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Concert: Ithaca College Sinfonietta

Ithaca College Sinfonietta

James Mick

Patrick Valentino

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Ithaca College Sinfonietta

James Mick, conductor

Patrick Valentino, graduate conductor

Ford Hall

Wednesday, April 18, 2012

8:15 p.m.



ITHACA COLLEGE

School of Music

Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.

Program

March Militaire Francaise
from the *Algerian Suite, Op. 60*

Camille Saint-Saens
(1835-1921)
arr. Merle Isaac

Lullaby

William Hofeldt
(b. 1952)

Patrick Valentino, conductor

Symphony No. 2 in B Minor
i. Allegro

Alexander Borodin
(1833-1887)

Patrick Valentino, conductor

Folk Tune and Fiddle Dance

Percy Fletcher
(1879-1932)

The Great Gate of Kiev
from *Pictures at an Exhibition*

Modest Mussorgsky
(1839-1881)
orch. Mikhail Tushmalov

Biographies

James Mick

James Mick is an assistant professor of music education at Ithaca College in Ithaca, New York. He teaches courses in conducting and string pedagogy, helps manage junior string student teachers, supervises underclassman music education majors, and conducts the Ithaca College Sinfonietta.

An active lecturer, clinician, conductor, and performer, Mick has recently presented at the NYSSMA Winter Conference in Rochester, New York, adjudicated middle school and high school orchestras in Florida and Massachusetts, and published articles in the *String Research Journal* and *Florida Music Director*. Additionally, he is the past assistant conductor of the Big Bend Community Orchestra and a past double bass section player with the Tallahassee Symphony Orchestra.

Originally a native of Kansas, Mick has taught elementary and middle school orchestra in Texas, and high school orchestra and jazz band in New York. Mick is currently finishing his dissertation on string instrument vibrato at Florida State University where he is completing a PhD in Music Education. Mick holds a Master of Music degree in Music Education from Ithaca College and a Bachelor of Music Education degree from Texas Christian University.

Patrick Valentino

Patrick Valentino's conducting has been called "stirring", "original" and "achieving wonderful results from the orchestra". Trained as a composer as well as a conductor, he brings to the podium a desire to realize musical works as the composer intended, while enabling a state of spontaneity and discovery that makes every piece sound fresh and vital.

Currently enrolled in the graduate conducting program at Ithaca College where he studies with Jeffery Meyer, Patrick also holds degrees from New England Conservatory and Montclair State University, in addition to having spent time studying at the Moscow Conservatory. At Ithaca College Patrick serves as assistant conductor for the Symphony and Chamber orchestras and co-directs the Sinfonietta. He also guest conducts the Contemporary Ensemble and numerous student ensembles. Prior to coming to Ithaca, Patrick was the assistant conductor of the Neponset Valley Philharmonic Orchestra (MA) and the Westfield Symphony (NJ), and worked as production manager for Boston Musica Viva. He has been described by the Atlantic Herald as "a composer and conductor who believes that music creates community", and his work developing and producing educational programs and outreach has enjoyed great success.

Patrick maintains an active schedule of conducting and composing; this season he will appear with the ICCE, IC Sinfonietta, as well as returning to lead the ICSSO for the Commencement Eve Gala. In addition to the premiere of ImpulsEscape heard today, a suite from his new chamber opera will be premiered in May by the Oak Ridge Community Orchestra, and I Venti, a work for string orchestra will be co-premiered next season by the Central New Jersey Symphony and the Orchestra Filharmonica Nissena in Sicily.

Sinfonietta Personnel

Violin I

Rebecca Wilson+
Erin Peters+
Nadine Cohen^
Zack Jones
Ian Vitkus
Tara Hastings^
Amy Schumann-Griswold

Violin II

Matt Byers
Gillian Nigro
Monika Juodisius^
Maya Gebhardt
Marisol Blanco
Olivia Fitzpatrick
Allie Robinson
Emily Smith
Candace Crawford
Rachele Prawdzik

Viola

Adam Reusche*
Natalya Cowilich
Andrea Wysong
Emily Flemming^
Angelique Hudson
Jonathan Fleischman
Elizabeth Benz

Cello

Kayla Sewell
Kendall Griffin
Carmen Ladipo^
Morgan Schuman
Chloe Baron^
Nathan Heldt*

Bass

Lauren Wehner
Tristan Rais-Sherman
Nors Hexum
Pauline Ottaviano

* **Graduating Senior**
^ **Sinfonietta Officer**
+ **Co-concertmaster**

Flute

Allegra Damari
Adrian Anderson
Alyssa Wu
Alisha Linton

Oboe

Hannah Cerezo
Elizabeth Schmitt

Clarinet

Nastassia Dotts
Brett Pond
Jordan Haulton

Bassoon

Ross Triner
Andrew Sak

French Horn

Eddie Odio
Ryan Chiaino
Lauren Maaser
Colin Speirs

Trumpet

James Annand
Chris Carpenter
Ryenne Flynn

Trombone

Zack Kundel
Riley Goodemote
Nick Warner

Tuba

Jymmy Hays*

Timpani

Jonathan Pereira

Percussion

Sean Holloway

Piano

Brian Diller

Notes

Marche Militaire Française from Suite Algérienne, Op. 60

“Marche Militaire Française” is the final movement of four in the Algerian Suite by French, Romantic composer Camille Saint-Saëns. In contrast to the first three movements, which portray Algeria's physical attributes/characteristics, Marche Militaire is inspired by the French Army. It is noted that Saint-Saëns expressed the security he felt under the army, as well as his tendency to view the French garrison. composed this orchestral suite in 1879, during the time he was most focused on symphonic writing. Eager to start his musical endeavors, Saint-Saëns started composing at age six. He eventually pursued a performance career in organ and piano. He is especially known for, Symphony No. 3 (organ), Piano Concerto No. 2, and Danse macabre, The Carnival of the Animals.

