3-7-2010

Concert: Ithaca College Symphony Orchestra: 2010 Concerto Competition Winners

Ithaca College Symphony Orchestra

Jeffery Meyer

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Annual Concerto Concert

ITHACA COLLEGE SYMPHONY ORCHESTRA
Jeffery Meyer, conductor

2010 Concerto Competition Winners

Elena Galván, soprano
Marco Schirripa, marimba
Isaac Shiman, violin
Rachel Perry, alto saxophone

Ford Hall
Sunday, March 7, 2010
4:00 p.m.
PROGRAM

The Last Three Minutes (1997)  
Brooke Joyce  
(b. 1973)  

Quel guardo, il cavaliere;  
So anch'io la virtù magica  
from Don Pasquale  

Elena Galván, soprano  

Concerto for Marimba and String Orchestra  
Emmanuel Séjourné  
(b. 1961)  

I.  Tempo Souple  
II.  Rhythmique Energique  

Marco Schirripa, marimba  

Violin Concerto in D minor, Op. 47  
Jean Sibelius  
(1865-1957)  

I.  Allegro moderato  
Isaac Shiman, violin  

INTERMISSION  

Concertino da camera  
for Alto Saxophone and Orchestra  
Jacques Ibert  
(1890-1962)  

I.  Allegro con moto  
II.  Larghetto-Animato molto  

Rachel Perry, alto saxophone  

The Firebird Suite (1919)  
Igor Stravinsky  
(1882-1971)  

(Zhar'-ptitsa; L'oiseau de feu)  

I.  Introduction  
II.  L'Oiseau de feu et sa dance (The Firebird’s Dance)  
III.  Ronde des Princesses (Round Dance of the Princesses)  
IV.  Dance infernale du roi Kastchei (Infernal Dance of the King)  
V.  Berceuse (Lullaby)  
VI.  Finale  

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permitted in the Whalen Center concert halls. Please turn off all cell phone ringtones.
Performers’ biographies

"Born and bred” in Ithaca, New York, Elena Galván is a senior vocal performance and education major studying under Patrice Pastore. Elena performed as The Fox in this year’s Ithaca College Mainstage production of The Little Prince. She also covered the role of Le Feu in last year’s production of L’enfant et les sortilèges, and has performed many partial roles in opera scenes. This past summer, she played Suor Genovieffa in the Musica e Musica festival production of Suor Angelica in Mercatello sul Metauro, Italy. This year Elena won the first place prize at the New York Finger Lakes Regional National Association of Teachers of Singing Competition (NATS), the Bea and Irving Solomon Award and the Ernst Bacon Prize at the Civic Morning Musicals Vocal Competition, as well as becoming a Finalist in the National Classical Singer Vocal Competition. After graduating, Elena will be applying to graduate schools to study Opera Performance. She hopes to pursue a career in Opera.

Rachel Perry is a junior saxophone performance and music education major from the studio of Steven Mauk. Last October, she won the undergraduate performance competition at the Single Reed Summit held at Pennsylvania State University. She has participated in masterclasses with Joe Lulloff and Stephen Pollack. Currently, she is the principal saxophonist of the Ithaca College Wind Ensemble and a member of the Nuovo Saxophone Quartet.

Marco Schirripa is from Syracuse, New York and is a junior pursuing degrees in Music Performance and Music Theory. He also currently runs Djembe Club and is principal percussionist of the Ithaca College Wind Ensemble. Outside of school, Marco has performed with various ensembles and chamber groups, and currently teaches both private lessons and as percussion staff for the East Syracuse-Minoa Spartan Marching Band. In July 2009 he had the opportunity to attend the Zeltsman Marimba Festival in Appleton, Wisconsin and study with percussionists and students from all over the world. This January he participated in the Classical Marimba League International Artist Competition. Marco has studied percussion with Robert Bridge, Conrad Alexander, and Gordon Stout. He is honored to have been selected as a winner of the 2010 concerto competition and is very grateful to have the opportunity to perform with the ICSO.

Isaac Shiman is currently a Violin Performance Major at Ithaca College, in the studio of Susan Waterbury. He graduated in 2009 from Brookline High School, in Brookline, Massachusetts, with the Senior Paper Award for best overall Senior Paper. He also attended New England Conservatory Preparatory School, where he received
the Level Four Certificate with Honors, and the Zinaida Gilels Award for accomplishment and promise.

