

11-1-2010

Concert: Ithaca College Chamber Orchestra

Chun-Ming Chen

Ithaca College Chamber Orchestra

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**Ithaca College
Chamber Orchestra**

**Ford Hall
Monday, November 1, 2010
8:15 p.m.**

Ithaca College Chamber Orchestra
Chun-Ming Chen, graduate conductor

Coriolan Overture, Op. 62 (1807)

Ludwig van Beethoven
(1770-1827)

Adagio for Strings, Op. 11 (1936)

Samuel Barber
(1910-1981)

Pause

Czech Suite, Op.39 (1879)

Preludium – Pastorale

Polka

Sousedká – Minuetto

Finale - Furiant

Antonín Dvořák
(1841-1904)

Photographic, video, and sound recording and/or
transmitting devices are not permitted in the concert hall.

Please turn off all cell phones.

Program Notes

Coriolan Overture, Op. 62 (1807) Ludwig van Beethoven (1770-1827)

The *Coriolan Overture* was composed in early 1807 and was first performed in March of that same year. According to the newspapers, the private concert performance took place on March 8, 1807 at the house of Prince L., whom scholars believe was Prince Lobkowitz. This overture was not composed for Shakespeare's *Coriolanus*, but for the play by Heinrich Joseph von Collin called *Coriolan*. Collin, an Austrian playwright, produced this work in Vienna on November 24, 1802, using selections from Mozart's opera *Idomeneo* as incidental music. Beethoven's new overture was performed on April 24, 1807 with Collin's drama and eventually became very popular as a concert piece. On October 19, 1808, the *Allgemeine musikalische Zeitung* of Leipzig reported on new works that had great success in concert, including "Beethoven's most recent grand overture to Collin's *Coriolan* (in C minor), full of inner, powerful life, original harmonic twists and turns, and with a truly tragic effect (but difficult to perform well)."

According to the play by Heinrich Joseph von Collin, the Roman patrician, Coriolanus, leads his army in a victory against the Volsci, lead by Cominius, but later Coriolanus displeases his own nation to such an extent that they want to put him to death. He makes peace with his former enemy Cominius and in turn leads the Volsci armies against Rome. His mother, Volumnia, begs him to find an honorable truce between the warring parties, but before he is able to attempt this solution, he is betrayed and killed by Cominius. This overture is written in C minor, one of Beethoven's most important keys, and the key he usually associates with tragedy (other notable C minor works include Symphony No. 5, Op. 67, Sonata Op. 13, *Pathétique* and Piano Concerto No. 3, Op. 37). In the opening of the work, Beethoven uses the contrast between sustained *ff* octaves and explosive tutti chords to create the dramatic atmosphere and brilliantly depicting the struggle of Coriolanus. Shortly thereafter the lyrical second theme can be seen to represent Volumnia's pleading character. The overture explores this struggle between the two themes, depicting Coriolanus's

plight. In the end, the Coriolanus theme is heard for the last time, and the work dies away with the hero's death.

Adagio for Strings, Op. 11 (1936) Samuel Barber (1910–1981)

"I have just finished the slow movement of my quartet today—it is a knockout!"
- Samuel Barber

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, where he also met his partner Gian Carlo Menotti. During World War II, Barber served in the U.S. Army Air Corps, from which he received an important commission to write his Second Symphony. Throughout his career, Barber won two Pulitzer Prizes, as well as many other honors and awards.

Adagio for Strings is the composer's own arrangement of the slow movement of his String Quartet in B minor, Op. 11. When the famous Italian conductor Arturo Toscanini told Barber that he would like to perform his music, Barber sent him scores for the *First Essay for Orchestra* and the *Adagio for Strings*. The maestro returned the scores without any comment. Barber was very upset and later refused to visit Toscanini with Menotti. As the composer recalled later:

At the end, Toscanini said to Menotti, "Well, where's your friend Barber?" "Well, he's not feeling very well," said Gian Carlo Menotti. And Toscanini said, "I don't believe that. He's mad at me. Tell him not to be mad. I am not going to play one of his pieces, I'm going to play both."

Indeed, Toscanini had already memorized the *Adagio for Strings* and did not request the score until the last rehearsal before the performance.

The string quartet was premiered on December 14, 1936 at Villa Aurelia, Rome, by the Pro Arte String Quartet. The string orchestra version was first performed in New York on November 5, 1938, in a broadcast of the National Broadcasting Company Symphony under Arturo Toscanini's baton. The composer also made a choral arrangement in 1957, using the text of the *Agnus Dei* from the ordinary of Latin mass.

Czech Suite, Op. 39 (1879) Antonín Dvořák (1841-1904)

In his thirties, Antonín Dvořák began to make extensive use of Czech nationalistic elements in his works, which opened up his career and, one piece, *Moravian Duets*, caught the attention of Johannes Brahms. Soon after, Brahms suggested that his publisher, Franz Simrock, publish Dvořák's works. Shortly afterward, Simrock requested that Dvořák orchestrate his *Slavonic Dances, Op. 42*, a set inspired by Brahms's set of *Hungarian Dances*. After the success of his two serenades, Op. 22 and Op. 44, Dvořák intended to compose a third serenade in 1879. He started to sketch two movements, a *Tempo di Marcia* and *Minuet*, but soon abandoned these sketches and composed a five-movement work for small orchestra, with the title *Suite*. He changed the title to *Czech Suite* for the premiere. Chronologically, *Czech Suite* was composed after his *Slavonic Dances Op. 42*, but by this time, Dvořák was unhappy with his contract with Simrock, who had the right to publish all of his future works. For this reason, Dvořák assigned the *Czech Suite* an earlier opus number, Op. 39, in order to sell it to another publisher.

