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Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jeffery Meyer

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Ithaca College Chamber Orchestra

Ford Hall

Friday, October 8, 2010

8:15 PM

Jeffery Meyer, conductor

with soloists:

David Russell, cello

&

Wendy Mehne, flute

Paige Morgan, oboe

Frank Campos, trumpet

Program

Capricorn Concerto, Op. 21
(1944)

Samuel Barber (1910–1981)

Allegro ma non troppo

Allegretto

Allegro con brio

Wendy Mehne, flute

Paige Morgan, oboe

Frank Campos, trumpet

Concerto for Cello and
Orchestra (1966)

György Ligeti (1923–2006)

David Russell, cello

Intermission

Serenade No. 2 in A Major,
Op.16 (1858–1859)

Johannes Brahms (1833–1897)

Allegro moderato

Scherzo: Vivace

Adagio non troppo

Quasi Menuetto

Rondo: Allegro

Program Notes

Samuel Barber (1910–1981): *Capricorn Concerto*, Op. 21 (1944)

Samuel Barber is one of the most performed American composers in the world. He was born in West Chester, PA, on March 9, 1910, and died in New York City on January 23, 1981. Barber's musical study was encouraged by his uncle, Sidney Homer, who gave Barber musical advice for the early part of his career. Barber attended the Curtis Institute of Music when he was fourteen; there he met his partner Gian Carlo Menotti. During World War II, Barber served in the U.S. Army Airforce where he received the commission of his second symphony. While writing for the army, Barber had time to compose other works including *Capricorn Concerto*.

Capricorn Concerto was composed in 1944 when he was appointed to New York's Office of War Information. The concerto was named after the house that he and Menotti had bought in 1943 in Mount Kisco, NY. As Walter Simmons says in his book *Voices in the Wilderness*:

This work represents a more extreme break with his earlier music than any of his works composed around this period. An example for true Neo-Classicism, the concerto is modeled along the lines of a *concerto grosso* and uses the same instrumentation as Bach's *Brandenburg Concerto no.2* with flute, oboe, and trumpet as solo instruments, set against a string orchestra.

Light in texture and mood, with an overall feeling of detachment and "objectivity," the result is the aesthetic opposite of works like the Symphony No. 1 and the violin concerto. The strong influence of Stravinsky is so blatantly obvious in Barber's use of constantly shifting, "additive" rhythms, pandiatonic harmony [a technique of using diatonic pitches without the limitation of functional tonality], crisp, dry sonorities, and diminutive gestures.

This concerto was commissioned by the Saidenberg Little Symphony and was first performed in the Town Hall of New York City on October 8, 1944, with flutist John Wummer, oboist Mitchell Miller, trumpeter Harry Freistadt, and conductor Daniel Saidenberg.

György Ligeti (1923–2006): Concerto for Cello and Orchestra (1966)

György Ligeti was a Hungarian composer who established his reputation after the first performance of his orchestral work *Apparitions* in 1960 under Ernest Bour at the International Society for Contemporary Music Festival in Cologne. People also recognize his name from the film scores of *2001: A Space Odyssey*, *The Shining*, and *Eyes Wide Shut*. Ligeti studied under Sándor Veress and Leo Weiner at the Conservatory of Cluj and the Conservatory of Budapest. Later, he made his living by teaching in Budapest Academy until 1956. He left Hungary after the Soviet occupation and stayed in Cologne, Vienna, Berlin, and Hamburg.

The *Concerto for Cello and Orchestra* was composed in 1966 on commission from Radio Free Berlin. In this concerto, Ligeti creates various colors and timbres by giving the soloist and orchestra very specific performance instructions, including “play inaudibly,” “play on the fingerboard and move toward the bridge gradually,” “like a sudden eruption,” and “even louder than possible.” This concerto is written in two movements with the concept of theme and variation between them.

The first performance was given on April 19, 1967, by Siegfried Palm with the Berlin Radio Symphony, conducted by Henryk Czyz. The score is dedicated to Siegfried Palm.

