2-26-2005

Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Jeffrey Grogan

Russell Posegate

Yu-Tzu Huang

Alexandra Loutsion

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CONCERTO CONCERT

ITHACA COLLEGE SYMPHONY ORCHESTRA
Jeffrey D. Grogan, conductor

Ford Hall
Saturday, February 26, 2005
8:15 p.m.
PROGRAM

Piano Concerto No. 2 in G Minor, Op. 22
Russell Posegate, piano

Concerto for Marimba and Orchestra
Yu-Tzu Huang, marimba

Obéissons quand leur voix appelle
from Manon
Alexandra Loutsion, soprano

INTERMISSION

Symphony No. 4 in E Minor, Op. 98
Johannes Brahms (1833-1897)

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato
**Program Notes**

Written in 1868, Camille Saint-Saëns's *Piano Concerto No. 2* is perhaps the most popular of the composer's five concerti for the instrument. The first movement requires both emotional expressiveness and virtuosic technique; themes by turns stately and plaintive are punctuated by arpeggiations covering the length of the keyboard. These elements are combined in the movement's triumphant conclusion.

*Concerto for Marimba and Orchestra* was written by Anders Koppel in 1995, commissioned by the IPCL as a set piece for the finals of the 1995 International Percussion Competition in Luxembourg.

The Concerto is in three movements. The first is dark and dramatic in character and builds upon a strong rhythmic motif. The second movement is reflective, lyrical and mysterious, and the third movement is playful and vigorous. In 1999, a cadenza was added in the third movement on the request of Peter Sadlo. The marimba part is technically demanding throughout and takes advantage of the instrument's rhythmical capacities, colorful sound and happy nature in a breathtaking interplay with the orchestra.

Anders Koppel

Jules Massenet's extremely popular opera *Manon* was premiered at the Opera-Comique in Paris on January 18, 1884. The work's tale follows the journey of its eponymous heroine; the aria *Obeissons quand leur voix appelle* is found early in the third act.

After leaving her poverty stricken lover Des Grieux, Manon is feted at a public festival on the Paris Promenade Cours la Reine. Accompanied by her new wealthy lover, De Brétigny and a few noblemen, she is presented to the crowd and they comment on her incredible beauty and natural charm. She thanks them all for their compliments (Est-ce vrai? Grand merci!) and extols the pleasure of her new life, saying that she has never been so happy. In the Gavotte, she urges everyone to make the most of their youth, as it does not last forever.

Synopsis by David Ashman
Obeissons quand leur voix appelle

When the voice of tender love beckons, let us give heed

RECITATIVE:

Je marche sur tous les chemins, aussi bien qu'une souveraine;

I walk along all paths, the equal of any sovereign;

On s'incline, on baise ma main, Car par la beauté beaute, je suis reine!

People bow, they kiss my hand, because by being so beautiful I am queen!

Mes chevaux courent à grand pas devant ma vie aventureuse,

My horses race me about seeing the recklessness of my life,

Les grands s'avancent chapeau bas; Je suis belle, je suis heureuse!

Great men approach me, hat in hand; I am beautiful, I am happy!

Autour de moi tout doit fleurir! Je vais à tout ce qui m'attire!

Around me everything should flower! I go to everything that attracts me!

Et si Manon devait jamais mourir, ce serait, mes amis, dans un éclat de rire Ha ha ha!

And if Manon should ever die, it would be, my friends, in a burst of laughter! Ha ha ha!

ARIA:

Obeissons quand leur voix appelle aux tendres amours toujours,

When the voice of tender love beckons, let us give heed,

tant que vous êtes belle usez sans les compter vos jours tous os jours!

While you are beautiful use up your days without counting them, all your days!

Profitons bien de la jeunesse, des gours qu'amene le printemps;

Let us take good advantage of our youth, of the days brought to us by springtime!

Aimons, rions, chantons sans cesse,nous n'avons encore que vingt ans!

Let us love, laugh, sing without ceasing, we are still only twenty!

Le coeur, hélas! le plus fidèle oubie en un jour l'amour, et la jeunesse ouvrant son aile a disparu sans retour.

Alas, even the most faithful heart forgets love in one day, and youth, spreading its wings will disappear without ever returning.

Profitons bien de la jeunesse, bien court helas, est le printemps!

Let us take good advantage of our youth, very short, alas, is the springtime of our years!

Aimons, rions, chantons sans nous cesse,n'aurons pas toujours Vingt ans!

Let us love, laugh, sing without ceasing, we won't be forever twenty!