In this suite, Dvořák models the various movements after typical Czech folk-dances. In the *Preludium – Pastorale*, the composer presents a folk song-style melody without development, to set up a pastoral atmosphere. In the *Polka*, the listener hears a melancholy tune with 2/4 meter followed by a vivid Trio. The *Sousedská* is often in triple meter with a minuet character. In this movement, Dvořák also uses minuet form and develops the

material with canonic, imitative writing. The *Romance*, which the orchestra will not perform tonight, is a delightful movement in which the flute plays a cantabile theme in the beginning, followed by a development in the English horn and strings, with a tranquil mood to the end. The *Finale* is composed in the style of a *Furiant*, a quick fiery dance in 3/4 with shifting 2-against-3 accents and frequent syncopation. Dvořák gradually expands the orchestration and dynamics resulting in the largest musical climax in the work; an exciting ends to the work as whole. Dvořák finished the *Czech Suite* in April 1879. The first performance took place in Czech Theater, Prague by the Orchestra of Czech Interim Theater under Adolf Čech on May 16,1879.

Artist Biography

Born in Taiwan, Chun-Ming Chen (Jimmy) is currently studying orchestral conducting at Ithaca College with Dr. Jeffery Meyer. While in Ithaca, he has conducted the Ithaca College Symphony and Chamber Orchestras, Cornell Symphony Orchestra, and is the co-director of the Ithaca College Sinfonietta. Mr. Chen received his Master of Music degree from Boston Conservatory in 2008, where he served as assistant to Bruce Hangen. In September 2007, he was appointed as Director of the Massachusetts Institute of Technology Chinese Choral Society. While in Boston, Mr. Chen also conducted the Boston Conservatory Symphony Orchestra, Boston Conservatory Wind Ensemble, Massachusetts Institute of Technology Chinese Choral Society, Greater Boston Chinese Cultural Association Choral Society, and Chorus Boston.

Chun-Ming Chen begin his conducting studies in Taiwan with Dr. Annie Chung in 2004 and was invited to conduct various concerts with the Central Region Five-School String Orchestra, Classic Orchestra in Taichung, and the Bei-An Symphony Orchestra in Taipei. In 2006, he was invited by the Tunghai University Opera Studio to conduct Giovanni Battista Pergolesi's *La Serva Padrona*. Mr. Chen has participated in conducting masterclasses with Gerard Schwarz, Daniel Hege, Douglas Kinney Frost, and Gustav Meier.

Chun-Ming Chen is also an accomplished saxophonist. In 2000, Mr. Chen won the Tunghai University Concerto Competition, which led to a performance of Jacques Ibert's *Concertino da Camera for Alto Saxophone* at the Shin Min High School. He has studied saxophone with Jung-Chang Ho, Cheng- Hsiu Li, Hsien Li, and Ching-Hsien Yen.

Ithaca College Chamber Orchestra

Flute

Andrea Reges, principal
Elizabeth Hamilton

Oboe

Alana Rosen, principal
Virginia Dodge

Clarinet

Brianne Remaley, principal
Bradley Pipenger

Bassoon

Joshua Malison, principal
Margaret Oswald

Horn

Dana Barrett, principal
Elizabeth Meade

Trumpet

Ethan Urtz, principal
Jennifer Fox

Timpani

Sean Harvey, principal

Violin I

Kristin Bakkegard,
concertmaster
Emily Frederick
Misako Sakurai
Bryn Digney
Isaac Shiman
Samantha Spena

Violin II

Alyssa Jutting, principal
Madeleine Wething
Jenna Trunk
Christopher Sforza
Kevin Harper
Jason Kim

Viola

Derek Hensler, principal
Zachary Slack
Kathleen Stevens
Jennifer Meckler
Jacqueline Timberlake

Cello

Allison Rehn, principal
Peter Volpert
Brooks Hoffman
Chelsea Crawford
Elizabeth Gaston

Bass

Samuel Verneuille, principal
Jordan Morton
Corey Stevens

Graduate Assistants

Chun-Ming Chen
Marcos Santos

Concert Calendar

November

2	7:00 p.m.	H	Faculty Showcase Recital
3	8:15 p.m.	H	Contemporary Ensemble
4	7:00 p.m.	H	Ithaca Wind Quintet
6	7:00 p.m.	F	Jazz Festival Concert
7	12:00 p.m.	H	Faculty Recital: Timothy Rosenberg, saxophone
9	8:15 p.m.	H	Chopin Series Program IV
11	7:00 p.m.	H	Faculty Recital: John Stetch, jazz piano
12	8:15 p.m.	F	Trombone Troupe
13	7:00 p.m.	F	Choral Composition Festival Concert
14	4:00 p.m.	H	Faculty Recital: Susan Waterbury, violin
15	8:15 p.m.	H	Opera Workshop
16	8:15 p.m.	F	* New Zealand String Quartet with clarinetist James Campbell
17	7:00 p.m.	H	Ithaca Brass
	8:15 p.m.	F	Jazz Lab Band; Greg Evans, director.
18	7:00 p.m.	H	Woodwind Chamber Ensembles
	8:15 p.m.	F	Jazz Lab Band; Bill Tiberio, director
29	7:00 p.m.	H	Flute Ensemble; Andrea Reges, director
	8:15 p.m.	F	Vocal Jazz Ensemble
30	8:15 p.m.	H	Chopin Series Program V

H = Hockett Family Recital Hall

F = Ford Hall

** This event is ticketed. Tickets are available at www.ithacaevents.com, (607) 273-4497, or at the door.*

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