Johannes Brahms (1833–1897): Serenade No. 2 Op.16 in A major (1858–1859)

I was in a perfectly blissful mood. I have seldom written music with such delight. — Johannes Brahms

In his journal *Neue Bahnen* (New Paths), Robert Schumann called a twenty-year-old German composer Johannes Brahms the musical messiah the world had been awaiting since Beethoven’s death. Because of this prestigious title, Brahms felt pressured in his compositional activities and did not compose a symphony until he was 43. Before his first symphony, he had written a few orchestral works, including *Serenade No.1 in D Major* (1857–1858), *Piano Concerto No.1 in D Minor* (1854–1859), *Serenade No.2 in A Major*, *Variation on a Theme by Joseph Haydn* (1873), and *Ein Deutsches Requiem* (1865–1868). He avoided labeling any of them as a

“symphony,” but many scholars believe Brahms applied a large number of his symphonic concepts to these works.

The *Serenade No. 2 in A Major* was composed in 1858–1859 and is written in five movements. The composer employs viola as the highest instrument in the string section to create a unique, somber sound. While Brahms was working on the serenade, he sent part of it to Clara Schumann for suggestions. Clara wrote:

What shall I say about the Adagio? The proverb which says, ‘When the heart is full, the mouth runs over,’ is not always true. I cannot find the words to express the joy it has given me and yet you want me to write at length! It is difficult for me to analyze what I feel; it impels me to something which gives me pleasure, as though I were to gaze at each filament of a wondrous flower. It is most beautiful! ... The whole movement has a spiritual atmosphere.

“The Menuett has great charm (a trifle Haydnish), and the oboe in the Trio is delightful.... The first movement gave me the same pleasure all over again; one or two things perhaps do not please me in it but they are quite minor details in a beautiful whole.

The first performance took place in Hamburg on February 10, 1860, under the composer’s baton. The composer revised the work between 1875 and 1876; this is the only surviving version.

Biographies

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 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 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. 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.

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. 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. 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. Most recently, he led the St. Petersburg Chamber Philharmonic in its United States debut with three performances at Symphony Space’s 2010 “Wall-to-Wall, Behind the Wall” Festival in New York City which the New York Times called “impressive”, “powerful”, “splendid”, and “blazing.”

As a pianist, he performs frequently as part of the piano-percussion duo *Strike*. 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 a prizewinner in the 2008 Tenth International “Antonio Pedrotti” Conducting Competition.

Hailed as a “superb cellist” and as “sonorous and panoramic” in the *Boston Globe*, **David Russell** maintains a vigorous schedule both as soloist and as collaborator in the U.S. and Europe. He was appointed to the teaching faculty of Wellesley College in 2005 and currently serves as Visiting Assistant Professor. He served as Assistant Principal 'cello with the Tulsa Philharmonic and on the teaching faculty of Oklahoma City University from 2001 to 2003. A strong advocate and performer of new music, Mr. Russell has performed with such ensembles as Phantom Arts Ensemble for American Music, Dinosaur Annex, Collage New Music, Boston Modern Orchestra Project, Music on the Edge, AUROS Group for New Music, Firebird Ensemble, Notariotous, the Fromm Foundation Players at Harvard and Furious Band. With violinist Rolf Schulte and pianist Geoffrey Burlison, he is in residence at the Composers’ Recording Institute at Cleveland State University. He is currently co-director of Longitude, the new music ensemble of the Longy School of Music.

Recent projects include the premieres of new concertos by Laurie San Martin (with Fort Worth Symphony) and Derek Hurst (with BMOP), new works for solo cello by Sam Nichols, Roger Zahab, Martha Horst and Andrew Rindfleisch, two new works (one for cello and ensemble, the other for cello and piano) by Eric Moe, residencies at the University of California-Davis, Illinois State University and the Icicle Creek Center for Chamber Music. Recent recordings have included works by Lee Hyla and Donald Crockett (with both Firebird Ensemble and BMOP), Tamar Diesendruck, Curtis Hughes (with Firebird) and Moe. Russell teaches at the Cello Seminar, a summer program for study of contemporary cello music associated with Music from Salem and developed by Rhonda Rider. He has recorded for Albany Records, Naxos, New World Records and CRI.

