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Concert: Ithaca College Sinfonietta

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James Mick

Tiffany Lu

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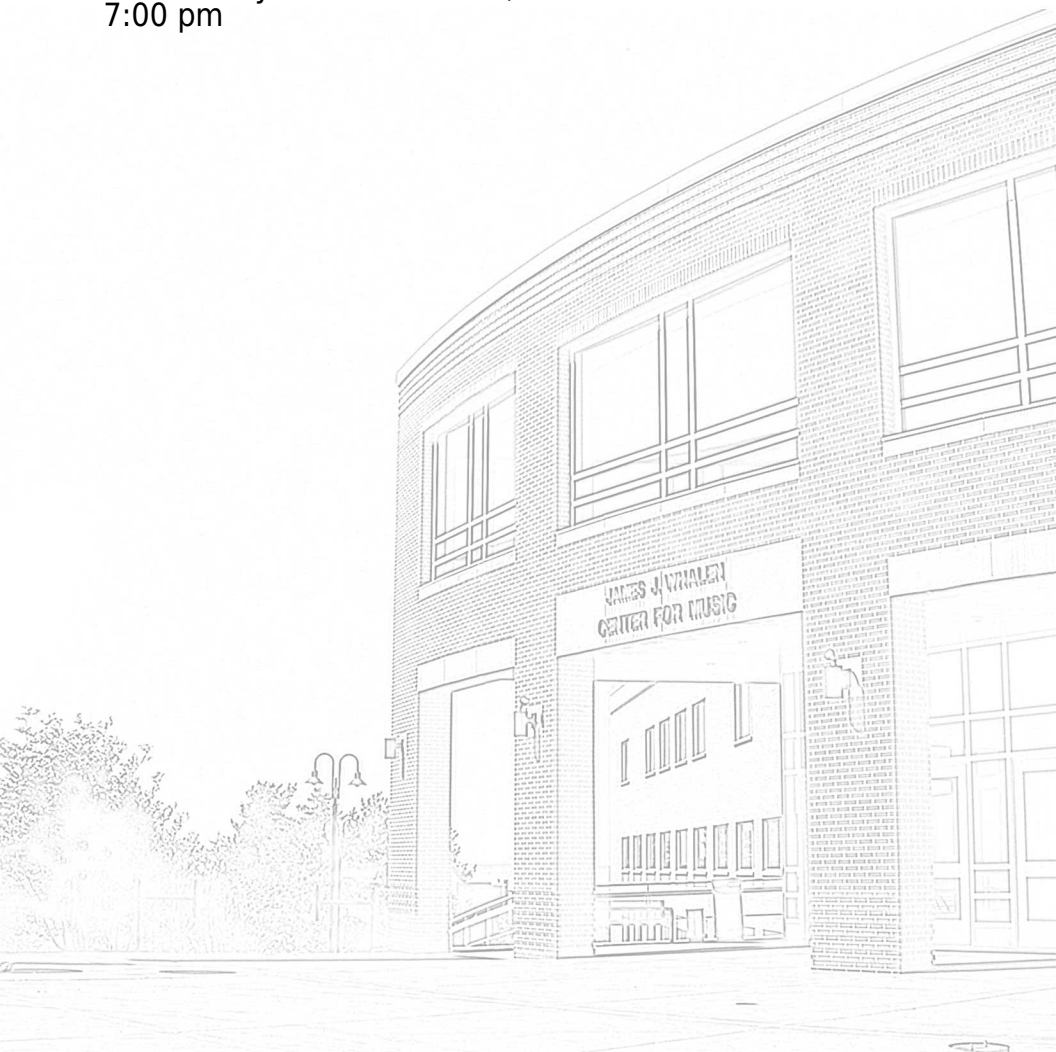
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Ithaca College Sinfonietta

Dr. James Mick, conductor
Tiffany Lu, assistant conductor

Ford Hall
Wednesday November 28th, 2012
7:00 pm



ITHACA COLLEGE

School of Music

Program

Overture to *Nabucco*

Giuseppe Verdi
(1813-1901)

"Nimrod" from *The Enigma Variations*

Edward Elgar
(1857-1934)

String Symphony No. 10 in B minor, MWV N
10

Adagio - Allegro - Più presto

Felix Mendelssohn
(1809-1847)

Hungarian Dances, WoO 1
No. 7 in F Major: Allegretto - Vivo
No. 3 in F Major: Allegretto
No. 5 in G minor: Allegro - Vivo

Johannes Brahms
(1833-1897)

Suite from *The Firebird*
VI. Berceuse
VII. Finale

Igor Stravinsky
(1882-1971)

Biographies

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 junior string student teachers, supervises underclassman music education majors, and conducts the Ithaca College Sinfonietta, a full-orchestra consisting primarily of non-music majors.

