

11-3-2010

Concert: Ithaca College Contemporary Ensemble

Jeffery Meyer

Richard Faria

Ithaca College Contemporary Ensemble

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Ithaca College Contemporary Ensemble
Jeffery Meyer, Richard Faria, directors

Hockett Family Recital Hall

November 3, 2010

8:15 p.m.

Program

Cloches II (1997)

Arthur Levering
(b. 1953)

Andrea Reges, flute, piccolo
Terrance Griswold, clarinet, bass clarinet
*Susan Waterbury, violin**
Zachary Slack, viola
Daniel Frankhuizen, cello
Jordan Morton, bass
Mary Holzhauser, piano
Julia Ross, percussion
*Jeffery Meyer, conductor**

I Met Heine on the Rue Fürstenberg (1971)

Morton Feldman
(1926-1987)

*Patrice Pastore, soprano**
Andrea Reges, flute, piccolo
Terrance Griswold, clarinet, bass clarinet
Mark Martin, violin
Daniel Frankhuizen, cello
Elena Nezhdanova, piano
Julia Ross, percussion
*Richard Faria, conductor**

Pause

Double Sextet (2007)

Steve Reich
(b. 1936)

*Wendy Mehne, flute**
Andrea Reges, flute
*Richard Faria, clarinet**
Brianne Remaley, clarinet
*Nicholas DiEugenio, violin**
Amy Schumann, violin
Tyler Borden, cello
Tristan Rais-Sherman, cello
Anthony Di Bartolo, vibraphone
Elayne Harris, vibraphone
*Carolyn Grossmann, piano**
Mary Holzauer, piano
*Jeffery Meyer, conductor**

* IC Faculty

Biographies

Biographies are in the order in which the performers appear on the program.

Susan Waterbury

Susan Waterbury earned a Master of Music degree from the Eastman School of Music and a Bachelor of Music from The Ohio State University School of Music which named her “Distinguished Alumna of 1995”. She studied violin with Donald Weilerstein, Jens Ellerman, Michael Davis and Walter Levin and was coached extensively in chamber music by the Cleveland, Tokyo, Emerson, and Juilliard Quartets.

From 1995-99 Waterbury was associate professor of violin at the University of Memphis where she taught violin and performed with the Ceruti String Quartet. From 1995-2000, Waterbury was Artist-in-Residence and Co-Artistic Director for the Garth Newel Music Center in Hot Springs, VA where she performed chamber music concerts year-round.

Waterbury was a founding member of the Cavani String Quartet for 11 years. As a member of Cavani, she performed and taught regularly for concert series and festivals throughout the U.S. and abroad. The Cavani Quartet garnered many awards including first prize in the 1989 Walter W. Naumberg Chamber Music, and the Cleveland Quartet and Carmel Chamber Music competitions as well as earning prizes at the Banff International, Chicago Discovery, Coleman, and Fischhoff competitions.

A new music enthusiast, Waterbury has worked with many composers, including Steven Stucky, Donald Erb, Joan Tower, Ellen Zwilich, Jennifer Higdon, Michael Doherty, Kamran Ince, Sally Lamb, Christopher Rouse, Gordon Stout, and John Adams.

In recent summers, Waterbury taught and/or performed for The Quartet Program, Zeltsman Marimba Festival, the Adriatic Chamber Music Festival (Termoli, Italy), Deia International Music Festival, (Mallorca, Spain), Tuckamore Festival (Newfoundland, Canada), Bennington Music Conference (Vermont), and Garth Newel Music Center (Virginia).

Jeffery Meyer

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 and the Artistic Director of the Water City Chamber Orchestra in Wisconsin.

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. 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/. 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.

Patrice Pastore

Patrice Pastore is professor of voice and diction at Ithaca College. A specialist in art song and contemporary music, Ms. Pastore is a frequent performer in upstate New York. She has appeared with the Cayuga Chamber Orchestra, Ensemble X, First Street Playhouse, Hangar Theatre Cornell Musica Nova, and Ithaca Opera. She is a current member of the Cayuga Vocal Ensemble. Ms. Pastore has also appeared with the Blueprint Ensemble of San Francisco and Ensemble Intercontemporain of Paris, France. Notable musicians Pastore has worked with include Gunther Schuller, Joseph Schwantner, George Crumb, Lukas Foss, John Harbison, Chen Yi, and Libby Larsen. She has performed nationally and internationally. In addition to performances of traditional song literature on her recitals, Ms. Pastore is an ardent advocate of women composers. Ms. Pastore also gives masterclasses in voice, contemporary music, diction, and vocal improvisation. She has done workshops at Wheaton College in Massachusetts, Southern Oregon State College, Cincinnati Conservatory of Music, Southern Tier Ministerium, NYSSMA, and the University of Colorado at Boulder. She was a faculty member and performing artist at Rising Star Singers in Indiana. She is currently a faculty member at OperaWorks, a summer program for young professionals. Ms. Pastore has also been a coach at the Grandin Festival in Cincinnati, Ohio. She has recordings on Spectrum and Golden Crest Records.

Richard Faria

Clarinetist Richard Faria pursues an active career as soloist and chamber musician in addition to teaching at the Ithaca College School of Music. He has been a participant in such festivals as the Bard Music Festival of the Hamptons,

Skaneateles Festival, and the Garth Newel Music Festival, and has collaborated with the Zephyros and Sylvan Wind Quintets, Atlantic and Arianna String Quartets. He has performed in Weill Hall, Carnegie Hall, Spivey Hall, the Smithsonian Institution, as well as at the American Academies in Rome and Berlin, the Temple of Apollo in Turkey, and Glinka Hall in St. Petersburg, Russia.

