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Concert: 2010 Chopin Festival: Chopin the Dreamer

Jennifer Hayghe

Nathan Hess

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2010 CHOPIN FESTIVAL

Chopin the Dreamer

Hockett Family Recital Hall

September 28, 2010

8:15 p.m.

Faculty Pianists:

Jennifer Hayghe

Nathan Hess

Student Pianists:

Sean Cotty

Sarah Fears

Scott Gentile

Kelly McKee

Natalie Khatibzadeh

Program

Barcarolle in F-Sharp Major, Op. 60

Berceuse in D-Flat Major, Op. 57

Nathan Hess

Frederic Chopin

1810-1849

Nocturne in D-Flat Major, Op. 27 No. 2

Kelly McKee

Fantasia in F Minor, Op. 49

Sean Cotty

Intermission

Nocturne in B Major, Op. 32 No. 1

Sarah Fears

Nocturne in E-Flat Major, Op. 55 No. 2

Natalie Khatibzadeh

Nocturne in C Minor, Op. 48 No. 1

Scott Gentile

Polonaise-Fantasia in A-Flat Major, Op. 61

Jennifer Hayghe

Biographies

Jennifer Hayghe

Jennifer Hayghe has performed in solo recitals and made orchestral appearances throughout the world, including the United States, Europe and Asia. Hayghe received her bachelors, masters degrees, and doctorate degree in piano performance from The Juilliard School, where she was the last student of the legendary artist-teacher Adele Marcus. Hayghe won every award possible for a Juilliard pianist to receive, including the William Petschek Debut Award, resulting in her New York City recital debut at Alice Tully Hall.

Hayghe's orchestral appearances include performances on numerous series with the National Symphony Orchestra, recent concerts with the Syracuse Symphony Orchestra, the Virginia Symphony Orchestra, the Pensacola Symphony Orchestra and performances with various orchestras in the United States and abroad. She has performed in major chamber music series, including the Museum of Modern Art's "Summergarden" series and Bargemusic in New York. She has also performed as a chamber musician in the Mostly Mozart Festival at Lincoln Center and has taught chamber music throughout the United States and Central America. In addition, Hayghe has been frequently featured in radio broadcasts, including National Public Radio's Performance Today series, and on live broadcasts on the major classical radio stations of Washington, D.C., Chicago and New York City. Her first solo recording, *Paintings From the Piano*, featuring works by Debussy, Schumann and Mussorgksy, was recently released by Centaur Records.

Currently an Associate Professor of Piano at Ithaca College, Hayghe has served as a featured artist at music teachers conventions in Louisiana, Texas, Missouri, Oklahoma, Arkansas and Virginia. She has performed and taught as a soloist and chamber musician at universities and colleges throughout the country and was previously the Barineau Endowed Professor of Piano and Keyboard Area Coordinator at Louisiana State University. She lives with her husband, Robert McGaha, and son William outside of Ithaca, NY.

Nathan Hess

Dr. Nathan Hess has appeared in concert to critical acclaim throughout the United States and Europe in solo, chamber, and concerto settings. Hess has performed concerti with the Erie Chamber Orchestra, Western New York Chamber Orchestra, and York Symphony Orchestra (PA), among others. Recent guest appearances and masterclasses have included East Carolina University, Oberlin College-Conservatory, Penn State University, and Buffalo State College.

Hess holds the Doctor of Musical Arts and Master of Music degrees from the University of Cincinnati College-Conservatory of Music, and the Bachelor of Music degree, summa cum laude, from James Madison University, where he was named a Presser Scholar. His major teachers have included Elizabeth Pridonoff, Eugene Pridonoff, and Eric Ruple, and he has performed in masterclasses for such luminaries as John Browning, James Tocco, and Emanuele Arciuli.

