

4-29-2012

Concert: Symphony Orchestra

Ithaca College Symphony Orchestra

Jeffery Meyer

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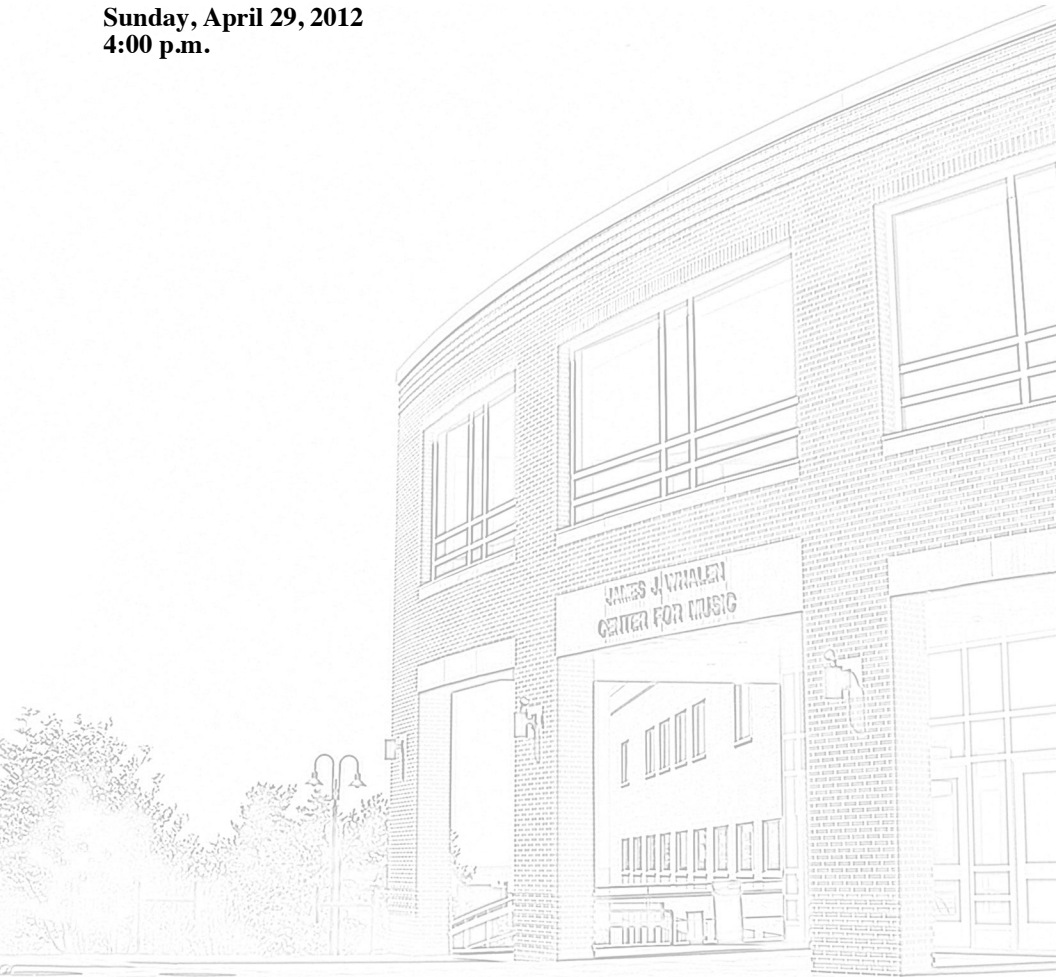
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Symphony Orchestra

Jeffery Meyer, conductor
Christopher Miley, alto saxophone
Peter Volpert, cello
Sean Cotty, piano

Ford Hall
Sunday, April 29, 2012
4:00 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

Heavy Rotation (2012)

- I.
- II.
- III.
- IV.

Daniel Koontz
(b. 1969)

** World Premiere*

Concerto for Saxophone
I. Andante-Allegro-Lento

Christopher Miley, saxophone

Henri Tomasi
(1901-1971)

Cello Concerto in D Minor
I. Lento-Allegro Maestoso

Peter Volpert, cello

Eduoard Lalo
(1823-1892)

Intermission

Totentanz
*paraphrase of the "Dies Irae" for pianoforte
and orchestra*

Sean Cotty, piano

Franz Liszt
(1811-1886)

Selections from Romeo and Juliet
The Montagues and Capulets
Juliet the Young Girl
Romeo at the Grave of Juliet
The Death of Tybalt

Sergei Prokofiev
(1891-1953)

This concert is being webstreamed live. You can watch live and on-demand concerts like this one on the web at <http://www.ithaca.edu/music/live/>

Biographies

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 School of music, 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, Philippine Philharmonic Orchestra, Cayuga Chamber Orchestra 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 an ASCAP Award 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. 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.