He co-founded the new music group Ensemble X along with Pulitzer prize-winning composer Steven Stucky and colleagues from Ithaca College and Cornell University. Together they made recordings of chamber music by Steven Stucky and Scottish composer Judith Weir. The inaugural season featured Richard as soloist in John Adams clarinet concerto *Gnarly Buttons*.

A fervent advocate of new music, Richard premiered the Clarinet Sonata by Roberto Sierra at the International Clarinet Fest 2007 in Vancouver, BC. His first solo CD, Roberto Sierra: Clarinet Works, was described as “a superb recording that belongs on every clarinetist’s shelf” by the American Record Guide. His newest recording of Stephen Hartke’s *The Horse with the Lavender Eye* was released by Chandos.

Richard is a contributing author to *The Clarinet* magazine, and studied at Ithaca College, Michigan State University, and SUNY Stony Brook, as well as the Aspen Music Festival, National Repertory Orchestra and the Stockhausen Courses Kürten. His teachers have included Joaquin Valdepeñas, Dr. Elsa Ludewig-Verdehr and Charles Neidich.

Wendy Herbener Mehne

Wendy Herbener Mehne is professor of flute at Ithaca College where she 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 chamber ensembles, and the Cayuga Chamber Orchestra. With Pulitzer prize-winning composer, Steven Stucky, and colleagues from Ithaca College and Cornell, 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, 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.

Nicholas DiEugenio

Praised by the Cleveland Plain Dealer for his "invigorating, silken" playing and "mysterious atmosphere," violinist Nicholas DiEugenio leads a versatile musical life performing composers from Buxtehude to Carter. He has performed as soloist with Interlochen's World Youth Symphony Orchestra, Long Bay Symphony, Cleveland Pops, CIM Orchestra, National Repertory Orchestra, and the Cleveland Bach Consort. As a founding member of the Biava Quartet, Mr. DiEugenio was a prizewinner at the Fischhoff National Chamber Music Competition. He has also been a member of the iO Quartet, and is now violinist of the Lorien Trio. Mr. DiEugenio has premiered chamber works of Yevgeniy Sharlat, Stephen Gorbos, Matthew Barnson, and Timo Andres, and has performed works of living American composers in Carnegie's Weill Hall, Merkin Hall, Seattle Town Hall, and Roulette. Other venues have included the Chamber Music Society of Lincoln Center and Brooklyn's BargeMusic. A member of the violin faculty of the ENCORE School for Strings from 2005-07, Mr. DiEugenio has taught undergraduate students at Yale, and is Assistant Professor of Violin at the Ithaca College School of Music. He holds degrees from the Cleveland Institute of Music (BM, MM) and the Yale School of Music (Artist Diploma, MMA).

Carolyn Grossman

Carolyn Grossmann earned a Master of Music degree at the University of Nevada, Las Vegas and a Bachelor of Music degree at Biola University. She is an avid performer of chamber and contemporary music having collaborated with members of the UNLV and Ithaca College faculties, Las Vegas Philharmonic, UNLV Chamber Players and UNLV's new music ensemble, NEXTET. Ms. Grossmann has participated in numerous master classes with distinguished musicians, including Ursula Oppens, Menahem Pressler, Vladimir Shakin and Nelita True and has studied privately with Charla Edgar, Enrico Elisi, Mykola Suk and Jennie K. Wong. She participated as a scholarship student in the International Keyboard Institute and Festival, Shandeele Music Festival and Las Vegas Music Festival. Ms. Grossmann is a lecturer at Ithaca College.

Notes

Cloches II (1997)

Cloches II contains many allusions to the sound of bells, from the oscillating 4th in the piccolo and clarinet at the start, to a shameless but brief reference to Big Ben in the cello near the end. It was written during an idyllic year in Rome and was inspired by the tolling of that city's thousands of church bells. Cloches II was commissioned by the Gruppo Strumentale "Musica d'Oggi".

—Arthur Levering

Double Sextet (2007)

There are two identical sextets in Double Sextet. Each one is made up of flute, clarinet, violin, cello, vibraphone, and piano. Doubling the instrumentation was done so that, as in so many of my earlier works, two identical instruments could interlock to produce one overall pattern. For example, in this piece you will hear the pianos and vibes interlocking in a highly rhythmic way to drive the rest of the ensemble.

The piece can be played in two ways; either with 12 musicians, or with six playing against a recording of themselves. In these premiere performances you will hear the members of eighth blackbird, who commissioned the work, playing against their recording.

The idea of a single player performing against a recording made by that player goes all the way back to Violin Phase (1967) and extends through Vermont Counterpoint (1982), New York Counterpoint (1985), Electric Counterpoint (1987) and Cello Counterpoint (2003). The expansion of this idea to an entire chamber ensemble playing against pre-recordings of themselves begins with Different Trains (1988) and continues with Triple Quartet (1999) and now to Double Sextet. By doubling an entire chamber ensemble, one creates the possibility for multiple simultaneous contrapuntal webs of identical instruments. In Different Trains and Triple Quartet, all instruments are strings to produce one large string fabric. In Double Sextet there is more timbral variety through the interlocking of six different pairs of percussion, string, and wind instruments.

The piece is in three movements—fast, slow, fast—and within each movement there are four harmonic sections built around the keys of D, F, A-flat, and B, or their relative-minor keys b, d, f, and g-sharp. As in almost all of my music, modulations from one key to the next are sudden, clearly setting off each new section.

—Steve Reich