

12-4-2010

## Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Jeffery Meyer

Follow this and additional works at: [https://digitalcommons.ithaca.edu/music\\_programs](https://digitalcommons.ithaca.edu/music_programs)



Part of the [Music Commons](#)

---

### Recommended Citation

Ithaca College Symphony Orchestra and Meyer, Jeffery, "Concert: Ithaca College Symphony Orchestra" (2010). *All Concert & Recital Programs*. 4220.

[https://digitalcommons.ithaca.edu/music\\_programs/4220](https://digitalcommons.ithaca.edu/music_programs/4220)

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

# **Ithaca College Symphony Orchestra**

**Jeffery Meyer, conductor**  
**Nicholas Walker, contrabass**

**Ford Hall**  
**Saturday, December 4, 2010**  
**8:15 p.m.**

## Program

Les offrandes oubliées: Méditation Symphonique  
(The Forgotten Offerings)

Olivier Messiaen  
(1908 - 1992)

Concerto for Contrabass (World Premiere)

- I. My voice goes after what my eyes cannot reach
- II. awakening the heart from its ancient sleep
- III. and longing to be the singing-master of my soul

*Nicholas Walker, contrabass*

Dana Wilson  
(b. 1946)

## Intermission

Symphony No. 5 in D minor, Op. 47

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non Troppo

Dmitri Shostakovich  
(1906– 1975)

## **Artist Biographies**

### **Jeffery Meyer, conductor**

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 Internation Piano Competition, Memphis, Tennessee) and was a prize winner in the 2008 x. International Conducting Competition "Antonio Pedrotti."

### **Nicholas Walker, contrabass**

Nicholas Walker is a musical omnivore, a 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 with the viola da gamba. Walker toured for two years with saxophone legend, Illinois Jacquet, among many other rewarding collaborations in jazz. He has been featured on a dozen CDs, three as a leader. His composition EADG for Solo Bass won the ISB composition

prize in 1997, and he has performed his two double bass concertos, Pop Song for Double Bass and String Orchestra, and A Grease Fantasy, at a number of venues, most recently with the Cornell Chamber Orchestra. Walker leads an exciting career as a freelance musician, composer, and the double bass professor at Ithaca College. Recently Walker has played with the Handel & Haydn Society Orchestra in Boston, and the St. Petersburg Chamber Philharmonic, in Russia, and performed at the International Double Bass Festival in Berlin. A fan of Dana Wilson's music, Walker has performed transcriptions of several of Wilson's chamber works over the last six years. However it has long been a dream to premiere the new double bass concerto on tonight's program.

### **Dana Wilson (b. 1946)**

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Xaimen Symphony, Buffalo Philharmonic, Memphis Symphony, Dallas Wind Symphony, Voices of Change, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as Gail Williams, Larry Combs, James Thompson, Rex Richardson and David Weiss. Dana Wilson has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer.

His compositions have been performed throughout the United States, Europe, Asia and Australia, and are published by Boosey and Hawkes and Ludwig Music Publishers. They have received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Composition Prize, and can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings. Several articles have been written about his music, as well as six doctoral dissertations.

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of Contemporary Choral Arranging, published by Prentice Hall, and has written on diverse musical subjects, including his own compositional process in Composers on Composing for Band, Vol. 2. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

# Ithaca College Symphony Orchestra

## Violin I

Natalie Brandt †  
Alyssa Jutting  
Isaac Shiman  
Amy Schumann  
Sadie Kenny  
Madeleine Wething  
Emily Frederick  
Bryn Digney  
Samantha Spena  
Margaret Dagon  
Sarah Hoag  
Jason Kim  
Claire Wilcox  
Robin Alfieri

## Violin II

Matteo Longhi •  
Sarah Weber  
Christopher Sforza  
Derek Voigt  
Christopher Mattaliano  
Jessica Chen  
Jenna Trunk  
Jason Calhoun  
Elizabeth Benz  
Nils Schwerzmann  
Kathryn Mattner  
Jessica Forman

## Viola

Zachary Slack •  
Derek Hensler  
Daniel Martinez  
Jennifer Meckler  
Stephen Gorgone  
Jacquelyn Timberlake  
Joshua Labman  
Kathleen Stevens  
Maxwell Aleman

## Cello

Tyler Borden •  
Erin Snedecor  
Jacqueline Georgis  
Tristan Rais-Sherman

Rachele Prawdzik  
Meredith Gennaro  
Thillman Benham  
Katharine McShane  
Daniel Frankhuizen  
Elizabeth Gaston  
Hamadi Duggan  
William Sharrin  
Jeremy von Deck

## Bass

Jarrett Bastow •  
Jacob Thurston  
Kyle Kresge  
Kathleen Corcoran  
Kevin Gobetz  
Benjamin Dows  
John DiCarlo  
Casey Georgi  
John Romey

## Flute

Mira Shifrin •  
Cora Crisman  
Emily Wespiser

## Oboe

Alana Rosen •  
Elizabeth Schmitt  
Justine Popik

## Clarinet

Bradley Pipenger •  
Brendon Lucas  
Emily Dobmeier

## Bassoon

Joshua Malison •  
Margaret Oswald  
Ross Triner

## Horn

Dana Barrett •  
Karin Renger <sup>a</sup>  
Margaret Kelly  
Elizabeth Kane  
William Llarch