Past projects included the premiere of Ricardo Zohn-Muldoon’s chamber opera *Comala* at the Bellas Artes in Mexico City, solo performances at Miller Theater at Columbia University, the Boston Conservatory, and the American Academy in Rome, U.S. premieres of works for solo cello by Harold Meltzer and Judith Weir, recordings of new works by Eric Moe, Eric Chasalow, Laurie San Martin, Allen Anderson and Edward Knight, masterclasses at the University of California-Davis, the University of Wisconsin-Madison, and the University of Alaska-Fairbanks and

residencies at the University of South Carolina-Columbia and Tufts University.

As a member of the Grammy-nominated Eaken Trio, formerly in residence at Dickinson College, Carlisle, PA, he has toured extensively in France, Germany, Italy and England. He is a busy performer in the Boston area, serving as Principal Cello of Opera Boston and making regular appearances with such ensembles as Pro Arte Chamber orchestra of Boston, the New England String Ensemble, Cantata Singers and Ensemble and Emmanuel Music.

Mr. Russell obtained his D.M.A. in 'cello performance at the State University of New York at Stony Brook, studying with Timothy Eddy, and holds degrees from the Eastman School of Music, the University of Akron and Brandeis University. His previous teachers have included Steven Doane, Michael Haber and Rhonda Rider. He performs on a cello by the British maker John Betts, c.1790.

Wendy Herbener Mehne is professor of flute at Ithaca College where was a 1995-96 Dana Teaching Fellow and the 2004 London Sabbatical Scholar. She is a member of the Ithaca Wind Quintet, one of the School of Music's resident faculty ensembles, and co-principal flutists with the Cayuga Chamber Orchestra. With Pulitzer prize-winning composer, Steve Stucky, and colleagues from Ithaca College and Cornell University, she was a founding member of the new music group, Ensemble X. Together they made recordings of chamber music by Steven Stucky, Judith Weir, and John David Earnest. Dr. Mehne has been a guest artist and given master classes throughout the United States, and has performed with the Chautauqua Symphony and at the Skaneateles Festival. As a member of the Ithaca Wind Quintet, she gave the world premiere of Karel Husa's *Cayuga Lake (Memories)* at Lincoln Center's Alice Tully Hall and Dana Wilson's *Mirrors* at the 1993 National Flute Association convention in Boston. She has also performed at Carnegie Hall, Weill Recital Hall, Constitution Hall, the national ACDA and SEAMUS conferences, the International Guitar Festival in Fort de France, Martinique, numerous National Flute Association conventions, and in broadcasts by affiliates of National Public Radio and Public Television. Dr. Mehne is a contributing author for *Flutist Quarterly*, *Flute Talk* and the *Instrumentalist* and has recorded for Koch, Albany, Mark, and Open Loop labels. She has been secretary of the National Flute Association and served on its executive board. Dr. Mehne holds degrees from the University of Nebraska, Michigan State University, and the University of Wisconsin-Madison. Her teachers include David Van de

Bogart, Israel Borouchoff, Robert Willoughby, Richard Graef, and Robert Cole.

Paige Morgan has performed as a soloist, chamber and orchestral musician throughout the United States, Europe, Japan and Russia. She currently is Associate Professor of Oboe at Ithaca College, plays principal English Horn and second oboe with the Brevard Music Center Festival Orchestra, is a member of the Cayuga Chamber Orchestra and is a regular guest artist with the Garth Newel Chamber Players in Hot Springs (VA). Dr. Morgan served as principal oboist with the Charlottesville and Midland/Odesa Symphonies, and has been guest principal oboist with the Buffalo Philharmonic on several occasions. She also performed regularly with the Richmond Symphony and continues to perform regularly with the Rochester Philharmonic Orchestra. Dr. Morgan received her Masters degree, Doctorate degree and Performer's certificate from the Eastman School of Music. She has recorded on the SONY and Musical Heritage labels.