Translation by Nico Castel
Johannes Brahms’ *Fourth Symphony* (1885) is one of the Romantic Era’s most important symphonic works. Upon hearing the premier of the work, composer Richard Strauss wrote home to his father saying the work was “beyond all question a gigantic work, with a grandeur in its conception and invention, genius in its treatment of forms, periodic structure, of outstanding vigor and strength, new and original and yet authentic Brahms from A to Z.”

After an initial hearing of a piano rendition of the work’s first movement in Vienna, a prominent critic proclaimed “For the whole movement I had the feeling that I was being given a beating by two incredibly intelligent people!”

The first movement begins straight away with the theme in e minor. The theme’s characteristic interval of a third prevails throughout the work. The tragic nature of the work and this movement specifically is dramatically underlined with a minor plagal (IV-I) cadence to end the movement. Notably this is the only first movement of a Brahms symphony to lack a repeated exposition. The second movement gives us one of Brahms’s loveliest melodies. Although the movement is in E Major, common use of the flat sixth and seventh scale degrees borrowed from the minor key create some degree of confusion as to the work’s ethos. The third movement is one of the brightest and happiest in all of Brahms’s symphonic writing. A youthful dance written in C Major, it was so popular during Brahms’s lifetime that audiences constantly demanded its repeating. The final movement of the symphony brings us back to the fateful key of e minor. Perhaps the most extraordinary symphonic movement written after Beethoven and before Mahler, it is based on an archaic form from the baroque; the chaconne or passacaglia. The eight bar theme, taken from a Bach cantata, is stated at the beginning and followed by thirty variations. The final variation leads to a coda reminiscent of the tragic atmosphere created in the opening movement of the work.
Soloists Biographies

Yu-Tzu Huang was born in 1982, Kaohsiung City, Taiwan, R.O.C. She started to play the piano at the age of 4. At the age of 10, she began studying percussion with Mr. Chi-Hung Cheng. For four years while working on her Bachelor's degree, studying with Ms. Pei-Ching Wu, she was also a member of the Jumping Percussion Group (the junior group of the Ju Percussion Group) in Taiwan. She performed mostly with the Jumping Percussion Group and sometimes with the Ju Percussion Group performing more than 60 concerts a year. She also gave four recitals in three years. She attended the Taipei International Percussion Summer Camp in 2000, '01, '02, and '03, the Zeltsman Marimba Festival in 2003 and 2004, and the International Marimba Competition in Belgium in 2004. She has attended master classes given by Keiko Abe, Anders Astrand, Bogdan Bacanu, Ivana Bilic, Michael Burritt, Ricardo Gallardo, Jack Van Geem, Momoko Kamiya, Joe Locke, Ney Rosauro, Emmanuel Sejourne, Leigh Howard Stevens, She-e Wu, and Nancy Zeltsman. Yu-Tzu graduated from the National Taipei University of the Arts in 2004 and is currently a Master's student studying with Gordon Stout at Ithaca College.

Alexandra Loutsion, soprano, is a junior vocal performance major from Canonsburg, Pennsylvania. Recent credits include: Una Conversa in Suor Angelica (Mainstage, Opera Theater and Music Festival of Lucca, Lucca Italy), the title role in Purcell's Dido and Aeneas (Ithaca College Opera Workshop), covers for Anna Gomez and the Foreign Woman in The Consul (Ithaca College Opera) and a featured singer in "From Opera to Broadway" at the Upper Darby Performing Arts Center in Philadelphia. This upcoming summer she will attend the Florence Voice Seminar with Benita Volente in Florence, Italy. Alexandra is in the studio of Randie Blooding.

Pianist Russell Posegate is currently on leave from a teaching position in Trumansburg, New York to pursue his master's degree in piano performance. A student of Read Gainsford, Russell received his bachelor's degree in music education from Ithaca College in 1999, having studied trumpet with Kim Dunnick. As an undergraduate he performed in the first England/Ireland Tour in 1997 and the 1999 Concert in Lincoln Center. A composer studying with Greg Woodward, several of his compositions have been performed locally, most notably America in a New Millennium (2003) commissioned for the combined ensembles of the Horseheads School District. A native of New Jersey, Russell resides in Ithaca with his wife, Sarah.
Violin I
Jeff Abbott
Megan Atchley
Diane Bartholomew
Annie Chen
Natasha Colkett
Dan Demetriou
Paul Diegert
Tamara Freida, concertmaster
Sarah Geiger
Christopher Jones
Maureen Pohlman
Shawn Riley
Christian Simmelink
Dan Valente

Violin II
Marc Bettis
Elizabeth Cary*
Katie Cavallaro
Jason Champlain
Danice Desir
Jenna Gillette
Brian Hwang
Susan Kirtz
Lindsey Leone
Jeannine McGreevy
Joshua Modney
Ben Nugent
Ian Salmon
Betsy Stein