## Trumpet

Jennifer Fox •  
Nathaniel Sodeur  
Tom Pang

## Trombone

Joshua Zimmer •  
Matthew Confer  
Elizabeth Waltman,  
bass

## Tuba

Seth Magee •

## Timpani

Anthony DiBartolo •

## Percussion

Daniel Pessalano •  
Christopher  
Demetriou  
Jonathan Pereira  
Sean Harvey

## Harp

Myra Kovary •  
Julie Spring

## Keyboards

Brian Diller •

## Graduate Assistants

Chun-Ming Chen  
Marcos Santos

† = concertmaster

• = principal

<sup>a</sup> = assistant

## Program Notes

### **Olivier Messiaen (1908 – 1992): Les offrandes oubliées: Méditation Symphonique (The Forgotten Offerings)**

Olivier Messiaen, one of the leading composers of the twentieth-century, was born in Avignon, France on December 10, 1908. As a child, he loved opera and literature. In 1919, Messiaen's family moved to Paris, and he entered the Paris Conservatoire the same year. At the Conservatoire, he began his organ studies and won prizes in harmony and counterpoint. Although his several pieces written during this time remain unknown, the Conservatoire period established Messiaen as a promising young composer.

In 1930, while studying with Paul Dukas, Messiaen wrote two pieces for the famous Prix de Rome, a four-voice fugue and *Sainte-Bohème*, a setting for choruses and orchestra. He failed to win the prize, but the music critic Gustave Samazeuilh praised his composition in *Le Courier Musical* and considered him a composer of emerging importance.

*Les offrandes oubliées*, which reflects Messiaen's Roman Catholic faith and was his first important orchestral work, was premiered on February 19, 1931 in Paris. *Les offrandes oubliées* is comprised of three main sections representing the suffering on the cross, the man's descent into sin and the salvation by the Eucharist. In contradiction with the desperate and hectic central section, the two outer sections, played almost entirely by strings alone, are slow and profound.

Messiaen's music often exhibits his devout theology. He was also an ornithologist, and birdsong-based musical ideas occupy a strong part of his work, as seen in his thirteen pieces for piano *Catalogue d'oiseaux* (1958). His music is an essential part of the twentieth-century compositional tendencies, especially his complex rhythmic ideas and his original system to organize melodic intervals, *Modes of Limited Transpositions*.

### **Dana Wilson (b. 1946): Concerto for Contrabass (World Premiere)**

When bassist Nicholas Walker first approached me about writing a bass concerto for him, I became concerned. How could I get such a low instrument to project in the orchestral context? How could this instrument, whose strings are so long and relatively slow to speak, generate the enormous musical energy that an entire concerto requires?

Then, of course, I thought about Nicholas' special approach to the instrument and his excitement about its possibilities. What resulted was a piece that I hope matches his unique musical sensibility while also

exploring his boundless technique. During this journey, the bass became for me truly a unique voice.

The movement titles reflect this. They are adapted, respectively, from three of my favorite poems: "Song of Myself #25" by Walt Whitman; "Holy Spirit" by Hildegard von Bingen; and "Sailing to Byzantium" by W. B. Yeats

--Dana Wilson

### **Dmitri Shostakovich (1906-1975): Symphony No. 5 in D minor, Op. 47**

In 1917, the Russian Revolution ended centuries of Tsarist autocracy, and the Communists assumed the control of the country. The Russian Revolution was a series of small events that culminated in the October Revolution, a violent action led by Vladimir Lenin and based on Marxist political ideology which established the Communist government and killed hundreds upon hundreds of people.

Considering the fact that one of Shostakovich's first compositions is a piano piece named Funeral March in Memory of the Victims of the Revolution, it is curious to imagine that this Russian composer would later spend the most part of his life composing under the patronage of the Communist regime, specifically Stalin's. As such, these contradictions shaped his life, and the conflict between freedom for composing and the censorship of an absolute government made his biography one of the most complex and amazing in the history of western music.

Dmitri Shostakovich was born on September 25 in St. Petersburg, Russia. He was early proclaimed as a child prodigy, an exceptionally gifted pianist and composer. Although he had a modest childhood and grew up with difficult family circumstances – his father died in 1922 - he entered the famous Petrograd Conservatory when he was thirteen years old. Shostakovich wrote his first symphony for his graduation in 1925, and it was performed the same year at the Leningrad Philharmonic. The reaction was enthusiastic and the symphony quickly became part of the repertoire of noted conductors such as Bruno Walter, Kemplerer and Toscanini. Shostakovich's first compositions were generally well received by the audiences and by the press.

The first denunciation of Shostakovich's music by the Stalin's Soviet government occurred in 1936 with his opera Lady Macbeth of Mtsensk, also known as Katerina Izmailova. Written to reflect the realities and aspirations of the contemporary Soviet culture, the opera was premiered



in 1934. Although it was immediately successful, the opera was officially condemned in 1936 as formalist and vulgar. *Lady Macbeth* was severely criticized by the communist newspaper *Pravda* and was removed from stage. At this time the Soviet government had the control of the cultural scene and any sign of modernism in music, such as dissonances and unusual musical forms, was intolerable.

Shostakovich responded by writing his Fifth Symphony. It was first performed on November 21, 1937, ironically at a celebration of the twentieth anniversary of the October Revolution, and received an ovation of more than half an hour. The Fifth is the most popular of Shostakovich's fifteen Symphonies and seems to contain an abundance of "encoded messages" against the Soviet regime. Even if we knew nothing about the conditions under which this symphony was composed, we would still be touched by the enormous amount of dramatic energy it contains. Beyond the personal response from a composer who felt imprisoned by Stalin's autocracy, Shostakovich's Fifth symphony is built on universal ideas.

Though several aspects of this work are innovative - harmony for example - Shostakovich adheres to tradition in his Fifth Symphony. It still has the customary four movements. The first and the last have more rhythmic power and vitality than the inner movements. The second and the third movements are not in the usual order; the former is dancelike in triple meter and the latter is the slow movement of the symphony.