Frank Gabriel Campos is professor of trumpet at Ithaca College's Whalen Center for Music. He earned his bachelor's degree from California State University Fresno and did graduate work at the University of North Texas where he won the Outstanding Masters and Outstanding Doctoral Student Awards, as well as the Hexter Prize for Outstanding Graduate. Mr. Campos is former principal trumpet of the Dallas Chamber Orchestra, Texas Baroque Ensemble, Bear Valley Festival Orchestra, and Madera Symphony Orchestra, and he has been a member of the Fort Worth Symphony, the Fresno Philharmonic, and the Monterey County Symphony. In addition, he is a former featured soloist with the University of North Texas One O'clock Lab Band, the Dallas Cowboys Band, and he has been a soloist at the Ottawa International Jazz Festival, the Montreux Jazz Festival, the Sacramento Jazz Festival, and others. He has performed with such artists as Natalie Cole, Johnny Mathis, Ella Fitzgerald, Bob Hope, and on the stages of Lincoln Center, the Kennedy Center, Constitution Hall, and New York's Town Hall. He has been a member of the Texas Brass Ensemble, Sonare Early Music Consort, the New York Early Music Society, and he is a founding member of the Dallas Brass. Mr. Campos is currently principal trumpet of the Binghamton Philharmonic, Tri-Cities Opera, Ensemble X, and a member of the Ithaca Brass. He has performed with the Rochester Philharmonic, Syracuse Symphony, Glimmerglass Opera, Skaneateles Summer Music Festival, Central New York Jazz Orchestra, and the Gap Mangione Big Band. He has premiered numerous solo works for trumpet, most of them written especially for him, including works by Yotam Haber, Sally Lamb, Andrew Waggoner, James Willey, and Dana Wilson. A live

performance of Campos playing one of his own works was recently featured on National Public Radio's 'Performance Today'. A member of the Board of Directors of the International Trumpet Guild for 12 years, he serves as the editor and primary contributor for the 'Clinic' column of the International Trumpet Guild Journal and he is the author of Trumpet Technique (2005) published by Oxford University Press. He is active as a clinician, adjudicator, and soloist in both the jazz and classical idioms, and a Yamaha Artist.

ICCO Personnel

Flute

1. Andrea Reges, principal
2. Lisa Meyerhofer
3. Elizabeth Hamilton, picc

Oboe

1. Alana Rosen, principal
2. Virginia Dodge

Clarinet

1. Brianne Remaley, principal
2. Bradley Pipenger

Bassoon

1. Joshua Malison, principal
2. Margaret Oswald

Horn

1. Dana Barrett, principal
2. Elizabeth Meade

Trumpet

1. Ethan Urtz, principal

Trombone

1. Alexander Knutrud, principal

Timpani

1. Sean Harvey, principal

Violin I

1. Kristin Bakkegard, concertmaster*
2. Amy Schumann*
3. Misako Sakurai*
4. Sarah Weber*
5. Sadie Kenny*
6. Samantha Spena
7. Jason Kim

Violin II

1. Aimee Lillienstein, principal*
2. Isaac Shiman*
3. Emily Frederick*
4. Kevin Harper*
5. Bryn Digney
6. Madeleine Wething

Viola

1. Michael Capone, principal*

2. Zachary Slack*
3. Kathleen Stevens*
4. Derek Hensler
5. Jennifer Meckler (Brahms only)

Cello

1. Allison Rehn, principal*
2. Peter Volpert*
3. Brooks Hoffman*
4. Chelsea Crawford
5. Elizabeth Gaston

Bass

1. Samuel Verneuille, principal (Ligeti)
2. Jordan Morton (Ligeti)
3. Corey Stevens

Harp

1. Myra Kovary, principal

Graduate Assistants

Chun-Ming Chen
Marcos Santos

* denotes Ligeti string players