Meyer is an active adjudicator, guest clinician, and masterclass teacher. He has adjudicated 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.

Meyer holds degrees in piano as well as composition and completed his Doctorate of Musical Arts in Piano Performance with Gilbert Kalish at the State University of New York at Stony Brook.

Daniel Koontz, composer

Daniel Koontz was born in 1969 in Lafayette, Indiana. A recipient of a Guggenheim Fellowship in Music Composition for 2001, Dan attended the Eastman School of Music, where he studied piano and theory, graduating in 1992. He continued his training in composition, receiving a Humanities and Fine Arts Fellowship to study at the State University of New York at Stony Brook, where he completed his Ph.D. Dan's teachers have included Michael Gandolfi, Daria Semegen, and Daniel Weymouth.

He has won several awards from such organizations as ASCAP, the American Music Center and the Society of Composers. He has also received fellowships to attend the Wellesley Composers Conference and the Voix Nouvelles festival at Abbaye de Royaumont, France. Commissions for Dan's music have come from the Fromm Foundation, Swarthmore College, the Nieuw Ensemble, Ensemble 21, pianist Simon Docking, the Stony Brook Contemporary Chamber Players, and the Choral Society of the Hamptons. Recent works have been premiered by the Oracle Trio, the Momenta Quartet, and Timetable Percussion. His music has been performed throughout the United States, in Canada, China, the Netherlands and France. Dan is also active in electronic

and computer music, and his tape music has been heard both in the concert hall and in radio broadcast.

Recordings of Dan's music can be found on Luminescence Records, and his 12 Improvements for Piano is scheduled for release on Capstone Records. He teaches music at Stony Brook Southampton. Dan is also a Colleague of the American Guild of Organists and serves as organist and choir director for Christ Episcopal Church in Sag Harbor, NY.

Christopher Miley, saxophone

Christopher Miley is a Junior Performance and Music Education Major. Attending Manhattan School of Music from 2002 to 2009, he began studying with the greats before even entering high school. During this, he trained under the brilliant Dr. James R. Noyes, who once played with the Doobie Brothers. At M.S.M., Christopher excelled with soprano saxophone in their saxophone quartet, as well as baritone sax in their jazz ensemble. Christopher attended East Meadow High School as well, where he played alto saxophone, also in the saxophone quartet, this time winning the tri-state competition senior year, as well as performing in the world-renowned Lincoln Center. Understanding the true value of a good friend, Christopher never holds a grudge, and is always first to choose compromise over letting a close friendship falter.

Peter Volpert, cello

Peter Volpert is a junior in Elizabeth Simkin's cello studio. He loves it at Ithaca and is honored to be performing with the ICSO and Dr. Meyer; seeing their performance of La Mer three years ago was an important factor in Peter's decision to attend IC. He loves to play chamber music and feels particularly blessed to be playing Schubert's Cello quintet this semester. Besides the cello, Peter loves to play and watch soccer; he plays forward on the Ithaca Men's club team.

Sean Cotty, piano

Sean Cotty is a Junior Piano Performance and Music Education Major in the studio of Charis Dimaras. Previously, Sean studied piano and trombone at the Manhattan School of Music Pre-College Program under Adam Kent and Gilles Bernard. In celebration of Liszt's 200th birthday in 2011 he performed selections from the Paganini-Liszt Etudes in Ithaca College's Liszt Festival as well as Liszt's Piano Concerto No. 2 with the Ithaca College Symphony Orchestra. Next semester, Sean will be studying at the Ithaca College London Center.

Ithaca College Symphony Orchestra

Violin I

Kristin Bakkegard, concertmaster
Sadie Kenny
Emily Frederick
Claire Wilcox
Jason Kim
Jason Calhoun
Christopher Mattaliano
Sarah Hoag
Elizabeth Benz
Nils Schwerzmann
Joseph D'Esposito
Brian Schmidt
Misako Sakurai
Marcus Hogan

Violin II

Samantha Spena, principal
Jenna Trunk
Margaret Dagon
Christopher Sforza
Jessica Chen
Joohyun Lee
Colleen Mahoney
Jenna Jordan
Kevin Pham
Ryann Aery
Alyssa Rodriguez
Emma Kast

Viola

Jacquelyn Timberlake, principal
Daniel Martinez
Lindsey Clark
Kelly Ralston
Isadora Herold
Joshua Labman
Jonathan Fleischman
Stephen Gorgone

