.). His research interests include string instrument vibrato, music preferences, and performance perceptions. In addition to his academic pursuits, Dr. Mick enjoys spending time outdoors. He is an avid bicyclist, enjoys camping, and loves to curiously explore the next bend in the road.

Tiffany Lu, assistant conductor

Tiffany Lu, from Tampa, FL, is finishing her first year of the Ithaca College M.M. degree in Orchestral Conducting, where she studies under Dr. Jeffery Meyer. Prior to her studies in Ithaca, she was assistant conductor at the Tampa Bay Metropolitan Youth Orchestras. Last year, she attended the Pierre Monteux School for Conductors, where she will be returning this summer. She also conducted at the National Music Festival in 2011 and 2012, and participated as a conducting fellow in the European American Musical Alliance in 2011. Tiffany is also an active orchestral and chamber violinist and violist.

Program Notes

Beethoven: Symphony No. 1 in C Major, Op. 21 I. Adagio molto - Allegro con brio

Beethoven began his first symphony in 1799 when he was not yet thirty, echoing some of the characteristics of Haydn and Mozart's symphonies of the eighteenth century. The symphony was written late in what scholars call Beethoven's first period. His symphonies changed the way the genre was perceived, and cast an intimidating shadow on future symphony composers. Writing his first symphony not long after Haydn and Mozart's final works were written was a bold move, and critics were skeptical of the piece at first. The symphony begins with what seems like the wrong key, with a dominant chord that resolves in a subdominant key. This play on tonalities was not unheard of, but was thought of as unusual for the beginning of a symphony. Beethoven's use of winds in the first movement shows his invention, and fills the beginning *Adagio molto* with sparkling energy. The *Allegro con brio* follows the introduction, filled with energy that is playful and colorful. The primary theme is first presented quietly and intensely by the violins before the entire orchestra joins in jubilantly. The second theme, first given by the oboe with addendums in other solo winds, is lilting and youthful. The movement proceeds in standard sonata form, but with a verve and daring that, even at this early stage in what was to be a monumental compositional career, one can recognize to be uniquely Beethovenian.

Khachaturian: Masquerade Suite

I. Waltz

II. Nocturne

III. Mazurka

Aram Khachaturian's Masquerade Suite is a five movement suite, of which the first three will be presented: "Waltz," "Nocturne," and "Mazurka." Each piece has a sense of mystery to it, compelling its audience to listen and imagine swirling silhouettes gliding across a ballroom. The suite was composed in 1941 for Mikhail Lermontov's play by the same name; however, the music is better known in its concert suite form. The outer movements (as presented in this program) are both in a dancelike triple meter. The Waltz presents a passionate, heady theme, probably the most well-known music of the entire suite, while the Mazurka is brighter and more whimsical. The Nocturne revolves around an extended violin solo, which is sentimental and borders on maudlin; it is joined wistfully by horn and clarinet, who enter gracefully and dissolve time and again, leaving the violin to dance alone. The mixed sense of sorrow and joy presides over the all the music in this suite of dances.

Holst: St. Paul's Suite

Gustav Holst was a teacher and lecturer at a variety of schools, spending the longest time at St. Paul's Girls' School in Hammersmith, where he worked from 1905 until his death in 1934. Despite a full workload, Holst managed to compose a number of scores, one of the most famous being his *St. Paul's Suite*, which he wrote in 1912 for the girls of St. Paul's, wanting to offer the orchestra a more interesting work than the typical instruction material. The first movement, a lively Jig, shows Holst's love of British folk song that becomes apparent in the dance-like quality of the piece. The *Ostinato* opens with a figure played by the second violins which continues throughout the movement, then a solo viola introduces the principal theme. The following *Intermezzo* has solo violin and viola, which come together for a short duet after a faster middle section, that echo styles from Hungarian folk songs. In the finale, Holst weaves together more elements, this time a fast English tune reminiscent of the beginning Jig and the the well-known Greensleeves. The movement finally slows down and ends in a trilling in the upper reaches of the solo violin as the rest of the orchestra reaches the conclusion.

Copland: An Outdoor Overture

Aaron Copland is an American composer known for his distinctly American style of writing. Copland wrote *An Outdoor Overture* for high school orchestras in 1938 and later transcribed it for wind ensemble in 1941. The piece has a lighthearted and lively sound to it, reminiscent of walks in the springtime. The light-heartedness in the orchestration puts the listener at peace, allowing him to recall lighter, simpler times.

Sibelius: Finlandia, Op. 26

Jean Sibelius was recognized in the 1890s as Finland's greatest composer, and became world famous within the following decade. *Finlandia* marks this turning point in Sibelius' career. The piece was composed while Finland was under Russian rule, and Sibelius, an ardent patriot, was asked to write a piece for a series of protests in Helsinki in 1899. The resulting composition embodied the desire for Finland's return to democracy, and the melodies of the piece have become recognized as an anthem for freedom. The brass and timpani open the piece in a bold fashion, followed by woodwinds and strings playing a gentler but still defiant line. A hymn-like theme follows a martial episode, that embodies aspiration for a free land. Sibelius wrote this part to be sung by a chorus, and it has been adapted into many languages and religious hymns. The orchestra carries this tune with brilliant coloring, radiant with desire for freedom.

