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Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jeffery Meyer

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**Ithaca College
Chamber Orchestra**
Jeffery Meyer, conductor and piano soloist

with

Susan Waterbury, concertmaster
Nicholas DiEugenio, principal 2nd violin
Elizabeth Simkin, principal cello
Nicholas Walker, principal bass

Friday, December 3, 2010
8:15 p.m.

Ithaca College Chamber Orchestra

Jeffery Meyer, conductor

Program

Rumanian Folk Dances (1915)

- I. Joc cu bătă
- II. Brăul
- III. Pe loc
- IV. Buciumeana
- V. Poargă românească
- VI. Mărunțel

Béla Bartók
(1881-1945)

Guest artists:

Susan Waterbury, concertmaster
Nicholas DiEugenio, principal 2nd violin
Elizabeth Simkin, principal cello
Nicholas Walker, principal bass

Piano Concerto No. 23 K. 488 in A Major
(1786)

- I. Allegro
- II. Adagio
- III. Allegro assai

Wolfgang Amadeus Mozart
(1756-1791)

Jeffery Meyer, piano soloist and conductor

Intermission

Symphony No. 5 in B flat major (1816)

- I. Allegro
- II. Andante con molto
- III. Menuetto: Allegro molto; Trio.
- IV. Finale: Allegro vivace

Franz Schubert
(1797-1828)

Program Notes

Rumanian Folk Dances (1915)

Béla Bartók (1881-1945)

In 1904, Bartók had the chance to stay at the northern Hungarian resort of Gerlice Puszta where he heard Lidi Dósa, a Transylvanian-born maid, singing, and was inspired by the music. In December 1904, he wrote to his sister “now I have a new plan: to collect the finest classes of Hungarian folksong and to raise them, adding the best possible piano accompaniment, to the level of art-song.”

According to Bartók, the *Rumanian Folk Dances* were collected between 1909-1914. The *Joc cu bâță* (Stick Dance) and *Buciumeana* (Hornpipe Dance) were played to him by a gypsy violinist; *Poargă românească* (Romanian Polka) and *Mărunțel* (Fast Dance) were played by a Romanian peasant fiddler; the *Brâul* (Waistband Dance) and *Pe loc* (In One Spot) played by their native flute.

The *Rumanian Folk Dances* were first transcribed for piano in 1915. In 1917, Bartók orchestrated a small orchestral version. There are several versions nowadays; the violin and piano version was arranged by Zoltán Székely in 1916. The string orchestra version, which will be played tonight, was arranged by Arthur Willner.

Piano Concerto No. 23 K. 488 in A Major (1786)

Wolfgang Amadeus Mozart (1756-1791)

His Luminous genius has so often sung the beauty of life and so often replied to his daily trials with songs of love and hope, that one does not discover at once the sadness which is veiled behind his geniality; in his soul and his music, even the shadows are shot through with light and the reflection of the sky makes them diaphanous. –

Adolphe Boschot

After the great success of his opera *Abduction from the Seraglio*, Mozart produced many great works, including a myriad of masterful symphonies and concertos. Piano Concerto in A major was written during this time and has since become one of his most-performed piano concertos. As Cuthbert Girdlestone wrote in his book “Mozart and his Piano Concertos”:

Its loveliness is such that it attracts the notice of all pianists anxious to measure their talents with the master.

Mozart composed this concerto for public performance in a series of subscription concerts, and it was intended to be performed at a Lenten concert with two other piano concertos, K. 482 and K. 491. This concerto employs only seven winds. Like his previous piano concerto, Mozart used one of his favorite instruments, the clarinet, to replace the oboe, and also dropped trumpet and drums from the orchestration, which results in more gentle sonorities throughout.

Mozart finished this concerto on March 2, 1786, in Vienna, with his own cadenza in the autograph, and one week later, Mozart gave its first performance.

Symphony No. 5 in B-flat major (1816) Franz Schubert (1797-1828)

Symphony No. 5 in B-flat major is one of Franz Schubert's six finished early symphonies, all of which were forgotten after his death until George Grove published the manuscript scores with a short description in 1869. Grove describes the Fifth Symphony:

The autograph of this Symphony appears also not to be forthcoming at present. I, at any rate, have only approached within two removes of it. A copy of the score and parts is in possession of the Musik-Verein of Vienna, and during my visit they were in the keeping of Mr. Herbeck, the Court Capellmeister and conductor of the concerts of the Verein. Mr. Herbeck was good enough to show me the parts, and from them I extracted the themes given on the opposite page. They are in the handwriting of Ferdinand Schubert, and bear the following title: 'Symphonie in B, von Franz Schubert.'...I have placed this Symphony as No. 5 on the warrant of Dr. Kreissle, but in the absence of any date this is uncertain. The date is probably on the copy of the score.

The score was considered missing for many years. In 1867, George Grove and Arthur Sullivan presented the orchestral parts owned by Johann Herbeck, who had discovered Schubert's *Unfinished Symphony* two years before in Vienna. The score was later discovered at the Royal Library in Berlin.

Schubert's early symphonies show a large amount of influence by Haydn and Mozart. In fact, his Fifth Symphony has often been called "Mozartian." Mozart's influence on Schubert is especially apparent in the second

movement when he directly quotes the third movement of Mozart's violin sonata in F, K. 377. In addition, the minuet is very much modeled after his favorite Mozart Symphony, No 40 in G minor, K. 550. Symphony No. 5 in B-flat major is Schubert's shortest finished symphony and with the smallest orchestration. This symphony is known for employing only one flute, and no clarinet, trumpet, or drums.

