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Concert: Ithaca College Symphony Orchestra

Jeffery Meyer

Ithaca College Symphony Orchestra

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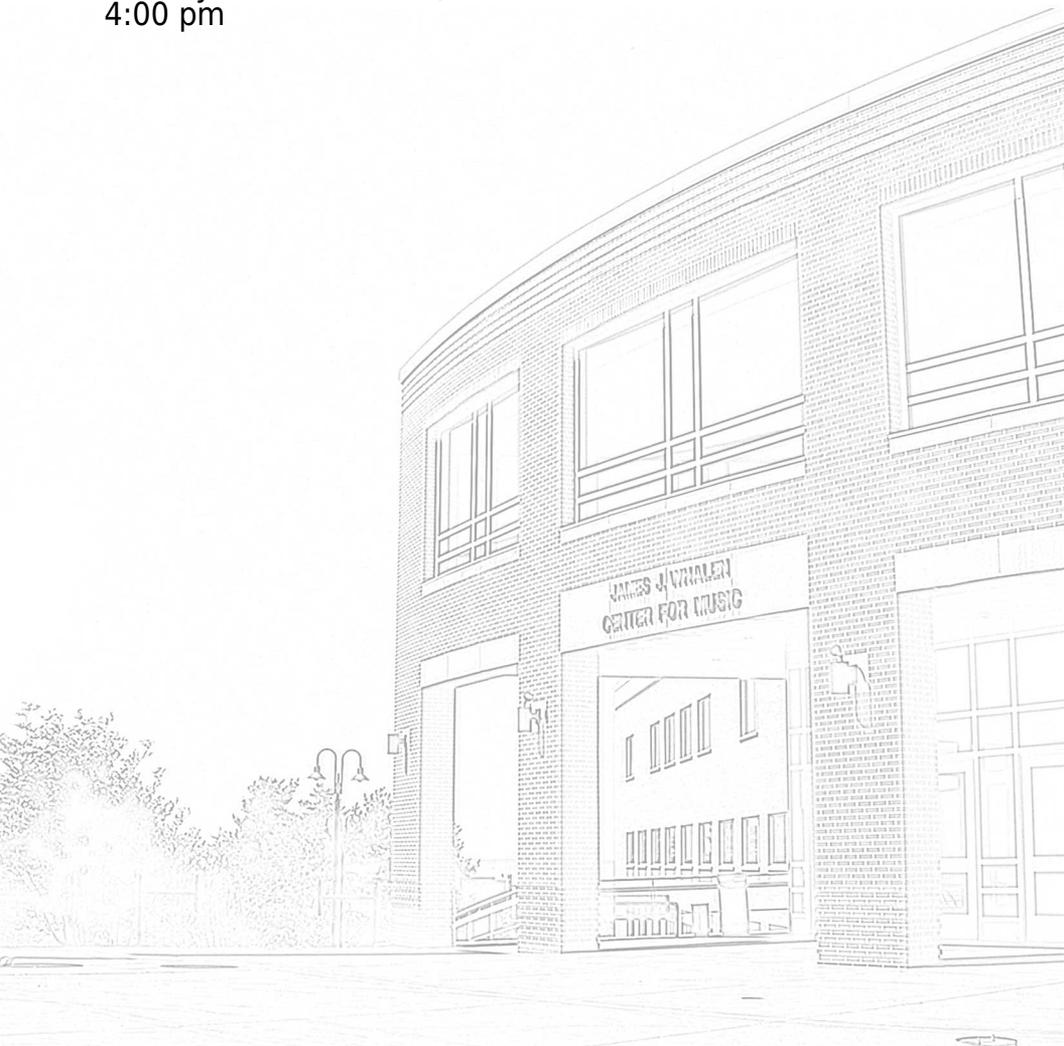
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Ithaca College Symphony Orchestra

Jeffery Meyer, conductor
Jennifer Hayghe, piano

Ford Hall
Sunday December 2nd, 2012
4:00 pm



ITHACA COLLEGE

School of Music

Program

Rhapsodies for Orchestra (2008)

Steven Stucky
(b. 1949)

Piano Concerto No. 2, Op. 18 in C minor

I. Moderato

II. Adagio sostenuto - Più animato - Tempo I

III. Allegro scherzando

Movement

Sergei Rachmaninoff
(1873-1943)