He studied violin with Antoine van Dongen, Sophie Vilker, Jin-Kyung Joen, and Anait Arutunian, and piano with Valentina Lass. He has played in numerous orchestras and ensembles, most recently under Benjamin Zander in the NEC's Youth Philharmonic Orchestra and was twice named to the Rivers School Scholarship Quartet.

Born in Chicago, Jeffery Meyer (DMA, MM, SUNY Stony Brook; BM, Lawrence Conservatory) began his musical studies as a pianist, and shortly thereafter continued on to study composition and conducting. He is presently the director of orchestras at the Ithaca College School of Music, as well as the founder and artistic director of the St. Petersburg Chamber Philharmonic in St. Petersburg, Russia. In the 2008-09 season, he assumed the position of artistic director of the Water City Chamber Orchestra, which has quickly become Wisconsin's most innovative and exciting chamber orchestra.

Called “one of the most interesting and creatively productive conductors working in St. Petersburg” by Sergei Slonimsky, 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, and throughout Europe and Asia. 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 in St. Petersburg. He has appeared with ensembles such as the Milwaukee Symphony, Syracuse Symphony, Philippine Philharmonic, Cayuga Chamber Orchestra and the Orchestra Sinfonico “Haydn” di Bolzano e Trento. As a pianist, he performs frequently as part of the piano-percussion duo “Strike”, which will release their first album on Luminescence Records in 2010. He has been broadcast on CBC Newfoundland, 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. He has been distinguished in several international competitions (2008 Cadaqués Conducting Competition, 2003 Vakhtang Jordania International Conducting Competition, 2003 Beethoven Sonata International Piano Competition) and was recently a prizewinner in the Tenth International “Antonio Pedrotti” Conducting Competition.

He holds a DMA in Piano Performance from SUNY Stony Brook where he studied with Gilbert Kalish.
Program Notes

Brooke Joyce: Last Three Minutes (1997)

Born and raised in East Lansing, Michigan, Brooke Joyce holds degrees in theory/composition from Princeton University, the Cleveland Institute of Music, and Lawrence University. He attended summer courses with Joan Tower and Magnus Lindberg, and in 1997, he traveled to Wales on a Kittredge Educational Grant to study with Alun Hoddinott. His music has been performed by such ensembles as the Indianapolis Symphony, the Cincinnati Symphony, the San Francisco Youth Symphony, the Brentano Quartet, the Nouvel Ensemble Moderne, the Nash Ensemble, and the St. Petersburg Chamber Philharmonic. In addition to his concert music, Brooke has collaborated on several musical theater works with playwright Frederick Gaines, including Unbekannt, a musical based on the life of the famous Anastasia pretender Anna Anderson, and An Imaginary Line, based on the book Into the Wild by Jon Krakauer. Brooke is the recipient of the Joseph Bearns Prize, the Wayne Peterson Prize, the Darius Milhaud Award, and many citations from the National Federation of Music Clubs and ASCAP. Brooke teaches theory, history, and composition at Luther College in Decorah, Iowa, and is a faculty member at The Walden School, a summer music festival for young composers in New Hampshire.

Joyce writes about the work:

The Last Three Minutes, written for the Cleveland Chamber Symphony’s Young Composer Series in 1997, is a short orchestral scherzo which derives its name from physicist Paul Davies’ book of the same name, which explores possible scenarios for the end of the universe. Though my piece is not as serious as Davies’ subject, the title does reflect the perpetual motion of the music; it is short, fast, mostly loud and about three minutes long. My goal is to build expectations and then pull the rug from underneath the listener in the final seconds—a sonic realization of Elliot: “not with a bang, but a whimper.”

This work won Brooke Joyce the Indianapolis Symphony Orchestra Young Composers Showcase in 1997 and was premiered by the Indianapolis Symphony Orchestra in 1998.


The Finnish composer Sibelius styled himself as a “dreamer and poet of nature...” and continued, “I love the mysterious sounds
of the fields and forests, water and mountains.” He was born on December 8, 1865 in Hämeenlinna and died on September 20, 1957 in Järvenpää. Throughout the 20th century, Finland regarded him as a national hero.

