4-5-2010

Graduate Recital: Jesse Livingston, conductor

Ithaca College Chamber Orchestra

Jesse Livingston

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs

Part of the Music Commons

Recommended Citation

Ithaca College Chamber Orchestra and Livingston, Jesse, "Graduate Recital: Jesse Livingston, conductor" (2010). All Concert & Recital Programs. 4461.
https://digitalcommons.ithaca.edu/music_programs/4461

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.
GRADUATE RECITAL
ITHACA COLLEGE CHAMBER ORCHESTRA
Jesse Livingston, conductor
Jeffery Meyer, director

Ford Hall
Monday, April 5, 2010
8:15 p.m.
PROGRAM

The Unanswered Question
Charles Ives
(1874-1954)

Appalachian Spring Suite (chamber version)
Aaron Copland
(1900-1950)

Graduate recital presented in partial fulfillment for the degree Master of Music in Conducting.

Jesse Livingston is from the studio of Jeffery Meyer.

To receive occasional emails from the School of Music about upcoming concerts, send an email with your name and address to: concerts@ithaca.edu

Photographic, video, and sound recording and/or transmitting devices are not permitted in the Whalen Center concert halls. Please turn off all cell phone ringtones.
Program Notes

*The Unanswered Question* by American composer Charles Ives is one of his simplest but most significant works. It is short (only about six minutes) and the form and harmonic structure are fairly straightforward. Yet within that simplicity, it has profound philosophical implications: the piece grapples with “The Perennial Question of Existence”. Since it is unclear exactly what this question is, any number of philosophical queries could fit under the umbrella of “The Perennial Question of Existence”. It may refer to the question of the meaning of life or, as Leonard Bernstein suggested, the question of “whither music?” Whatever the case may be, *The Unanswered Question* continues to be one of Ives' most captivating and thought-provoking works.

In the preface, Ives describes the piece in greater detail:

The strings play *ppp* throughout with no change in tempo. They are to represent ‘The Silences of the Druids – who Know, See and Hear Nothing.’ The trumpet intones ‘The Perennial Question of Existence’, and states it in the same tone of voice each time. But the hunt for ‘The Invisible Answer’ undertaken by the flutes and other human beings becomes gradually more active, faster and louder through an *animando* to a *con fuoco*... ‘The Fighting Answers’, as the time goes on, and after a ‘secret conference’, seem to realize a futility, and begin to mock ‘The Question’ – the strife is over for the moment. After they disappear, ‘The Question’ is asked for the last time, and the ‘Silences’ are heard beyond in ‘Undisturbed Solitude’.

*Appalachian Spring*

Few composers were able to crystallize a quintessentially American sound like Aaron Copland. Although he is only one of a long list of twentieth century American composers, few others were able to capture the sound of colonial America like Copland – the sound of a rowdy southern rodeo, a lively country square dance, or the peaceful planes of the Midwest.

In the 1930s, Copland received a phone call from Martha Graham, a notable American choreographer and dancer, about collaborating to write a ballet. Copland had been an admirer of Graham's work for some time and was eager to write for her. The ballet was premiered in 1943 with Graham dancing the lead role.
and it won the Pulitzer Prize in 1945. It has since become one of Copland's most beloved works, full of joy and optimism.

The Suite, which was compiled shortly after the premier of the ballet, breaks down into eight parts which Copland describes this:

1. VERY SLOWLY. Introduction of the characters, one by one, in a suffused light.

2. FAST. Sudden burst of unison strings in A major arpeggios stars the action. A sentiment both elated and religious gives the keynote to this scene.

3. MODERATE. Duo for the Bride and her Intended--scene of tenderness and passion.

4. QUITE FAST. The Revivalist and his flock. Folksy feelings--suggestions of square dances and country fiddlers.

5. STILL FASTER. Solo dance of the Bride--presentiment of motherhood. Extremes of joy and fear and wonder.

6. VERY SLOWLY (as at first). Transition scenes reminiscent of the introduction.

7. CALM AND FLOWING. Scenes of daily activity for the Bride and her farmer-husband. There are five variations on a Shaker theme... sung by a solo clarinet.

8. MODERATE. CODA. The Bride takes her place among her neighbors. At the end the couple is left "quiet and strong in their new house." Muted strings intone a hushed, prayer-like passage. The close is reminiscent of the opening music.

These scenes are based on the story of a young couple newly married living in the colonial United States. Copland describes the ballet as follows:

The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, which their new domestic partnership invites. An old neighbor suggests, now and then, the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple is left quiet and strong in their new house.

Program Notes by Jesse Livingston
Jesse Livingston's first interest in conducting was sparked when he was fifteen by Dr. Thomas Erdman, director of bands at Elon College North Carolina, who guest conducted his high school wind ensemble. In the spring of 1999, he began private conducting lessons with William Henry Curry, resident conductor of the North Carolina Symphony. Throughout high school years, Jesse had the opportunity to conduct the Triangle Youth Philharmonic, school musicals, and his high school choir.

In the fall of 2002, he began his undergraduate studies at the Oberlin Conservatory of Music as a trumpet performance major. However, after two years he changed his degree focus to Dalcroze Eurhythmics, an approach to teaching and learning music that focuses on body movement. During his senior year at Oberlin, he studied conducting privately with Bridget Reischl, director of orchestras at the Oberlin Conservatory. He then attended the University of North Carolina at Chapel Hill, where he studied privately with Tonu Kalam, Professor of Music at UNC, and was the assistant conductor of the UNC Symphony Orchestra.

In the fall of 2008, Jesse began a master's program in Orchestral Conducting at Ithaca College studying privately with Dr. Jeffery Meyer, director of orchestras at Ithaca College. He serves as an assistant conductor for the Ithaca College Symphony Orchestra, Ithaca College Chamber Orchestra, and co-music director and founder of the Ithaca College Sinfonietta.
ITHACA COLLEGE CHAMBER ORCHESTRA
Jesse Livingston, conductor
Jeffery Meyer, director

Violin I
Natalie Brandt, concertmaster
Charles Palys
Bryn Digne
Isaac Shiman

Violin II
Alyssa Jutting*
Robin Alfieri
Emily Frederick
Kevin Harper

Viola
Michael Capone*
Jennifer Meckler
Rosie Newton
Stephen Gorgone

Cello
TJ Borden*
Erin Snedecor

Bass
Kevin Gobetz*
Jarrett Bastow

Flute
Lisa Meyerhofer*
Emily Wespier

Oboe
Jamie Davis*

Clarinet
Brianne Remaly*

Bassoon
Joshua Malison*

Trumpet
Ethan Urtz*

Piano
Josh Oxford

* principal