An active lecturer, clinician, conductor, and performer, Dr. Mick has recently presented at 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 appointed assistant conductor of the Ithaca Community Orchestra and appointed 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 is currently a first-year graduate student in the M.M. program in Orchestral Conducting studying under the direction of Dr. Jeffery Meyer. Former instructors include Susan Haig, Mark Shapiro, and William Wiedrich. Tiffany has attended summer programs at the European American Music Alliance (2011) and the Pierre Monteux School for Conductors and Orchestra Musicians (2012). She also performs frequently as a violinist and violist.

Program Notes

Verdi - Overture to Nabucco

The *Nabucco Overture* (short for Nabucodonosor, or Nebuchadnezzar) comes from Verdi's third opera, which tells the Biblical story of the assault and exile of the Jews from their homeland by the Babylonian King Nebuchadnezzar. Verdi was born in Italy in 1813, and his first two operas had only modest success. Grieving over the loss of his two children and his wife, Verdi was convinced he would never write another opera. However, the impresario Merelli convinced Verdi to begin his work on *Nabucco*, and it became an instant success after its first performance in 1842. Verdi went on to compose many more successful operas, including *Rigoletto*, *La Traviata*, and *Aida*.

The overture has many recurring themes, starting with a solemn opening that crescendoes into the *Allegro*. The orchestrated version of the most popular number in the opera, *Va pensiero sull' ali dorate* ("Go, my thought, on gilded wings") is played in the *Andantino*, representing the Jews longing for their homeland on the banks of the Euphrates. Finally, the overture concludes with a variation on *Allegro*, faster and more stately, leading to a rousing ending.

Elgar - "Nimrod" from Enigma Variations

Elgar's most popular large-scale composition, the *Enigma Variations*, began from a theme he created for his wife. Elgar would play a game where he would make variations on that theme to fit the personalities of his close friends and have his wife guess who he had in mind. The *Enigma Variations* were written in 1898 and are in 14 parts, each named after a friend or family member. "Nimrod" is named after Elgar's close friend August Jaeger, the nickname coming from the mighty hunter Nimrod in the Old Testament. This variation is the heart of the composition, a slow and soaring Adagio, reminiscent of Beethoven's slow movements that Elgar and Jaeger had discussed one summer. The mystery of the *Variations* is that the enigma of these pieces is not played, but a hidden theme that has yet to be uncovered.

Mendelssohn - String Symphony no. 10 in B minor, MWV N 10

Felix Mendelssohn, born in 1809, started learning piano when he was about six, and began composing at a very young age. Between the ages of twelve and fourteen, he had composed twelve string symphonies which were performed mainly in his family's household. As a child, Mendelssohn was greatly influenced by Bach, Beethoven, and Mozart, and traces of their music can be seen in the early string symphonies. These string symphonies were largely ignored for over a century, but are now recognized as being exceptional even for a child prodigy. Mendelssohn's later works proved his talent, and he is now considered to be one of the most popular composers of the Romantic era.

The tenth String Symphony is the only one of Mendelssohn's early symphonies composed of just one movement, although it is debated whether other movements existed and are now lost. The beginning of the piece is a slow introduction reminiscent of Haydn, and builds into the *Allegro* theme that shows elements of Mendelssohn's

work that we now recognize in his later pieces.

Brahms - Hungarian Dances (Nos. 7, 3, and 5)

The Hungarian Dances is a compilation of 21 dynamic dances, composed by Johannes Bach, which are arranged for a wide variety of instruments. Completed in 1869, the dances are based upon Hungarian themes. Both his more popular compositions and his most profitable, Brahms' Hungarian Dances are some of his most well-known works to this day. Of the 21 dances, No. 5 is the most famous.

No. 7 has a cheerful and playful character. Showcasing the effect of opposing dynamics, the piece switches occasionally from a slow piano to a *vivo forte*. To create contrast, the piece has a gradual *accelerando* into an *Allegretto*, only to return to the original tempo by the end of the piece. The original tempo, however, is sped up in the last few measures, leading to a grand ending.