The Violin Concerto in D minor, Op. 47 is Sibelius’ only violin concerto. He composed it in 1903; the first performance was given in Helsinki on February 8, 1904, with Victor Nováek as soloist and the composer conducting the Helsingfors Philharmonic. The first performance was not a success; he revised the concerto and finished the revision in June 1905. This final revision was first performed by Carl Halir under Richard Strauss’ baton in Berlin in October of 1905 and has since become a popular standard within the concerto repertoire.

Gaetano Donizetti (1797-1848): Quel guardo il cavaliere; So anch’io la virtù Magica from Don Pasquale

Italian composer Gaetano Donizetti was born on November 29, 1797 in Bergamo and died on April 8, 1848 in Bergamo. He was an important precursor to Verdi and was known as one of Italy’s most important opera composers, especially in the comic and serious genres.

Don Pasquale, dramma buffo in three acts with the libretto by Giovanni Ruffini, was first performed on January 3, 1843 at the Théâtre Italien, Paris.

Old Don Pasquale is not happy with the new love between his nephew, Ernesto and the young widow, Norina, so he attempts to find a wife for himself to prevent Ernesto from being his only successor. Both Ernesto and Norina are disturbed by this decision. In this aria, Norina expresses her love of flirting while reading and laughing over a sentimental novel.

The aria is from Act I and uses exaggerated bel canto in Quel guardo il cavaliere and humored dance in So anch’io la virtù magica to not only serve the musical affect, but also to mock the stereotypical opera production of the time; Donizetti’s first production required the performers to wear contemporary dress instead of the period costume.


Emmanuel Séjourné was born on July 16, 1961 in Limoges, France. After classical music studies at the National Conservatory of Strasbourg (piano, violin, music history, and analysis), he was introduced by Jean Batigne, director and founder of Les
Percussions de Strasbourg, to the world of percussion, particularly in contemporary and improvised music. He specialized in keyboard percussion (vibraphone and marimba) Since 1981, he has been active both as a composer and a performer. Acclaimed by members of the percussion community, Séjourné’s works have been performed by the foremost soloists and groups around the world.

Concerto for Marimba and String Orchestra was commissioned by Romanian marimba soloist Bogdan Bacanu in 2005. The first movement reflects Bacanu’s love for the romanticism and lyricism of Rachmaninov: “slow, solemn, with long lyrical solo passages ... at a point exuberant, then again melancholic.” Although Séjourné assigns the romantic legato melodies to the strings, sometimes accompanied by the marimba, the soloist performs two long cadenzas, both more languid than showy. The more gentle middle section of the movement allows the soloist to freely improvise. The composer saves the virtuoso voice of the marimba for the finale, with jazz, rock, and flamenco influences.

Jacques Ibert (1890-1962): Concertino da Camera for Alto Saxophone and Eleven Instruments (1936)

Jacques Ibert was born on August 15, 1890 in Paris and died on February 5, 1962 in Paris. At first, he intended to pursue his career in theater, but soon he changed to study composition at the Paris Conservatoire where he met Darius Milhaud and Arthur Honegger. In 1919, he won first prize in the Prix de Rome on his first attempt, and subsequently became one of the most influential French composers of the 20th century.

Concertino da Camera was composed for the German-American saxophonist Sigurd Rascher. The composer composed the first movement Allegro con moto in 1935, which was premiered by Rascher. In 1936, Ibert added two other parts, Larghetto and Animato molto, which were premiered by Marcel Mule. The concertino was written in standard concerto form with the first movement in sonata form followed by a slow movement and ending with an animated fast finale. This concertino is one of the most performed pieces of music in the saxophone repertoire.

Igor Stravinsky: The Firebird (Zhar'-ptitsa; L'oiseau de feu): Suite (1919)

Igor Stravinsky was born on June 5, 1782 in Oranienbaum, Russia, and died on April 6, 1971 in New York.

