

10-14-2012

Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Jeffery Meyer

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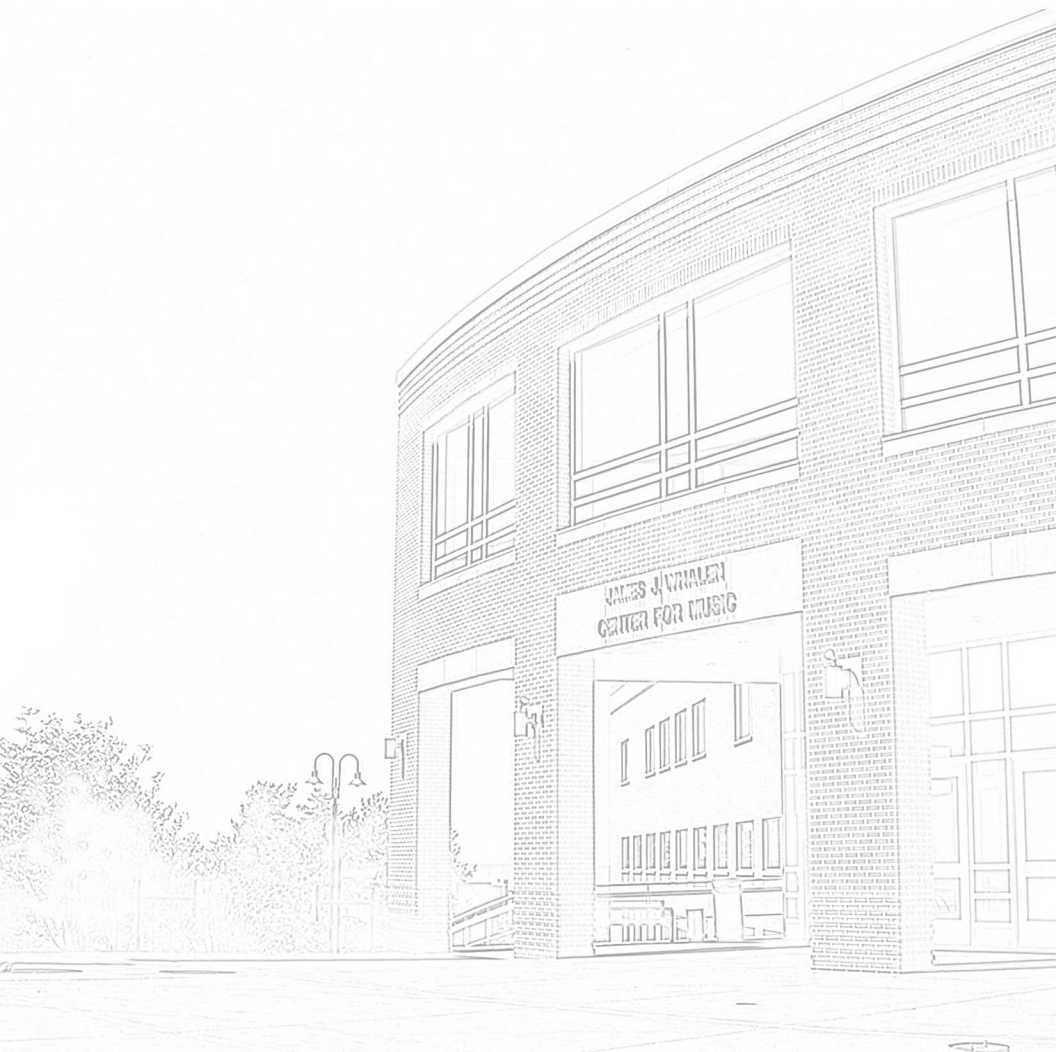
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Ithaca College Symphony Orchestra

Jeffery Meyer, conductor

Ford Hall
Sunday October 14th, 2012
4:00 pm



ITHACA COLLEGE

School of Music

Program

Rewind (2005)

Anna Clyne
(b. 1980)

Daphnis et Chloé, Suite No. 2
Lever du jour
Pantomime (Les amours de Pan et Syrinx)
Danse générale (Bacchanale)

Maurice Ravel
(1875-1937)

Intermission

Symphony No.9 in E minor, op.95, B.178, "From
the New World"

- I. Adagio - Allegro molto
- II. Largo
- III. Scherzo: Molto Vivace
- IV. Allegro con fuoco

Antonín Dvořák
(1841-1904)

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 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.

Program Notes

Clyne: Rewind (2005)

Clyne's first piece written for full orchestra is most notable for its vibrant, layered soundscape, inspired by both visual imagery and dance choreography. The key image is that of an analog video tape being quickly rewound, with "fleeting moments of skipping, freezing, and warping." Clyne's composition is also heavily influenced by close friend Kitty McNamee, whose dance choreography she admires for its use of gestures which repeatedly appear throughout a piece to "build and bind its narrative structure."