Cello

Tristan Rais-Sherman, principal
Brooks Griffith
Erin Snedecor
Oshan Gunawardana
Meredith Gennaro
Marta Kelleher
Andrew Chadwick
Hamadi Duggan
Rachele Prawzdik
William Sharrin

Bass

Andrew Ryan, principal
Samuel Verneuille
Andrew Whitford
Kathleen Corcoran
John DiCarlo
Benjamin Dows
Kyle Kresge
Kevin Gobetz

Flute

Corinne Shirk, principal
Sarah Peskanov
Elizabeth Hamilton, piccolo

Oboe

Alana Rosen, principal
Julia Perry (oboe and english horn)
Rachel Schlesinger (oboe and english horn)

Clarinet

Christopher Pena, principal
Jennifer Greenleaf (clarinet and bass
clarinet)
Emily Pecoraro, bass clarinet

Saxophone

Erika St. Denis

Bassoon

Thomas Connors, principal
Ross Triner
Josh Malison, contrabassoon

Horn

Emma Staudacher, principal
Robert Oldroyd
Elizabeth Meade
Ryan Chiaino
Megan Carpenter, assistant

Trumpet

Sam Thurston, principal and cornet
Danny Venora
Jenna Veverka

Trombone

Kai Johnson, principal
Jeffrey Dunn
Jeff Chilton, bass

Tuba

William Connors, principal

Timpani

Sean Harvey, principal

Percussion

Julia Ross, principal
Ian Cummings
Jon Keefner
Daniel Pessalano
Keegan Sheehy

Harp

Myra Kovary, principal

Piano

Jessica Mackey, principal

Notes

Heavy Rotation

In my recent pieces, including *Spin* for piano trio and *Muybridge Cycles* for marimba trio, and now *Heavy Rotation*, I've been interested in projecting a sonic image of spinning. Objects that are spinning not only form a basis of much of our physical world, but to me they have the appealing characteristic of motion without progress. This cyclic motion is, of course, varied according to the observer's focus and perspective, and in my concept for my music, changes of focus and perspective provide for change over time.

It doesn't escape me that my first introduction to music was through spinning vinyl records, and as a child I was fascinated by the magic of the spiral groove and probably paid more attention to the needle's movement across the record than to the music coming out of the speakers. They say the child is the father of the man; we never truly outgrow our early obsessions.

Heavy Rotation was written for the wonderful Ithaca College Symphony Orchestra and Jeffery Meyer, a brilliant musician and a good friend.

Saxophone Concerto

French composer Henri Tomasi was born in Marseille in 1901 and studied at the Paris Conservatoire. He wrote concerti for many instruments, including famous works in the genre for trumpet and saxophone. The saxophone concerto is a great example of his effortless lyricism, complex yet emotive harmonic constructions, and keen rhythmic ear.

Written in 1940s, the concerto echoes the style of Ravel, while remaining distinct (mainly through the use of more overly jazz-inspired elements). In the lush opening statement, we already hear polytonality, extended jazz chords, and colorful orchestration (including using the horns open, muted, and a combination of the two). Over all this orchestral color the saxophone floats introspectively, until the faster, dancelike section which follows.

Amid a 5/4 pulse reminiscent of *Daphnis et Chloé's* finale, scampering woodwind solos are accentuated by smart brass entrances and shimmering percussion. The saxophone joins the interplay, though remains a distinct solo voice. The movement, after a cadenza, ends in the same slow tempo as it began, though transformed by the journey.

Concerto for Cello in D Minor

Édouard Lalo composed his cello concerto in 1876, working with Parisian cellist Adolphe Fischer, and it was premiered the following year. It is in the traditional three movements, of which we will hear the expansive first. After a majestic opening, which introduces not only the soloist but a rhythmic motive

in the orchestra which will become central to the work, the movement launches into a determined allegro. Lalo manages to weave fleeting moments of lyricism into this otherwise stormy movement.

The solo cello shines throughout the movement, in which it has essentially no rest at all; massive chords, smoothly flowing melodic lines, rushing scale figures, as well as delicate ensemble playing dominate the solo part. That's to say nothing of the extreme range explored, well over 3 octaves. Along the entire course of the movement, soloist and orchestra never stray too far from each other, yet Lalo's inspired scoring allows the solo part to always shine, regardless of what range it's in or what material is it playing (or competing with). The climactic ending sounds more like a prelude to the rest of the concerto than a definitive ending, which in turn serves the overall organic form.