The ballet Firebird is widely regarded as Stravinsky's first mature work. The ballet was produced in 1910 under the direction of
Sergei Diaghilev and choreographer Michael Fokine. The score was finished in the spring of 1910, and the first performance took place at the Opéra, Paris on June 25, 1910. In 1911, the composer constructed a suite from sections of the full ballet employing the same large orchestral forces as called for in the original ballet; a large-sized orchestra that Stravinsky later called “wastefully large.” The second suite was prepared for his friend Ernest Ansermet and Orchestre de la Suisse Romande in 1919. Stravinsky removed two movements from the first suite and added the Berceuse and Finale. The composer also reduced the size of the orchestra in the 1919 version. The first performance of the 1919 version took place on April 12 of that year conducted by Ansermet. The third suite was prepared for a ballet production in 1945 by George Balanchine and returns to both a larger orchestra and inclusion of more material from the original ballet.

As Charles O’Connell described in his book The Victor Book of Overture, Tone Poems and other orchestral works “The Firebird is a beloved creature in Russian folklore as a mysterious and wonderfully beautiful creature, whose feathers shine like gold, whose eyes gleam like jewels, and whose glowing body shines like a conflagration in the nighttime.” Although there are many versions of the story, the basic outline is as follows. The Introduction creates the atmosphere of the mysterious night in which the composer paints the picture of the young prince Ivan waiting in the dark night when the Firebird appears on a golden apple tree. Ivan captures the Firebird, but she convinces him to let her free, in exchange for one brilliant feather for Ivan to use in time of need. Her flight from capture is presented in the L'Oiseau de feu et sa dance (The Firebird's Dance). Ivan finds himself led to the castle of the immortal King Kastchei, where the King has imprisoned thirteen princesses. The princesses dance for him in the Ronde des Princesses (Round Dance of the Princesses), telling him their tale of imprisonment. The prince falls in love with the most beautiful princess and vows to free the captive princesses. Suddenly, Kastchei arrives in the Dance infernale du roi Kastchei (Infernal Dance of the King). There is a great battle between Ivan and the evil king’s warrior creatures. Fortunately, the Firebird comes to help Ivan in defeating the evil king and finally enchants the King and his subjects to sleep with her magical Berceuse (Lullaby). The Firebird tells the prince that Kastchei’s soul lives in a buried egg and that the only way to kill the King is to destroy the egg. Ivan finds the egg and kills the King. As peace engulfs that kingdom, various creatures come out of hiding to celebrate the end of the King’s reign with the triumphant Finale.
Quel quando il cavaliere
in mezzo al cor trafisse;
piegò il ginocchio e disse:
Son vostro cavaliere.
E tanto era in quel guardo
sapor di paradiso
che il cavaliere Riccardo,
tutto d'amor conquiso,
giurò che ad altra mai
non volgeria il pensier.”
Ah ah! Ah ah!

So anch'io la virtù magica
d'un guardo a tempo e loco;
so anch'io come si bruciano
i cori a lento foco.
D'un breve sorrisetto
conosco anch'io l'effetto,
di menzo gnera lagrima,
d'un subito languor.
Conosco i mille modi
dell'amorose frodi,
i vezzi e l'arti facili
per adescare un cor.
So anch'io la virtù magica
per inspirare amor,
conosco l'effetto, ah sì,
per inspirare amor.

Ho testa bizzarra,
son pronta, vivace,
brillare mi piace,
mi piace scherzar.
Se monto in furore,
di rado sto al segno,
ma in riso lo sdegno
fo presto a cangiare.

Ho testa bizzarra,
ma core eccellente. Ah!
Ho testa bizzarra
son pronta e vivace.
Ah, mi piace scherzar.
Ho testa vivace,
mi piace scherzar.
Ah, mi piace scherzar!

That glance pierced the knight
to the depths of his heart;
he fell on bended knee and said:
I am your knight.
And there was in that glance such a
taste of paradise
that the knight Richard,
totally conquered by love,
swared that to another woman never
would he turn his thoughts.
Ha ha! Ha, ha!

I too know the magic power
of a glance at the right time and place;
I to know how hearts can smoulder
at a slow burn.
Of a fleeting little smile
I also know the effect,
of a furtive tear,
of a sudden languor.
I know the thousand ways
of amorous tricks,
the charms and easy skills
for enticing a heart.
I too know the magic power
for inspiring love;
I know the effect, ah yes,
of inspiring love.