Viola
Tim Betts
Lauren Buono
Andrew Colella
David Kelts
Nina Missildine
Jessica Owens
Sayer Palmer
Sara Shepard
Callista Sullivan
Cassandra Stephenson*
Annabelle Terbetski

Cello
Jennifer Chieffalo
Alana Chown
Alan Gallegos
Diana Geiger
Peter Guarino
Leslie Lyons**
Emily McBride
Emily McNeill
Laura Messina
Elizabeth Meszaros
Tim Nowak
Kelly Quinn
Matt Rotjan
Christina Stripling**

Bass
Andrew Krus
Xander Lott
James Mick*
Audrey Miller
Patrick O'Connell
Kyra Rafanello
Ben Reynolds
Chris White
Justin Wixson

Flute
Melissa Bravo
Rita George-Simmons*
Melissa Wierzbowski

Oboe
Noelle Drewes*
Christopher Neske

Clarinet
Sarah Bennett*
Eric Callahan

Bassoon
Katie Barker
Andrew Beeks*

Horn
Anna Day
Carlie Kilgore
Tyler Ogilvie*
Karl Siewertsen
Jenna Troiano

Trumpet
Kathryn Cheney*
Jesse King
Jeremy Schlegel

Timpani
Nicholas Galante

Graduate Conducting Assistant
Benjamin Aneff

Graduate Assistants
Kathryn Cheney
Andrew Krus

Personnel listed in alphabetical order to emphasize each member's personal contribution.
CONCERT CALENDAR

February
28 8:15 Guest Recital; Jeff Bradetich, double bass

March
1 11:00 Master Class; Jeff Bradetich, double bass
8:15 Women's Chorale; Janet Galván, conductor
2 8:15 Chamber Orchestra; Jeffrey D. Grogan, conductor
3 7:00 Alumni Recital; Ines Draskovic '95, piano
14 8:15 Faculty Recital; Gordon Stout, percussion
15 7:00 Faculty Chamber Recital; Ithaca Brass
16 8:15 Guest Concert: Illinois State University Wind Symphony, Stephen K. Steele, conductor
17 8:15 Faculty Chamber Recital; Ithaca Wind Quintet
18 8:15 Choir; Lawrence Doebler, conductor
20 4:00 Faculty Recital; Angus Godwin, baritone
7:00 Faculty Recital; Kelly Covert, flute
21 8:15 Guest Lecture; Stephen Hartke, composer
2004-5 Karel Husa Visiting Professor of Composition
22 8:15 Faculty Recital; Carol McAmis, soprano
24 8:15 Faculty Recital; Heidi Hoffman, violoncello
27 7:00 Faculty Recital; Ariadne String Quartet
29 7:00 Faculty Recital; Patrice Pastore, soprano
30 7:00 Faculty Recital; David Parks, tenor
31 8:15 Symphonic Band; Henry G. Neubert, conductor

April
4 8:15 Wind Ensemble; Stephen Peterson, conductor
   Ithaca College Concerts 2004-5 (admission charge)
5 7:30 Pre-Concert Lecture
8:15 Guest Recital; Yundi Li, piano
8 3:00 Mary Hayes North Competition for Senior Piano Majors
8:15 Jazz Workshop; Steve Brown, musical director
11 7:00 Piano Ensemble; Phiroze Mehta, coach
13 7:00 Guest Recital; Glimmerglass Opera Young American Singers
8:15 Brass Choir; Keith Kaiser, conductor
14 8:15 Jazz Workshop; Keaton Akins, graduate musical director
15 8:15 Chamber Orchestra; Jeffrey D. Grogan, conductor
16 8:15 Vocal Jazz Ensemble; Laurie Keegan, musical director
17 8:15 Choral Union; Lawrence Doebler, conductor
   and Symphony Orchestra; Jeffrey D. Grogan, conductor
21 8:15 Percussion Ensemble; Conrad Alexander, director
22 4:00 String Chamber Ensembles
7:00 String Chamber Ensembles
23 12:00 All-Campus Band; James Miller, conductor
8:15 Symphonic Band; Henry G. Neubert, conductor
24 4:00 Choir and Madrigal Singers; Lawrence Doebler, conductor
26 7:00 Opera Workshop; Patrick Hansen, stage and musical director
8:15 Percussion Ensemble; Gordon Stout, director
27 8:15 Wind Ensemble; Stephen Peterson, conductor
28 8:15 Concert Band; Elizabeth Peterson, conductor

May
14 8:30 38th Gala Commencement Eve Concert
   (Ben Light Gymnasium)
   Ithaca College Concerts 2004-5 (admission charge)
   October 1 Guarneri String Quartet
   November 5 New York Voices
   April 5 Yundi Li, piano