To that end, Clyne uses a number of unique sounds that steadily ratchet up the tension over the work's seven minutes. A dramatic sustained note opens the piece, colored by lurching crescendi and diminuendi. Strings enter with agitated sixteenths that are accented in unexpected places, creating a tautness that repeatedly but unpredictably grows and explodes. Clyne also employs a number of different techniques to recall the warping and skipping of the analog tape: a high whining pitch is supplied by bowed crotales (small brass disks usually struck with a mallet). Brass and strings are instructed to "bend" pitches and perform slow glissandi over many bars. The gesture she credits as the "kernel" for the entire piece is the piano's cluster chords, which the player is instructed to play by striking the keyboard with their entire forearm (a gesture Clyne remembers performing in frustration during the composition process before she realized she could utilize it).

The final touch brings the composition's title to a literal level: as most of the orchestra falls silent, a short, pre-recorded segment of the piece is played in high-speed reverse for the final thirty seconds.

Clyne, a British-born composer specializing in electro-acoustic music, currently holds the position of Mead Composer in Residence with the Chicago Symphony.

Ravel: *Daphnis et Chloé*, Suite No. 2

This three-movement extraction from Ravel's sumptuous ballet score has become one of his most beloved orchestral works. The ballet was premiered in June 1912 by Diaghilev's Ballets Russes conducted by Pierre Monteux. It joined a growing body of ballet music written by Ravel and Stravinsky, whose *Firebird* and *Petrouchka* were both premiered during the three long years it took Ravel to produce and orchestrate *Daphnis et Chloé*. Ravel called *Daphnis* a "choreographic symphony in three parts." Suite No. 2 represents the final third, comprising three movements which chronicle the reunion of the two young lovers after Chloe's kidnapping at the hands of pirates; their dramatic tribute to the god Pan, who was responsible for Chloe's rescue; and the Bacchanalian celebration that follows. The three movements of the suite are played without interruption.

Orchestratorially, Ravel is at his very best in this suite, which has become the most-performed version of this music since the relatively lukewarm reception to the full ballet. He uses a large orchestra including two harps, celesta, a

bevy of percussion instruments, and all the standard auxiliary woodwind instruments, for which he also writes magnificent solos. Ravel's music also includes a wordless part for SATB choir, which is frequently omitted. Despite the large group he maintains a diaphanous clarity throughout.

The suite begins with daybreak (*Lever du jour*), and Ravel paints a luminous picture of a sacred grove with a brook represented by murmuring winds, harps, celeste, and strings, along with birdcalls from piccolo and solo violins. Soon daylight breaks and luscious melodies are passed throughout the orchestra, as the two title characters are reunited amid lush harmonies. The second movement, *Pantomime*, is remarkable for its extended, meandering wind solos. The transformation is ushered in by a solo oboe which calls a halt to the undulating figures in the winds and strings. A shepherd explains to Daphnis and Chloé that if Pan has saved Chloé, it is in honor of his doomed love for the beloved Syrinx. Daphnis and Chloé begin the reenactment of Pan and Syrinx's love story. Their dance is marked by fluid rhythms, elastic and languid tempi, and a famously difficult flute solo depicting Syrinx (who was transformed into a reed pipe, placing her forever out of reach). The music swings abruptly from mood to mood, now tenderly hesitant, then playfully flirtatious, then sweepingly grandiose - but throughout it retains a note of wistfulness, ultimately unfulfilled. The movement concludes with a broad and brilliant statement by the trumpets.

The unmistakable commencement of the post-drama celebration (*Danse générale*) is marked by a switch to a whirling meter in five. A motor of running triplets alternates throughout the orchestra, punctuated by bright interjections from trumpets and soprano clarinet. The music begins at a portentous distance but soon swells to a wild, volatile celebration, with subito soft moments followed by explosive outbursts. These increase steadily in intensity and frequency to build to a thrilling conclusion.

Dvořák: Symphony No. 9 in E minor, Op. 95, "From the New World"

From 1892 to 1895, Dvořák lived in New York as the director of the National Conservatory of Music, and this fruitful period (during which he drew much inspiration from American folk music) would yield his most celebrated works. Among his output during these years are his tenth String Quartet No. 10 in F Major, the "American," the famous cello concerto in B minor, and this work, by far the most popular of his nine symphonies, which he penned from December 1892 to May 1893 on commission by the New York Philharmonic.

With its wealth of captivating, memorable themes, this symphony has found lasting popularity worldwide. Dvořák made a point of studying the spirit and identifying characteristics of Negro and Native American folk music, which he deemed "practically identical": he believed that these sources were the treasure trove that would anchor the American musical identity. However, though he made a conscious effort to incorporate the folk music's idiosyncrasies, he never used anything but original themes in this symphony. (This is also true of most of the folk-music-inspired works he composed, for example his lively and nationalistic Slavonic Dances.) The musical influences represented here have been traced not only to Negro and Native American tunes, but also heavily utilize rhythms from his native Bohemia. The work's charm is not in the use of folk material per se, but rather in Dvořák's ability to

develop those exotic influences within a classic symphonic form, scoring them authentically yet idiomatically for standard orchestral instruments.