Schubert spent only four weeks composing this symphony and finished it on October 3, 1816. Scholars believe that Schubert composed this symphony to be performed with a small orchestra at the Gundelhof, under the apartment of Leopold von Sonnleithner, a notable patron of music and commentator on the musical life of Vienna, but no document shows the performance ever happened. The first public performance of Schubert's Fifth Symphony took place on October 17, 1841, in the Josefstädter Theater, Vienna with Michael Leiternmayer's conducting. The four-hand piano version was published in 1872 followed by the full score in 1885.

Artist 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. He has appeared with orchestras in the United States and abroad, including ensembles such as the Milwaukee Symphony Orchestra, Philippine Philharmonic Orchestra, Cayuga Chamber Orchestra and the Orchestra Sinfonico "Haydn" di Bolzano e Trento. In recent concert seasons, he has conducted, performed as piano soloist and chamber musician, and conducted from the keyboard in the United States, Canada, Russia, Italy, Spain, Germany and Asia.

As a pianist, Meyer has been in residence at the Banff Centre for the Arts, and in residence at the Aspen Festival as part of the Furious Band. He performs frequently with percussionist Paul Vaillancourt as part of the piano-percussion duo *Strike*. The duo recently appeared in the Beijing Modern Festival and at the Tianjin Conservatory in China. He has been broadcast on CBC, 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

Cadaques Orchestra Conducting Competition, 2003 Vakhtang Jordania International Conducting Competition, 2003 Beethoven Sonata International Piano Competition, Memphis, Tennessee) and was a prizewinner in the 2008 X. International Conducting Competition "Antonio Pedrotti."

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).

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).

Cellist **Elizabeth Simkin** joined the IC School of Music faculty in the fall of 1994. She has also served for seven summers on the artist faculty of the Bowdoin International Music festival. Prior to that, she was the teaching assistant and student of Janos Starker at Indiana University, Bloomington. She received her Master of Music degree with the Performer's Certificate from Eastman with Steven Doane and her bachelor's from Oberlin with Richard Kapuscinski, where she won the John Katz prize in cello performance as well as the Oberlin Concerto competition.

As a United States Artistic Ambassador, Elizabeth has performed extensively in International recitals with pianist Karl Paulnack. She has held summer chamber music residencies at Tanglewood and at the Spoleto festival in Italy. She has been a returning guest artist at numerous chamber music festivals including: Olympic, Roycroft, Skaneateles, Chenango, Garth Newel, and Heifetz. As a founding member of Ithaca's New Music Group Ensemble X, she has toured to major concert halls and universities, and worked personally with many of today's leading composers.

These days, she is staying closer to home; recent projects include featured performances on several tracks of a soon-to-be released CD, "Beauty Crowds Me" for Hospicare of Ithaca, her first performance of all six Bach Suites last January, and regional performances with the Scheherazade Trio with violinist Susan Waterbury and pianist Jennifer Hayghe. She lives with her husband, Nicholas Boyar and their six-year old son, Cole.

Nicholas Walker is an accomplished musician who brings a broad range of training and experience to the double bass - classical and jazz, modern and baroque, solo recitals, chamber ensembles, and orchestral work. His enthusiasm and aptitude transcend arbitrary musical boundaries. Walker studied bass with Paul Ellison (BM at Rice University), François Rabbath (Performance & Teaching diplomas from L'Institut François Rabbath at the Nadia Boulanger Conservatoire de Paris on a Fulbright Scholarship), and Joe Carver (MM at Stony Brook University); he earned his doctorate in early music at Stony Brook University. He toured for two years with Illinois

Jacquet among many other rewarding collaborations in jazz. His composition EADG for Solo Bass won the ISB composition prize in 1997, and he has performed his first concerto, *Pop Song for Double Bass and String Orchestra*, at a number of large and small venues. March 7th will see the premier of his second concerto, *A Grease Fantasy*, with the Cornell Chamber Orchestra.

Today Walker leads an exciting career as a freelance musician, composer, and the double bass professor at Ithaca College. Mr. Walker performs with Argentinean bandoneon virtuoso Daniel Binelli in the quartet Tango da Camara, and collaborates regularly with jazz pianist John Stetch. Recently Walker has played with the *Handel & Haydn Society Orchestra* in Boston, and the St. Petersburg Chamber Philharmonic. Walker made two trips to St. Petersburg Russia this year, one with the contemporary music ensemble, *Kulmusik*, and another presenting early music and jazz recital program on the viola da gamba. Professor Walker lives in Ithaca with his wife, Katherine and their two-year old daughter, Clara, (a formidable pots-and-pans musician). www.nicholaswalkermusic.com.

Ithaca College Chamber Orchestra

Violin I

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

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
Brooks Hoffman
Chelsea Crawford
Elizabeth Gaston

Bass

Samuel Verneuille, principal
Jordan Morton
Corey Stevens

Flute

Andrea Reges, principal

Oboe

Alana Rosen, principal
Virginia Dodge

Clarinet

Brianne Remaley, principal
Bradley Pipenger

Bassoon

Joshua Malison, principal
Margaret Oswald

Horn

Dana Barrett, principal
Elizabeth Meade

Graduate Assistants

Chun-Ming Chen
Marcos Santos