Lullaby

Hofeldt's “Lullaby” was originally written for solo violin, and later arranged for string orchestra. Each section has a moving line; take note of the cello's command of the melodies requiring vigorous string crossing. While each part includes continual eighth notes, emphasis is always brought to a particular section when a melodic line lies within. Countermelodies, however, are discernibly complementary within the orchestra.

Symphony No. 2 in B Minor - First Movement

Alexander Borodin was both a Romantic composer and a chemist from Russia, born in 1833. He was one of five composers in his country devoted to making music without the influence of the old European-style, giving their music a distinct Russian flavor. With the help of Hungarian composer Franz Liszt and the Comtesse de Mercy-Argenteau, Borodin gained fame outside Russia around 1880. His compositions are known for their rich, unusual harmonies and lyricism, which consequently made an impact on younger French composers Claude Debussy and Maurice Ravel. A selection of Borodin's pieces were adapted in the musical Kismet in 1953, for which he posthumously received a Tony Award the following year. Borodin's more well-known works include the opera Prince Igor, his two symphonies, and quartets.

After the successful premiere of his first symphony, Borodin immediately started work on the second. On multiple occasions, he left the symphony for other business, including the operas Prince Igor and Mlada. After its completion, the symphony gained little acclaim at its premiere in 1877. In 1879, however, after minor alterations, it had a more successful performance under Rimsky-Korsakov's direction of the Free Music School. Borodin stated to the Russian critic Vladimir Stasov that he intended first movement, Allegro, to depict the gathering of Russian warriors. The manner in which the melodic themes are written, resulting in the movement's heroic theme, has been critiqued as unique in the history of the symphony.

Folk Tune and Fiddle Dance

Folk Tune and Fiddle Dance, written by Percy Fletcher, is a two-movement suite that is in true English folk style. The first movement has sections with varying styles and meters, whereas the second movement is more rhythmic and energetic. Fletcher was a British composer born in Derby who lived from 1879-1932.

The Great Gate of Kiev from Pictures at an Exhibition

Pictures at an Exhibition, originally written by Modest Moussorgsky in 1874 for piano, is a suite with 10 movements. In 1922, the most famous and widely recognized orchestration of the work was completed by Maurice Ravel; however, tonight, the orchestra will be performing Mikhail Tushmalov's orchestration of the last movement, The Great Gate of Kiev, which is widely regarded as the very first orchestration to have been completed. The present orchestration may have been completed as early as 1886, when Tushmalov was a student of Rimsky-Korsakov, but the first performance did not occur until 1891. Reports circulate that Rimsky-Korsakov sketched the beginning of his own orchestration of Moussorgsky's piece, but abandoned the project when Tushmalov took up the task. This particular orchestration is known for its darker, more Russian sounding use of instruments.

The story of the piece of music originates from a good friend of Moussorgsky's, Viktor Hartmann, dying of an aneurysm in 1873. Moussorgsky and Vladimir Stasov worked together to create an exhibit made up of over 400 works by Hartmann. Moussorgsky then composed Pictures at an Exhibition in six weeks to depict an imaginary tour of the art collection. He includes several references to Hartmann throughout the piece, and the final movement is meant to depict an architectural design from Ukraine: The Great Gate of Kiev.

program notes by Chloe Baron and Carmen Ladipo

Upcoming Events

April

- 19 - Hockett - 8:15pm - Opera Workshop
- 19 - Nabenhauer - 9:00pm - Sophomore Percussion Students
- 20 - Hockett - 3:00pm - Vocal Masterclass: Nedda Casei
- 21 - Hockett - 4:00pm - Yusheng Li and the New Continent Saxophone Quartet
- 21 - Ford - 8:15pm - Chamber Orchestra - *Webstreamed at <http://www.ithaca.edu/music/live/>*
- 22 - Ford - 3:00pm - Chorus - *Webstreamed at <http://www.ithaca.edu/music/live/>*
- 22 - Ford - 8:15pm - Percussion Ensemble (GS)
- 23 - Hockett - 7:00pm - Woodwind Chamber Ensemble
- 23 - Ford - 8:15pm - Jazz Lab
- 24 - Hockett - 7:00pm - Faculty Recital: Ivy Walz/Brad Hougham/Jean Radice
- 24 - Ford - 8:15pm - Percussion Ensemble (CA)
- 25 - Ford - 8:15pm - Concert Band - *Webstreamed at <http://www.ithaca.edu/music/live/>*
- 25 - Hockett - 9:00pm - Piano Ensemble
- 26 - Hockett - 7:00pm - Piano Chamber Ensembles
- 26 - Ford - 8:15pm - Symphonic Band
- 27 - Hockett - 6:30pm - String Quartet Seminar Concert
- 27 - Ford - 8:15pm - Wind Ensemble
- 28 - Ford - 12:00pm - Campus Band - *Webstreamed at <http://www.ithaca.edu/music/live/>*
- 28 - Ford - 2:00pm - Campus Choral Ensemble - *Webstreamed at <http://www.ithaca.edu/music/live/>*
- 28 - Ford - 4:00pm - Conducting Masterclass Concert
- 28 - Ford - 8:15pm - Choir/Madrigal Singers
- 29 - Ford - 4:00pm - Symphony Orchestra, Concerto Concert - *Webstreamed at <http://www.ithaca.edu/music/live/>*
- 29 - Ford - 8:15pm - Brass Choir/Women's Chorale
- 30 - Hockett - 8:15pm - Jazz Vocal Ensemble