No. 3 opens and closes with a lively theme. This theme dances back and forth with a second theme played in the relative minor, which creates a compelling contrast. The tempo changes accentuate the tension between the two opposing themes.

No. 5 embodies the common impression of a Hungarian dance that our society maintains today. Originally composed in the key of F# minor, the orchestral version is in the key of G minor. The use of a minor key gives the piece a Hungarian flair. The violin section seems to sing as if the spirit of Hungarian culture was speaking through it. Modulating from G minor to G major, the theme changes to a livelier manner of expression. The piece is then closed with a variation of the opening theme.

Stravinsky - Berceuse & Finale from The Firebird

The Firebird (originally *L'oiseau de Feu*) is a ballet and orchestral composition by Igor Stravinsky. Written for the 1910 Paris season of Sergei Diaghilev's Ballets Russes Company, the ballet is based upon a magical glowing bird from Russian folk tales. While forging the later renowned collaboration between Stravinsky and Diaghilev, *The Firebird* also serves as Stravinsky's "big hit."

Berceuse, the sixth movement of the orchestral suite extracted from *The Firebird*, opens with a slow, solemn theme. Mystifyingly beautiful, the solemnity of the beginning of the movement illustrates the mystery which surrounds the folk tale of the firebird. In a grand sweep, the mysterious tone becomes one of romance, illustrating the beauty of the noble creature. Stravinsky segues directly into the Finale without interruption, a transition which is signified with a prominent horn solo and harp glissando. The movement ends with a grand celebration of the firebird.

Personnel

Ithaca College Sinfonietta

Violin I

Natalie Brandt, *Suzuki Pedagogy (MM - Violin)* '13
Emma Brown, *Music Education (Viola)* '16
Matt Byers, *Clinical Health Studies* '15
Olivia Fitzpatrick, *Occupational Science/Occupational Therapy (BS)* '15
Kathryn Mattner, *Journalism* '14*
Shigeki Morosawa, *Business Administration* '13
Kamila Swerdloff, *Piano Performance* '14
Ian Vitkus, *Politics & International Studies* '14
Leila Welton, *Exploratory* '16

Violin II

Jonathan Fleischman, *Music Performance & Education (Viola)* '15
Maya Gebhardt, *Health Sciences & Pre-Med* '14
Kim Hawley, *Music Performance & Education (Voice)* '13
Zach Jones, *Chemistry (BS)* '15
Monika Juodisius, *Clinical Health Studies* '15
Haelin Kim, *Music Performance (Voice)* '13
Kristen Klocko, *Business Administration - Management & Marketing* '14
Tiffany Lu, *Music Performance (MM - Conducting)* '14
Madison Mangano, *Physics (BS)* '16
Gillian Nigro, *Journalism* '15*
Jennifer Williams, *Environmental Sciences* '16
Samantha Yu, *Cinema and Photography* '15

Viola

Erica Bachand, *Clinical Health Studies* '16*
Natalya Cowilich, *Writing* '15
Lisa Famularo, *Exploratory* '16
Emily Flemming, *TVR/Video Production* '13
Angelique Hudson, *Psychology* '15
Kayleigh McKay, *Writing* '16
Jessica Uhrovck, *Anthropology* '13
Claire Wilcox, *Music Performance (Violin)* '13

Cello

Andrea Aguirre, *Environmental Engineering (MS/Ph.D)* '15
Chloe Baron, *Psychology* '15
Matt Eaton, *TVR/Media Production* '15
Kaitlyn Enlow, *Mathematics (Teacher Education)* '16
Kendall Griffin, *English (Teacher Education)* '15
Carmen Ladipo, *Cinematic - Still Photography* '15
Rachel Mecalianos, *Occupational Science/Occupational Therapy (BS)* '16
Michael Nowotarski, *Music Education (Guitar)* '16
Morgan Schuman, *Exploratory* '15
Abby Valburg, *Exploratory* '16
Kayla Sewell, *Philosophy* '14*
Ilana Wolf, *Health Sciences & Pre-Med* '16

Double Bass

Duncan Allen, *Physics (BS)* '16*
Katie Bickford, *Music Education (Piano)* '13
Tanner McGuire, *Mathematics* '16