In demand as a chamber musician, he has performed with members of the Metropolitan Opera Orchestra, Cincinnati Symphony Orchestra, Cleveland Orchestra, Syracuse Symphony Orchestra, and Buffalo Philharmonic. His chamber music coaches have included Sandra Rivers, Jane Coop, Ronald Copes, Seymour Lipkin, Marian Hahn, Jan Vogler, Charles Neidich, Kenneth Griffiths, Lee Fiser, and eighth blackbird. Hess has also acted as orchestral pianist with the Erie Philharmonic and Binghamton Philharmonic.

Hess performed in and produced a set of recordings for the textbook *Harmony in Context*, published by McGraw-Hill. For five years he chaired the piano program at the Pennsylvania Governor's School for the Arts (PGSA) in Erie, teaching piano, chamber music, theory, and history. His piano students from PGSA have attended institutions such as Manhattan School of Music, Oberlin College Conservatory, Eastman School of Music, Ithaca College, Temple University, University of Cincinnati, and Carnegie Mellon University. In addition to teaching and performing, Dr. Hess is active in MTNA and also adjudicates frequently throughout the region and East Coast. He has adjudicated the NYSMTA Young Artist Piano, Senior Piano, and Junior Piano Competitions, as well as the Empire Collegiate Competition. Prior to his appointment at Ithaca College, Dr. Hess taught on the piano faculties at Mercyhurst College and SUNY Fredonia. His former undergraduate students have gone on to

graduate schools such as NYU, U. of Missouri Kansas City, East Carolina University, University of Cincinnati, and The Peabody Conservatory. He can be heard on the Centaur label in a recording with flutist Susan Royal.

Student Performers

Sean Cotty, from Merrick, NY, is a sophomore pursuing his Piano Performance/Music Education degree. He studies with Dr. Charis Dimaras.

Sarah Fears is from Horseheads, NY, and is in her sophomore year. She is a student of Dr. Nathan Hess and is a Piano Performance major.

Originally from Brooklyn, NY, Scott Gentile is a senior Piano Performance major. He studies with Dr. Jennifer Hayghe.

Natalie Khatibzadeh is a sophomore majoring in Piano Performance. She is originally from Hampton, NJ and is from the studio of Phiroze Mehta.

Kelly McKee is a junior enrolled in the Piano Performance with Collaborative Emphasis degree program. She is from Bainbridge, NY, and studies with Dr. Jennifer Hayghe.

Notes

Chopin the Dreamer

Recently, in the first of five concerts dedicated to Frederic Chopin's pianistic oeuvre in celebration of his 200th birth anniversary, IC faculty and student pianists explored the extrovertly virtuosic side of some of his piano compositions. In this, the 2nd installment of this continuing series, the focus now shifts to the lyrical and mystical elements in the great Pole's music. Tonight Chopin emerges as the intimate troubadour and soul-searching romantic, who can easily access the very depths of human emotions, hopes and desires and who can readily put us under his spell, regardless of our individual personalities, temperaments, intellects or aesthetics.

Barcarolle in F-sharp Major, Op. 60 (1846)

This late work surely identifies as one of Chopin's most intimately personal compositions. A true "water-piece", it owes its seamless fluidity to its undercurrent, softly lilting 12/8 time-signature. The primary thematic material, also quite unassuming, is built of a sequence of ever-spiraling thirds and sixths. In gentle contrast, the second theme carries some of Chopin's trademark melancholy. Together the two themes intertwine tirelessly, ever-transforming into new soft, pastel colors of tremendous variety, before Chopin finally combines them into a sonorous climax of great emotional generosity.

Berceuse in D-Flat Major, Op. 57

Another mature work, this andante is a typical example of Chopin's limitless imagination: Over a constant, slowly unfolding accompaniment of a hazy mix of Tonic and Dominant, Chopin unveils no less than 16 melodic Variations. A work of miraculous melodic subtlety and sonic delicacy, the Berceuse can sound truly unforgettable in the hands of a patient aural and textual colorist.