-Program notes by Monika Judisius and Abby Valburg

Personnel

Ithaca College Sinfonietta

Violin I

Kathryn Mattner, concertmaster,
Journalism '14
Kamila Swerdloff, *Piano Performance*
'14
Emma Brown, *Music Education*
(*Viola*) '16
Adam Longwich, *Biochemistry (BS)*
'13
Leila Welton, *Exploratory* '16
Matt Byers, *Clinical Health Studies* '15
Shigeki Morosawa, *Business*
Administration '14
Rebecca Wilson, *TVR/Video*
Production '13*
Zack Jones, *Chemistry (BS)* '15
Madison Mangano, *Physics (BS)* '16

Violin II

Monika Juodisius, *Clinical Health*
Studies '15
Dan Martinez, *Viola Performance/*
Music Education '14
Vicky Trifiletti, *Music Education*
(*Voice*) '16
Samantha Yu, *Cinema and*
Photography '15
Maya Gebhardt, *Health Sciences/*
Pre-Med '13*
Kristen Klocko, *Business*
Administration - Finance &
Marketing '14
Zachary Brown, *Cello Performance/*
Music Education '16
Marisol Blanco, *Biology BA*
(*Teaching*) '15
Kayla Sewell, *Philosophy* '14
Jennifer Williams, *Environmental*
Sciences '16
Claire Wilcox, *Violin Performance* '13*
Allison Copquin, *Television-Radio* '16
Jensey Mathew, *Chemistry (BS)* '15
Sabrina Knight, *Exploratory* '16

Viola

Erica Bachand, *Clinical Health*
Studies '16
Lisa Famularo, *Exploratory* '16
Natalya Cowilich, *Writing* '15
Sarah Hoag, *Violin Performance/*
Music Education '13*
Emily Frederick, *Violin Performance*
'13*
Kayleigh McKay, *Writing* '16
Emily Flemming, *TVR/Video*
Production '13*

Viola (cont.)

Andrea Wysong, *Health Sciences*
(*Nutrition*) '13*
Martha Fisher, *Speech-Language*
Pathology '16
Nicole Ritter, *Speech-Language*
Pathology '16
Emily Wilcox, *Violin Performance/*
Music Education '16

Cello

Carmen Ladipo, *Cinematic-Still*
Photography '15
Rachel Mecalianos, *Occupational*
Science/ Occupational Therapy
(*BS*) '16
Chloe Baron, *Psychology* '15
Andrea Aguirre, *Environmental*
Engineering (MS/Ph.D), *Cornell*
University '15
Kendall Griffin, *English* '15
Abby Valburg, *Exploratory* '16
Morgan Schuman, *Emerging Media*
'15
Michael Nowotarski, *Music Education*
(*Guitar*) '16
Margaret Dagon, *Music Education*
(*Violin*) '13*
Johannah Litwin, *History* '15
Allison Smetana, *Music Education*
(*Clarinet*) '14

Double Bass

Duncan Allen, *Physics (BS)* '16
Tanner McGuire, *Mathematics* '16
Jonathan Fleischman, *Viola*
Performance/ Music Education '15
Alexandria Kemp, *Music Education*
'16

Personnel (cont.)

Flute

Adrian Anderson, *Theater Arts Management* '14
Emily Bacher, *Psychology* '15
Dominic Gentile, *Exploratory* '16
Alisha Linton, *Biology (BA)* '14
Jessica Montgomery, *TVR/ Media Production* '16
Stephanie O'Brien, *Applied Economics* '16
Christopher Pena, *Clarinet Performance/ Music Education* '14

Oboe

James Conte, *Clarinet Performance* '14
Amanda Nauseef, *Bassoon Performance/ Music Education* '14

Clarinet

Brett Pond, *Voice Performance/ Music Education* '14
Laura Trafidlo, *Applied Psychology* '13*
Robert Nichols, *Biochemistry (BS)* '14

Bassoon

Carly Rockenhauser, *Viola Performance/ Music Education* '15
Allison Kraus, *Flute Performance/ Music Education* '13*

French Horn

Erica DeNicola, *Health Education (MS)* '13*
Hannah Porter, *Exploratory* '16
Allie Littrell, *English* '16
Allyssa A'Hearn, *Music Education (French Horn)* '14

Trumpet

James Annand, *Biochemistry (BS)* '13*
David Jaffe, *Psychology* '13*
Matthew Allen, *Trumpet Performance/ Music Education* '16

Trombone

Richard Gaunt, *Environmental Studies* '16
Matthew Dezii, *TVR/ Media Production* '15
Justin Oswald, *Trombone Performance/ Music Education* '13

Tuba

Corbin Henderson, *Tuba Performance (M.M.)* '14

Percussion

Greg Broslawski, *Environmental Sciences* '15
Jamila Carter, *Legal Studies (BUS)/ Politics* '16
Ian Cleary, *History* '15

Piano/Celeste

Ming Wong, *Physics/ Mathematics* '13

*Denotes graduating member

Special Thanks to Amanda Nauseef, Allyssa A'Hearn, Matthew Allen, Justin Oswald, and Ming Wong for their assistance in preparing and producing this performance.

Upcoming Events

April

- 24 - Hockett - 7:00pm - Faculty Recital: Nathan Hess, piano
- 25 - Hockett - 8:15pm - Piano/String Ensembles
- 25 - Nabenhauer - 9:00pm - Improv Ensemble
- 26 - Ford - 8:15pm - Women's Chorale (*This concert will be web streamed live at <http://www.ithaca.edu/music/live>)*
- 26 - Nabenhauer - 9:00pm - Guitar Ensembles
- 27 - Ford - 1:00pm - Campus Band and Campus Jazz Ensemble (*This concert will be web streamed live at <http://www.ithaca.edu/music/live>)*
- 27 - Ford - 8:15pm - Choir and Madrigals (*This concert will be web streamed live at <http://www.ithaca.edu/music/live>)*
- 28 - Ford - 4:00pm - Chamber Orchestra/Chorus (*This concert will be web streamed live at <http://www.ithaca.edu/music/live>)*
- 29 - Ford - 8:15pm - Jazz Lab; Greg Evans, director
- 30 - Hockett - 7:00pm - Piano/Vocal Duos
- 30 - Ford - 8:15pm - Percussion Ensemble