Jennifer Hayghe, piano

Intermission

Symphony No. 1, Op. 39 in E minor

I. Andante, ma non troppo - Allegro energico

II. Andante (ma non troppo lento)

III. Scherzo: Allegro

IV. Finale (Quasi una Fantasia): Andante - Allegro molto

Jean Sibelius
(1865-1957)

The Ithaca College Symphony Orchestra would like to thank Steven Stucky for working with the orchestra on Rhapsodies in rehearsal, sectional coaches Emily DiAngelo, Nicholas DiEugenio, Richard Faria, Heidi Hoffman, Alexander Shuhan, and Aaron Tindall, Susan Waterbury and finally, all the performance faculty that work every week with the students in the ICSSO.

This concert is being webstreamed live at <http://www.ithaca.edu/music/live/>

Biographies

Jennifer Hayghe, piano

Jennifer Hayghe has performed in solo recitals and made orchestral appearances throughout the world, including the United States, Europe and Asia. Hayghe received her bachelors, masters degrees, and doctorate degree in piano performance from The Juilliard School, where she was the last student of the legendary artist-teacher Adele Marcus. Hayghe won every award possible for a Juilliard pianist to receive, including the William Petschek Debut Award, resulting in her New York City recital debut at Alice Tully Hall.

Hayghe's orchestral appearances include performances on numerous series with the National Symphony Orchestra, recent concerts with the Syracuse Symphony Orchestra, the Virginia Symphony Orchestra, the Pensacola Symphony Orchestra and performances with various orchestras in the United States and abroad. She has performed in major chamber music series, including the Museum of Modern Art's "Summergarten" series and Bargemusic in New York. She has also performed as a chamber musician in the Mostly Mozart Festival at Lincoln Center and has taught chamber music throughout the United States and Central America. In addition, Hayghe has been frequently featured in radio broadcasts, including National Public Radio's Performance Today series, and on live broadcasts on the major classical radio stations of Washington, D.C., Chicago and New York City. Her first solo recording, *Paintings From the Piano*, featuring works by Debussy, Schumann and Mussorgsky, was recently released by Centaur Records.

Hayghe has served as a featured artist at music teachers conventions in Louisiana, Texas, Missouri, Oklahoma, Arkansas and Virginia, and has performed and taught as a soloist and chamber musician at universities and colleges throughout the country. Former faculty positions include her work at Louisiana State University as the Barineau Endowed Professor of Piano and Keyboard Area Coordinator. Hayghe was the recipient of a 2004 Artists Fellowship from the Louisiana Division of the Arts and was subsequently invited to be on the State Artists Touring Roster. Hayghe and her husband, Robert McGaha, currently live with their son outside of Ithaca, NY.

Jeffery Meyer, conductor

Born in Chicago, Jeffery Meyer began his musical studies as a pianist, and shortly thereafter continued on to study composition and conducting. He is the Director of Orchestras at Ithaca College and since 2002 he has been the Artistic Director of the St. Petersburg Chamber Philharmonic in St. Petersburg, Russia one of St. Petersburg's most innovative and progressive ensembles. He has appeared with orchestras in the United States and abroad, including ensembles such as the Milwaukee Symphony Orchestra, Syracuse Symphony Orchestra, Cayuga Chamber Orchestra, Philippine Philharmonic Orchestra, Thailand Philharmonic Orchestra, Sichuan Symphony, and the Orchestra Sinfonico "Haydn" di Bolzano e Trento. 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, Russia, Italy, Spain, Germany and throughout Eastern and Southeastern Asia.

Called "one of the most interesting and creatively productive conductors working in St. Petersburg" by Sergei Slonimsky, he is an active participant in the music of our time, has collaborated with dozens of composers, and commissioned and premiered numerous new works. The New York Times described his performances with the St. Petersburg Chamber Philharmonic in its United States debut at Symphony Space's 2010 "Wall-to-Wall, Behind the Wall" Festival in New York City as "impressive", "powerful", "splendid", and "blazing." His programming has been recognized with two ASCAP Awards for Adventurous Programming (with the Ithaca College Symphony