I have an eccentric mind,
I'm quick-witted, high-spirited;
I like to sparkle,
I like to have fun.
If I fly into a rage,
rarely do I hit the target;
rather, I make the anger
quickly change to laughter.

I have an eccentric mind,
but an excellent heart. Ah!
I have an eccentric mind,
I'm quick-witted and high-spirited.
I like to have fun.
I have a lively mind;
I like to have fun.
Ah, I like to have fun!
ITHACA COLLEGE SYMPHONY ORCHESTRA
Jeffery Meyer, conductor

Violin I
Charles Palys, concertmaster
Alyssa Jutting
Matteo Longhi
Kristin Bakkegard
Misako Sakurai
Emily Frederick
Aimee Lillienstein
Isaac Shimian
Shena Griffith
Sadie Kenny
Samantha Hecht
Derek Voigt
Margaret Dagon
Jenna Trunk
Madeleine Wething
Kate Goldstein

Violin II
Natalie Brandt*
Will Downey
Bryn Digney
Gabriella Colkett
Sarah Weber
Jason Calhoun
Austin Schlichting
Jessica Chen
Chris Sforza
Alexas Esposito
Nadine Cohen
Sarah Hoag
Claire Wilcox
Christopher Mattaliano

Cello
Allie Rehn*
Tristan Rais-Sherman
Phil Abbott
Peter Volpert
David MacLeese
Katie McShane
Brooks Griffin
Meredith Gennaro
Hannah Whitehead
Daniel Frankhuizen
Evan Hong
Thillman Benham
Jeremy von Deck
Ben Sharrin

Bass
Kyle Kresge*
Sara Johnson
Samuel Verneuille
John Romey
Benjamin Dows
Matthew Minteer
Jordan Morton
David Barton

Flute
Emily Wespiser*
Amelia Baran
Andrea Reges

Oboe
Jamie Davis*
Julia Perry
Virginia Dodge

Clarinet
Brienne Remaley*
Sarah Koop

Bassoon
Noah Wolfinger*
Margaret Oswald
Mehgan Kinninger
Lauren Jurczynski

Horn
Tyler Ogilvie*
Drew Welkie, assistant
Maureen Preston
Elizabeth Teucke
Megan Carpenter

Trumpet
Ethan Urtz*
Brian Binder

Trombone
Mark Neville*
Ryan Kuehhas
Michael Nave

Tuba
Joseph Wenzel

Timpani
Andrew Boynton

Percussion
Julia Ross*
Benjamin Berry
Darren Lin
Elayne Harris

Keyboards
Joseph Caldarise
Jonathan Riss

Harp
Myra Kovary**

Graduate Assistants
Jesse Livingston
Chun-Ming Chen

* principal
** guest artist
Concert Calendar

March

8  7:00  Faculty Recital: Wenqing Zhang and Nathan Hess, duo-pianists
    8:15  Vocal Jazz Ensemble; Laurie Keegan, musical director
          and Jazz Ensemble, Michael Titlebaum, musical director
10  7:00  Faculty Recital: Deborah Montgomery-Cove, soprano,
          Brad Hougham, baritone, and Charis Dimaras, piano
11  7:00  Faculty Recital, Frank Gabriel Campos, trumpet
    8:15  African Drumming and Dance Ensemble;
          Baruch Whitehead, director
22  7:00  Faculty Ensemble: Ithaca Brass
24  7:00  Faculty Recital: David Unland, tuba
25  8:15  Women's Chorale; Janet Galván, conductor
          and Brass Choir; Keith Kaiser, conductor
26  8:15  Ithaca College Concerts 2009-10*
          Cameron Carpenter, organ
27  8:15  Choir; Lawrence Doebler, conductor
28  4:00  Faculty Ensemble: Ariadne String Quartet
29  7:00  Guest Recital: Nathan Williams, clarinet
31  8:15  Concert Band; Mark Fonder, conductor
          and Horseheads High School Wind Ensemble

Ithaca College Concerts 2009-10
(admission charge)

September 11  Zuill Bailey, violoncello and Awadagin Pratt, piano
February 13  Theodora Hanslowe, mezzo-soprano
March 26   Cameron Carpenter, organ