Nocturnes

Though not actually his own invention (that honor goes to Irish composer, John Field), the nocturne (or night piece) genre reached its full structural and emotional fulfillment in Chopin's hands and is central to his compositional output throughout his career. Mostly a three-partite song-form, its outer sections are

mostly slower than its middle counter-parts. Highly vocal, intensely emotional and often littered with melismatic, expressive embellishments (originating in the Italian bel canto operatic tradition, of which Chopin was a great admirer), these works are true snapshots of the romantic soul. Additionally, the presence of a certain ghostly and demonic element also enhances the rhapsodic nature of their character. Elsewhere, these pieces also perfectly exemplify Chopin's famous rubato performing technique: While the LH always retains a sense of pacing continuity and harmonic framework, the RH is allowed to wonder freely, creating continuous registral, melodic and contour gestures of great emotional intensity.

Nocturne in D-Flat Major, Op. 27 No. 2 (1835)

Nocturne in B Major, Op. 32 No. 1 (1837)

Nocturne in E-Flat Major, Op. 55 No. 2 (1843)

Nocturne in C Minor, Op. 48 No. 1 (1841)

Dedicated to the "divine Thérèse", a close benefactor and friend, the Nocturne Op. 27/2 is a softly-hued work of immense songability and temporal fluidity, of complex structural subdivision and enharmonic shifts, but also of emotional directness and expressive power. Highly melodic and quite dramatic, the Nocturne Op. 32/1 (and its lovely sibling) demonstrates a particular alliance to the Italian operatic pathos of Chopin's contemporaries. A later work, the Nocturne Op. 55/2 ideally unites unfaltering melody with a quasi-contrapuntal treatment of the material: two highly individual voices continuously combine in perfect complementation towards a fitting emotional climax, before culminating in one of the most magical codas that Chopin ever wrote, where light progressively dims until all is enveloped in loving memory. In high contrast, The Nocturne Op. 48/1 is one of the darkest, most searching works of Chopin's in this genre. An ambitious composition of unconventional length and drama, this work easily surpasses the expected framework of all other Nocturnes and has tremendous narrative power that can even be likened to that of a Ballade.

Fantasia in F Minor, Op. 49 (1842)

Even among Chopin's many other great compositions, this Fantasia surely carries a special place of importance and pride. A work of uncompromising power, it is characterized by a rhapsodic feel, many tremendous dramatic gestures, an ever-surprising interplay of temporal ebb and flow, sharp

rhythmical syncopations, great registral effects and, in general, a highly outgoing character with sharp contrasts and gestural intensity. The work starts darkly with a sober introduction, in the style of a Funeral March, before unleashing torrents of triplets on its way to its main body of material, which is full of highly virtuosic pianistic gestures, such as leaps, double thirds and sixths, contrary octaves etc. Suddenly, a divine middle chordal section in B Major provides an unexpected moment of repose, but not for long: soon we are back in the midst of pianistic pyrotechnics that lead us through a manic acceleration of a previously introduced March into a crashing coda of tremendous power. All around, a true pianistic tour-de-force.

Polonaise-Fantasia in A-Flat Major, Op. 61 (1846)

This, Chopin's last major composition for the piano, is yet another work of tremendous gravity and importance in his output.

It is also a highly futuristic work, in which the composer experiments with many progressive compositional elements, such as: a quasi-Wagnerian, harmonic inventiveness and fluidity (the Tonic doesn't even appear in the initial 24 bars of the work), several new concepts of structural proportions and development, novel Pedaling etc. A multi-thematic composition, this work is still loosely based on a modified sonata-form, with themes freely appearing and disappearing, as well as transforming themselves (or some of their specific elements) to fill necessary structural functions in the piece. The variety of the material is astounding throughout, making this justly considered one of Chopin's hardest works to successfully "hold together" in performance. At the same time, it is also certainly one of his most deeply-satisfying compositions, a sort of compositional summation of elements and aesthetics in a unique blend of mature mastery.

Notes by Charis Dimaras

UPCOMING CHOPIN FESTIVAL CONCERTS

Tuesday, October 19: Chopin the Classicist?

Tuesday, November 9: Chopin the Dancer

Tuesday, November 30: Chopin the Poet

All Chopin Festival Concerts are at 8:15 PM and will take place in Hockett Family Recital Hall