Orchestra), as well as the Vytautas Marijosius Memorial Award for Programming. In 2007, he made his Glinka Hall conducting debut in the final concert of the 43rd St. Petersburg "Musical Spring" International Festival, featuring works by three of St. Petersburg's most prominent composers, and in 2009, he conducted the opening concert of the 14th International Musical Olympus Festival at the Hermitage Theatre and was recently invited back to perform in the 2011 festival. He has also been featured numerous times as both a conductor and pianist as part of the "Sound Ways" International New Music Festival in St. Petersburg, Russia. He has been distinguished in several international competitions (2008 Cadaqués Orchestra Conducting Competition, 2003 Vakhtang Jordania International Conducting Competition, 2003 Beethoven Sonata International Piano Competition, Memphis, Tennessee) and was a prizewinner in the 2008 X. International Conducting Competition "Antonio Pedrotti" and the 2011 American Prize in Conducting.

As a pianist, Meyer has been in residence at the Banff Centre for the Arts, and in residence at the Aspen Festival as part of the Furious Band. He performs frequently with percussionist Paul Vaillancourt as part of the piano-percussion duo *Strike*, which, in January 2010, released an album of world-premiere recordings of works written for the duo on Luminescence Records, Chicago. The duo has recently appeared in the Beijing Modern Festival and at the Tianjin Conservatory in China. He has been broadcast on CBC, has recorded and performed with the Philadelphia Virtuosi (Naxos), and has been heard as a soloist at the Aspen Festival. During the 2001-2002 academic year he lived and studied in Berlin and Leipzig as the recipient of a DAAD grant in music, during which time he wrote incidental music to David Mamet's *Duck Variations*, which was performed throughout Berlin by the theater group Heimspieltheater.

Passionate about working with young musicians and music education, Meyer is an active adjudicator, guest clinician, and masterclass teacher. He has judged competitions throughout the United States, including Alaska, as well as at the Hong Kong Schools Music Festival. He has given masterclasses throughout the United States as well as Canada and Asia, and recently led conducting masterclasses at the Central Conservatory in Beijing, China. He has served on the faculties of the Icicle Creek Music Center, Dorian Keyboard Festival, Opusfest Chamber Music Festival (Philippines), Blue Lake Fine Arts Camp, Marrowstone Music Festival, and the LSM Academy and Festival. In the summer of 2011, he returned to China as the guest conductor of the 2011 Beijing International Composition Workshop at the Central Conservatory in Beijing, China. Recent and upcoming activities include appearances in Southeast Asia with the Sichuan Symphony, the Xi'an Conservatory Orchestra, several return engagements with the Thailand Philharmonic Orchestra and guest engagements in the United States with the Meridian Symphony orchestra and Stony Brook Symphony Orchestra.

Steven Stucky

Steven Stucky is one of America's most highly regarded and frequently performed living composers. Winner of the 2005 Pulitzer Prize for his *Second Concerto for Orchestra*, he is a trustee of the American Academy in Rome, a director of *New Music USA*, a board member of the Koussevitzky Music Foundation, and a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. He is also active as a conductor, writer, lecturer, and teacher.

February 2012 saw the world and New York premieres of Stucky's *Silent Spring* (2011) by the Pittsburgh Symphony Orchestra, where he served as *Composer of the Year 2011-12*, and the New York premiere of *Aus der Jugendzeit* (2010-11) by baritone Randall Scarlata and the Philadelphia-based *Dolce Suono Ensemble*. Also noteworthy in the 2011-12 season were performances of *Son et lumière* (1988) by both the New York Philharmonic and the Pittsburgh Symphony, conducted by Alan Gilbert and Leonard Slatkin, respectively; and *Funeral Music for Queen Mary* (1992) by the London Symphony Orchestra under Bernard Haitink. Stucky also served as

Composer-in-Residence at the 2012 Music from Angel Fire Festival.

For over 20 years, Stucky enjoyed the longest relationship on record between a composer and an American orchestra: in 1988 André Previn appointed him Composer-in-Residence of the Los Angeles Philharmonic; later, as the ensemble's Consulting Composer for New Music, he worked closely with Music Director Esa-Pekka Salonen on contemporary programming, the awarding of commissions, and programming for nontraditional audiences. Stucky has also held several prominent residencies both within the United States and internationally. Stucky has also fulfilled commissions for many other major American orchestras, prominent soloists, and prominent choral and chamber groups.