Flute

Emily Bacher, *Psychology* '15
Wei En Chan, *Music Performance & Education (Voice)* '16
Allegra Damari, *Psychology* '14
Dominic Gentile, *Exploratory* '16
Alisha Linton, *Biology (BA)* '14
Alyssa Wu, *Clinical Health Studies* '13

Oboe

Ian Bliss, *Film, Photography & Visual Arts* '14*
Thomas Conners, *Music Education (Bassoon)* '15

Clarinet

Brett Pond, *Music Performance & Education (Voice)* '14*
Krysten Geddes, *Music Performance & Education (Flute)* '15
Laura Trafidlo, *Applied Psychology* '13

Bassoon

Carly Rockenhauser, *Music Performance & Education (Viola)* '15*
Michael Tate, *Psychology* '12

Horn

Erica DeNicola, *Health Education (MS)* '13*
Hannah Porter, *Exploratory* '16
Allie Littrell, *English* '16
Patrick Valentino, *Music Performance (MM - Conducting)* '13

Trumpet

James Annand, *Biochemistry (BS)* '13*
Chris Carpenter, *Exploratory* '15
Josh Rollin, *Exploratory* '15

Trombone

Richard Gaunt, *Environmental Studies* '16*
Daniel Schuster, *Exercise Science* '12
Jeffrey Chilton, *Music Education (Trombone)* '14

Tuba

Corbin Henderson, *Music Performance (MM - Tuba)* '14*

Harp

Lisa Fenwick*

Percussion

Greg Broslawski, *Environmental Sciences* '15
Jamila Carter, *Legal Studies (BUS)* '16
William Marinelli, *Music Education (Percussion)* '15

*denotes principal player

Special Acknowledgments

The Ithaca College Sinfonietta would like to thank Lisa Fenwick, Natalie Brandt, Patrick Valentino, Jeffrey Chilton, Corbin Henderson, and William Marinelli for their assistance in preparing this performance.

Upcoming Events

November

- 28** - Hockett - 8:15pm - Opera Workshop
- 30** - Rochester - 8:45pm - Choir at NYSSMA

December

- 1** - Ford - 12:00pm - Campus Band (*webstreamed live at <http://www.ithaca.edu/music/live/>*)
- 2** - Ford - 4:00pm - Symphony Orchestra (*webstreamed live at <http://www.ithaca.edu/music/live/>*)
- 3** - Ford - 7:00pm - Horn Studio/Horn Choir
- 3** - Hockett - 8:15pm - Jazz Vocal Ensemble
- 4** - Hockett - 7:00pm - Woodwind Chamber Ensemble
- 4** - Ford - 8:15pm - Percussion Ensemble
- 5** - Ford - 8:15pm - Wind Ensemble (*webstreamed live at <http://www.ithaca.edu/music/live/>*)
- 6** - Hockett - 7:00pm - Piano/String Chamber Music
- 6** - Ford - 8:15pm - Concert and Symphonic Bands (*webstreamed live at <http://www.ithaca.edu/music/live/>*)
- 7** - Ford - 8:15pm - Jazz Ensemble (*webstreamed live at <http://www.ithaca.edu/music/live/>*)
- 8** - Ford - 8:15pm - Chamber Orchestra (*webstreamed live at <http://www.ithaca.edu/music/live/>*)
- 9** - Ford - 3:00pm - Winter Choral Concert (*webstreamed live at <http://www.ithaca.edu/music/live/>*)
- 9** - Ford - 8:15pm - Percussion Ensemble
- 10** - Hockett - 7:00pm - Intergenerational Choir
- 10** - Ford - 8:15pm - Jazz Lab
- 11** - Hockett - 7:00pm - Piano/Instrumental Duos I
- 11** - Ford - 8:15pm - Jazz Lab
- 12** - Hockett - 7:00pm - Piano/Instrumental Duos II
- 12** - Ford - 8:15pm - Brass Choir and Trombone Troupe
- 12** - Nabenhauer - 9:00pm - Guitar Ensembles
- 13** - Nabenhauer - 12:00pm - Early Music Class Concert
- 13** - Hockett - 7:00pm - Faculty Recital: Nathan Hess, piano
- 13** - Ford - 8:15pm - Campus Choral Ensemble (*webstreamed live at <http://www.ithaca.edu/music/live/>*)