The first movement begins with a slow introduction: a plaintive melody is scored for celli, and punctuated by a horn call. Soon the subdued mood gives way to a more dramatic outburst in the strings, timpani, and horns; this leads us to the movement proper, which is a brisk Allegro Molto in sonata form. It is this movement which Dvořák most closely associates with his effort to embody the native American spirit within characteristic "national" melodies. The first of these themes is a rising and falling arpeggio, developed vigorously and dramatically; the second theme, first given by solo flute and then violins, is more lyrical, but retains the rhythmic lilt of the first.

The second movement a Largo, is introduced by grandiose brass chords that lead us to the key of D-flat Major. The famous english horn solo which follows is one of the most iconic tunes in all of symphonic repertoire, and Dvořák credits this and most of the material in the movement to the inspiration he drew from Longfellow's poem Hiawatha. The serene mood of the theme contrasts with the more melancholy middle section, which is in the enharmonic minor key of C-sharp and begins with a wistful oboe solo, accompanied by fluttering, undulating figures in the strings. The transformative moment is a soft, surprise cadence in C-sharp major, which lifts the music in a more lively direction leading to a great climax. The english horn theme and opening material return largely unaltered, save a gorgeous variant given by the strings, steadily reduced until the music seems to pause, mid-breath. Solo violin and cello dance alone for a moment, before being joined by the rest of the string section to bring the movement to a close.

The scherzo, which returns to the key of E minor, also derives its inspiration from Hiawatha, specifically the scene in which the Indians dance at Hiawatha's triumphant return from battle. It is representative of Dvořák's scherzi in all the best ways: a compelling pulse with fetching, danceable rhythms that can be traced to Dvořák's folk roots. The contrasting trio is more lighthearted and dulcet; it is set in the relative C Major.

Dvořák describes the fiery last movement as a recall and synthesis of all the themes of the previous movements. The powerful introduction heralds a striking theme given by the horns. With every reintroduction of prior themes Dvořák adds new material and innovative twists, and the movement climaxes with a chord progression analogous to that which began the second movement. The final section brings the symphony to a thundering coda, ending on a chord that dissolves into silence.

-Program notes by Tiffany Lu

The Ithaca College Symphony Orchestra would like to acknowledge Emily DiAngelo, Nicholas DiEugenio, Richard Faria, Janet Galván, Alexander Shuhan, and Aaron Tindall as well as the performance faculty who work individually with the members of the ICSSO throughout the semester for giving their time and expertise to assist in preparing this performance.

Ithaca College Symphony Orchestra

Violin I

Emily Frederick,
concertmaster
Derek Voigt
Meg Dagon
Joohyun Lee
Claire Wilcox
Brian Schmidt
Ryann Aery
Aiden Chan
Elizabeth Benz
Jenna Jordan
Kathleen Wallace
Emily Wilcox
Jason Calhoun
Collin Gill

Violin II

James Blumer,
principal
Haehyun Park
Marcus Hogan
Emilie Benigno
Xinying Liu
Aiko Richter
Kevin Pham
Nils Schwerzmann
Kangzhuo Li
Michael Petit
Cinthia Mathiesen
Scott Altman
Nadine Cohen
Joseph D'Esposito

Viola

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

Assistant

Conductors

Patrick Valentino
Tiffany Lu

Cello

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

Bass

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

Flute

Maya Holmes,
principal
Caitlin Phillips
Savannah Clayton,
piccolo
Stephanie Dumais,
alto flute

Oboe

Elizabeth Schmitt,
principal
Rachel Schlesinger
Jacob Walsh,
english horn

Clarinet

Michelle McGuire,
principal
James Conte
Kyle McKay
Christopher Pena,
E♭ Clarinet

Bassoon

Sean Harkin,
principal
Amanda Nauseef
James Smith
Stanley Howard,
contrabassoon

Horn

Colin Speirs,
principal
Ryan Chiaino
Elizabeth Meade
William Larch
Aubrey Landsfeld

Trumpet

Keli Price,
principal
Ryenne Flynn
Alexandra Payton
Nathaniel Sodeur

Trombone

Timothy Taylor,
principal
Matthew Confer
Edward Steenstra,
bass

Tuba

Eric Hoang,
principal

Timpani

Andrew Dobos,
principal

Percussion

Chris Demetriou,
principal
Jessica Linden
Daniel Pessalano
Jonathan Pereira
Keegan Sheehy
Sean Harvey
Jonathan Keefner
Taylor Eddinger

Harp

Julie Spring,
principal
Megan Levin

Piano/Celeste

Weiyang Li,
principal