An active teacher and mentor to young composers, Stucky has served on the Warsaw jury of the Witold Lutoslawski Competition for Composers. His highly-esteemed expertise on the late composer's music has been recognized with the Lutoslawski Society's medal and an ASCAP Deems Taylor Award for his critical biography, *Lutoslawski and His Music* (1981). He is consultant to the Philharmonia Orchestra's 2013 centennial celebrations of the composer in London.

As conductor, Stucky has frequently led the Los Angeles Philharmonic New Music Group and Ensemble X, a contemporary music group he founded in 1997. With the former, he led soloist Michala Petri in the US premiere of his recorder concerto, *Etudes* (2002), and conducted world and regional premieres of works by many of his contemporaries, such as Donald Crockett, Jacob Druckman, William Kraft, Witold Lutoslawski, Christopher Rouse, Joseph Phibbs, and Judith Weir.

Stucky was Composer-in-Residence of the Aspen Music Festival and School in 2001 and 2010, director of the Aspen Contemporary Ensemble in 2005, and the first Barr Institute Composer Laureate appointed at the University of Missouri at Kansas City. Among his other honors are a Guggenheim Fellowship, a Bogliasco Fellowship, the Goddard Lieberson Fellowship of the American Academy of Arts and Letters, the ASCAP Victor Herbert Prize, and fellowships from the National Endowment for the Arts, the American Council of Learned Societies, and the National Endowment for the Humanities. His first Concerto for Orchestra was one of two finalists for the 1989 Pulitzer Prize in Music. Stucky has taught at Cornell University since 1980, chaired the Music Department from 1992 to 1997, and now serves as Given Foundation Professor of Composition. He has been Visiting Professor of Composition at the Eastman School of Music and Ernest Bloch Professor at the University of California, Berkeley.

Program Notes

Stucky: *Rhapsodies for Orchestra* (2008)

When the New York Philharmonic invited me to compose a short work for its European tour of August-September 2008, the invitation came with a suggestion from Music Director Lorin Maazel: Would I consider writing "something rhapsodic"? I ran to the dictionary for help. The more I thought about the words *rhapsody* and *rhapsodic* - words I would never have chosen to describe my music - the more I realized that boundaries are meant to be pushed, and that an external, even foreign stimulus like "rhapsodic" could be just the ticket to push mine.

The resulting work is rhapsodic in two senses. It has a freely developing form, as if improvised, and it trades in ecstatic, fervent forms of expression. Although it is in one continuous movement, *Rhapsodies* is titled in the plural because it unrolls as a series of rhapsodic episodes, usually triggered by a single player whose ardent phrases gradually "infect" his neighbors until soon a whole section of the orchestra is sounding ecstatic. A solo flute (*appassionato*) draws other high woodwind voices in one by one, until they create a riotous mass of sound. A solo English horn (*cantando, fervente*) recruits clarinet, bass clarinet, bassoon, and more, until its whole neighborhood has

broken into song, too. Solo horn and trumpet (*nobile*) launch still another outbreak, now among the brasses. Meanwhile, behind each of these episodes of rhapsodizing flows calmer, supporting music elsewhere in the orchestra, serving as a backdrop.

Unrelenting fervor can only be borne for so long. Eventually, the orchestra lapses, spent, into a quiet coda, where the intense experiences that have come before can be recollected in tranquility.

Rhapsodies was jointly commissioned by the New York Philharmonic and the BBC, with generous support from the Francis Goelet Fund. The world premiere was given by the New York Philharmonic under Lorin Maazel on 28 August 2008 at the BBC Proms, Royal Albert Hall, London, with the U.S. premiere by the same forces falling on 18 September 2008 at Avery Fisher Hall in New York.

– Steven Stucky

Rachmaninoff: Piano Concerto No. 2, Op. 18 in C minor

This celebrated piano concerto has earned a place as one of the most enduringly popular compositions of Rachmaninoff's output, and, indeed, of classical repertoire as a whole. Composed in 1900-1901, its triumphant premiere was all the more significant because it ended the three-year-long period of depression and compositional drought which began in 1897, after the poor public reception to Rachmaninoff's first symphony. During this period Rachmaninoff produced almost no work, and his confidence issues lasted until he began therapy with psychologist (and amateur musician) Nikolai Dahl, to whom he eventually dedicated the grandly romantic piano concerto. It premiered in its full form on November 9th, 1901, with the composer as pianist (the second and third movements were composed and premiered the previous year). Its lush melodies, thrilling virtuosity, and supremely idiomatic piano writing have assured its favor among musicians and audiences alike.