Totentanz

Franz Liszt's work stands as unique among that of his contemporaries and even that of the legions of composers who followed after him. His works for the solo piano are legendary not only for their extreme difficulty but also for their daring innovation. Liszt was considered by some in the mid-19th century as the greatest piano virtuoso of all time, a reputation owed not only to his superhuman skill but also his entrepreneurial extravagances and carefully cultured character. His orchestral works also solidified his reputation as a musical experimenter, a member of the leading edge of musical possibilities, much like Berlioz (whom Liszt admired and supported financially).

One of Liszt's innovations was the development of the tone-poem, a stand-alone orchestral work based on an extra-musical source like a literary story or historical event.

In the Totentanz (Dance of the Dead), Liszt combines his tone poem genre with a solo piano to create a quasi-piano concerto in one movement. This novel form is comprised of a set of variations on the Dies Irae chant, used in Catholic burial services. Liszt uses many music devices to cast the timeless tune in various lights, including everything from ancient sounding canons and modal harmonies to extremely modern treatments which would not sound out of place in a movie score. The piano writing is a veritable lexicon of virtuoso piano technique, including everything from fugues and scales to huge chords and percussive effects, glissandi and lyrical melodies. A few cadenza passages pervade the work, but in general soloist and orchestra work together to create the various moods, from the heart stopping opening to the explosive finale.

Selections from Romeo and Juliet

Prokofiev's ballet *Romeo and Juliet* was originally written in 1935 but did not receive its American premiere until 1969. For many years it was considered undanceable, and underwent many revisions (including the quick removal of the original's happy ending). Never one to waste musical material, Prokofiev quickly extracted two (and later three) suites of music from the large ballet, and the melodic invention and orchestral radiance of these works have ensured the music a place in both the orchestral and ballet repertoire.

In the selections we will hear this afternoon, Prokofiev's melodic invention and flair for the dramatic are on full display. The *Montagues and Capulets* opens with two rounds of staggeringly dissonant chord pillars, signifying the war between the families and the Prince's curse. The main music, originally the *Dance of the Knights* from the complete ballet, is probably the most instantly recognizable of Prokofiev's music. Over an insistent, mindlessly relentless bassline, intense arpeggiated figures outline the strong tune in the upper strings. We hear woodwind interjections, including the famous solo for tenor saxophone. After a recap of the massive dance tune, it all comes to a crashing conclusion.

In *Juliet, the Young Girl*, Prokofiev accesses a completely different aesthetic with equal accuracy. Juliet's carefree innocence is juxtaposed with her quiet introspection, but all within the realm of light tones and fleeting melodies. *Romeo at Juliet's Grave*, which ends Suite 2 (but not the full ballet proper), uses many of the themes introduced throughout the story. Intense strings open the number and will return later as well, when the melody is taken up by a devastating brass chorale. The music then begins to evaporate, and we are left with a nearly silent ending, framed by a notoriously long piccolo "pedal" tone.

But while the ballet ends amid these notes, a concert performance has the luxury of ending instead with the conclusion of the first suite, the *Death of Tybalt*. This is the scene where Tybalt kills Mercutio and Romeo fatefully exacts revenge on Tybalt. The opening music, wickedly energetic and ironic, denoted Mercutio, amid tense upper strings denoting the commotion and struggle. The fireworks continue in this barnburner with a moto-perpetuo line in the violins which has become famous (some would say infamous). Productions differ as to where they place each murder, but toward the end, with dissonant strings, 15 successive(ly violent) strokes in the low instruments, and an entire protracted chorale over orchestral hits, it is undeniable bad fortune is befalling someone. The final bars of the piece, wherein many disparate lines flow seamlessly into and out of each other, is truly remarkable, as is the crashing dissonances Prokofiev uses to close the scene.

Ithaca College School of Music

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to be leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College's other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems through the country; music therapists, composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a consistent 100% job placement for music education graduates actively seeking employment, and 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.

For more information regarding the Ithaca College School of Music, please visit us on the web at <http://www.ithaca.edu/music>

Upcoming Events

April

29 - Ford - 8:15pm - Brass Choir/Women's Chorale

30 - Hockett - 8:15pm - Jazz Vocal Ensemble

May

1 - Ford - 7:00pm - Immaculate Conception Concert w/ Jr. Student Teachers

1 - Hockett - 8:15pm - Piano/Vocal Duos

2 - Hockett - 12:00pm - First Year Comp Class

2 - Hockett - 7:00pm - "Wolf by the Ears"

2 - Ford - 8:15pm - Jazz Lab

3 - Hockett - 7:00pm - Early Music PIP Ensemble

3 - Ford - 8:15pm - Jazz Ensemble