The opening of the concerto is unmistakable: eight tolling chords, each answered by a low F, growing progressively more intense until the orchestra enters passionately and turbulently. The primary theme is stated by the strings, as the pianist enters an accompaniment of fast arpeggios. The accompanimental role of the soloist is one that will be explored commonly in this concerto, as much of the melodic material is given to the orchestra. In fact, the soloist does not again emerge to the forefront until the second theme, a songful and longing line stated in E-flat. The development is heralded by a return to a more agitated, briskly-moving tempo. In addition to development of the themes through related key areas and shifting instrumentation, Rachmaninoff marks repeated dynamic swells and continually pushes the tempo forward. The music steadily increases in intensity until the strings return forcefully with the opening theme, which is much more declarative this time, accompanied by a marchlike figure in the piano solo. The second theme is brought back by a haunting horn solo, inaugurating a section of soft introspection before the movement accelerates to a thundering close.

The second movement opens with a soft introduction in the strings leading us to E major, the tonic of the movement. Piano enters serenely with accompanimental arpeggiated triplets, and the flute enters with the main theme, which it trades off with the clarinet. This theme is passed around the orchestra and developed, and eventually the piano's increasingly fast rhythmic figurations bring in a *piu animato* section including a brief but brilliant cadenza. Eventually the music becomes suspended upon a single trill, above which flutes in thirds enter to bring in the recapitulation. The piano quietly closes the movement alone.

The third movement starts in E major, suspensefully and with barely-suppressed energy. It quickly crescendoes into an energetic C minor upon which the piano bursts forth with a flourish. The vigorous *scherzando* is soon followed by the movement's

second theme in B-flat, a lushly romantic line that has become one of Rachmaninoff's most inspiring (and thus most-stolen) melodies. It is first stated by oboe and violas, then expounded upon by the solo piano. The development section includes a brief fugato of the opening theme and a restatement of the second theme in D-flat major. The movement culminates with an expansive climax, at the apex of which is a final cadenza by the pianist. This is crowned by the second theme in all its full romantic glory, played by everyone in the orchestra. The movement is propelled forward from there to a thrilling and triumphant conclusion.

Sibelius: Symphony No. 1, Op. 39 in E minor

Sibelius was thirty-three years old when he produced his first effort at a full symphony, after several years of writing mostly tone-poems for the full orchestra. In fact, his most well-known composition, the tone poem *Finlandia*, was produced earlier in the same year as this symphony, and shares its quintessentially Finnish patriotism. The work lacks the compactness and austerity of his later symphonies, but makes up for it with lush romanticism and youthful vigor. Sibelius premiered the work himself in April 1899, and later that year revised it into the version we know today.

The symphony opens with a long, discursive, and solemn clarinet solo over a quietly portentous timpani roll. As it concludes, we enter the *Allegro energico* and the movement proper, which is in a brisk, tempestuous 6/4 meter. The strings give the primary theme, a sustained note followed by a quick rhythmic flourish. This is quickly expanded to a grander statement by the full orchestra. The second theme, given by the winds, is pointed and lighthearted. Three gray pizzicato unison notes conclude the exposition. The development of the movement is long and meandering, featuring a long chromatic section of falling wind lines. The movement concludes after completing the sonata form, and is punctuated by two firm E-minor pizzicato chords.

The distant key of E-flat major is home for the warm and nostalgic second movement. After a lyrical theme presented by hushed strings, the bassoons present their answer, which wanders and gradually accelerates, gathering the rest of the winds and brass along the way. This is a microcosm for how the remainder of the movement progresses: the middle *tranquillo* section is dominated by a serene horn choir, but the opening themes are brought back more and more darkly and urgently until they build to a rapid swirling climax – and suddenly, stop. Exhausted, the music hangs over a pedal E-flat before the strings return with a variant of the opening theme, interrupted by striking silences, as if the music pauses for breath, before coming to a gentle rest.

The third movement, a romping *scherzo* set in C major, is in standard ternary form (A-B-A). The movement makes extensive use of pointillistic wind writing, string pizzicato, and hemiolas. Uniquely, the first section's theme is given by the timpani, which plays a prominent role throughout. The scherzo's galloping is suddenly interrupted by a single sustained chord in brass, bass, and bassoons which hovers unresolved for several measures, before moving on to begin the middle section in E major. This section is calmer and more flowing; the ends of phrases are elongated by fermatas and grand pauses, as if pausing briefly for reflection. But on the last of these lapses, tuba and winds wrench the music back to the opening tempo, and the scherzo returns, capering to a rollicking close.

Sibelius writes “Quasi una Fantasia” at the beginning of the last movement, suggesting a rhapsodic, improvisatory feeling to a movement that mostly follows sonata form. The slow introduction, scored for impassioned unison strings, is an ardent, unapologetically bold restatement of the melancholy clarinet solo which opened the symphony. This soon segues into a fast *Allegro molto*, which is rhythmic and urgent. The music builds steadily in tempo and dynamic, rushing headlong into a fermata and stopping short after a rushed tumbling descent in the violins. Without overture, the second theme enters in C Major, expansive and lush. A short bridge in the winds concludes the

exposition and we return to the *Allegro molto* tempo to begin a long development. Sibelius elides the the recapitulation by beginning a development of the second theme that gradually morphs into its official return, this time even more fervent, and set in the dominant key of B major. This theme is taken to its apex before spilling back into the home key of E minor. A desperate, furious climax follows, featuring strings cascading over each other and sustained chords from winds and brass. The symphony ends with two bleak, E-minor pizzicati.

-Program notes by Tiffany Lu

Ithaca College Symphony Orchestra

Violin I

Emily Frederick,
concertmaster
James Blumer
Haehyun Park
Samantha Spena
Marcus Hogan
Jason Kim
Elizabeth Benz
Collin Gill
Nils Schwerzmann
Emily Wilcox
Emilie Benigno
Aiko Richter
Cindy Mathiesen
Nadine Cohen

Violin II

Derek Voigt, *principal*
Ryann Aery
Kathleen Wallace
Aiden Chan
Kevin Pham
Scott Altman
Xinying Liu
Kangzhuo Li
Michael Petit
Jenna Jordan
Claire Wilcox
Jason Calhoun
Leila Welton

Viola

Stephen Gorgone,
principal
Austin Savage
Kelly Sadwin
Carly Rockenhauser
Lindsey Clark
Isadora Herold
Emma Brown
Amanda Schmitz
Josh Labman
Jonathan Fleischman
Angelica Aseltine

Cello

Pan Yan, *principal*
Jacqueline Georgis
Brooks Griffith
Eric Perreault
Madeline Docimo
Ben Sharrin
Hamadi Duggan
David Fenwick
Meredith Gennaro
Emily Faris
Sean Swartz
Hannah Whitehead

Bass

Ethan Jodziewicz,
principal
Andrew Whitford
Benjamin Dows
Cara Turnbull
Lindsey Orcutt
Kathleen Corcoran
John DiCarlo
Desmond Bratton
Alexander Toth

Flute

Maya Holmes,
principal
Rachel Auger
Savannah Clayton

Oboe

Elizabeth Schmitt,
principal
Rachel Schlesinger
Jacob Walsh

Clarinet

James Conte, *principal*
Katharine Hurd
Kyle McKay, *bass*

Bassoon

Sean Harkin, *principal*
Amanda Nauseef

Horn

Colin Speirs, *principal*
Ryan Chiaino
Aubrey Landsfeld
Elizabeth Meade
William Llarch

Trumpet

Keli Price, *principal*
Ryenne Flynn
Nathaniel Sodeur

Trombone

Timothy Taylor,
principal
Matthew Nedimyer
Edward Steenstra,
bass

Tuba

Eric Hoang, *principal*

Timpani

Andrew Dobos,
principal

Percussion

Chris Demetriou,
principal
Jessica Linden
Daniel Pessalano
Jonathan Pereira
Keegan Sheehy

Harp

Julie Spring, *principal*

Assistant Conductors

Patrick Valentino
Tiffany Lu