

2-3-2009

## Concert: Ithaca College Chamber Orchestra and Ithaca College Symphony Orchestra

Ithaca College Chamber Orchestra

Jeffery Meyer

Kevin Ryan

Ithaca College Symphony Orchestra

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ITHACA COLLEGE

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SCHOOL OF MUSIC

**ITHACA COLLEGE CHAMBER ORCHESTRA**

**Kevin Ryan, graduate conductor  
Jeffery Meyer, director**

**and**

**ITHACA COLLEGE SYMPHONY ORCHESTRA**

**Kevin Ryan, graduate conductor  
Jeffery Meyer, director**

**Ford Hall  
Tuesday, February 3, 2009  
8:15 p.m.**

**ITHACA**

## PROGRAM

Symphony No. 1 in D Major,  
Wq. 183/1

Carl Philipp Emanuel Bach  
(1714-1788)

*Allegro di molto*  
*Largo*  
*Presto*

Chain 1

Witold Lutoslawski  
(1913-1994)

The Hebrides Overture, "Fingal's Cave", Op. 26      Felix Mendelssohn  
(1809-1847)

Ithaca College Chamber Orchestra

## INTERMISSION

Symphony No. 2, "Romantic", Op. 30

Howard Hanson  
(1896-1981)

*Adagio – Allegro moderato*  
*Andante con tenerezza*  
*Allegro con brio*

Ithaca College Symphony Orchestra

Kevin Ryan is from the studio of Jeffery Meyer.

Graduate conducting recital is presented in partial fulfillment  
for the degree Masters of Music in Conducting.

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## Program Notes

### Symphony No. 1 in D Major, Wq. 183/1

Carl Philipp Emanuel Bach was born in Weimar, Germany in 1714 and was the second of five sons of Johann Sebastian Bach. He was trained in music as a child by his father and at the age of ten entered the St. Thomas School in Leipzig for further musical study. Later, he attended the universities of Leipzig and Frankfurt as a student of jurisprudence. C.P.E. Bach received his law degree in 1738 at the age of 24, but soon after decided to abandon his legal career and devote himself entirely to music. From 1740 to 1768, Bach served in the court of Frederick the Great in Berlin. Later, he succeeded his godfather Georg Philipp Telemann as *Kapellmeister* at Hamburg, becoming the music director of the five principal churches there. He remained in Hamburg for the rest of his life and died there in 1788. Like his father, C.P.E. Bach had many children, though only three survived into adulthood and none became musicians.

During his lifetime, C.P.E. Bach was one of the foremost clavier-players in Europe and is probably best remembered as an important developer of the keyboard sonata, of which he wrote nearly two hundred. He also composed numerous oratorios, songs, symphonies, concertos, and chamber music. Bach lived during the time period that bridged the Baroque and Classical eras and composed in a style categorized as *Empfindsamer Stil* – or sensitive style – known for its extreme unpredictability and wide emotional range. Bach's reputation extended well into the latter half of the 18<sup>th</sup> century and he influenced many later composers including Wolfgang Amadeus Mozart, Joseph Haydn, and Ludwig von Beethoven. Though his music fell out of favor in the 19<sup>th</sup> century, there has been a steady revival of interest in his music since the 1960s.

The *Symphony No. 1 in D Major* was composed during Bach's time in Berlin and was dedicated to Frederick the Great. Like most of his symphonies, it was originally conceived as a string symphony and the wind parts were only added later while Bach was in Hamburg. The work is the first in a set of four orchestral symphonies that Bach had published in 1780 and all four are known for their advanced use of the wind instruments. The *Symphony No. 1* is divided into three movements and follows a typical fast-slow-fast schema. Its unpredictability, playfulness, and wide range of emotional contrasts reflect the style of the time period and showcase the beginning of the modern symphony genre that would soon be mastered by the great composers of the Classical era.

## Chain 1

Witold Lutoslawski was born in Warsaw, Poland in 1913 and is considered one of the most important European composers of the 20<sup>th</sup> century. Lutoslawski began studying piano at the age of six and while in secondary school he also began studying violin. In 1931 he enrolled at Warsaw University to study mathematics and in 1932 he also formally entered the Warsaw Conservatory to study piano and composition. Eventually he discontinued his study of violin and mathematics in order to concentrate on piano and composition, for which he earned a degree in both in 1936 and 1937 respectively. The composer was enlisted in the Polish military during World War II and, after escaping from German capture, began to earn a living as a cabaret pianist and composer. Lutoslawski soon began to focus his efforts on the composition of larger scale works and his career began to take off with the premiere of his first symphony in 1948.

Lutoslawski experimented with many different styles of composition during his lifetime and he composed a wide variety of both tonal and post-tonal music. Though not convinced by Arnold Schoenberg's tone-row system, Lutoslawski created his own system of twelve-tone composition in the 1950s that allowed him to build harmony and melody from specific intervals. By the 1960s, the composer became disillusioned with serialism and began to compose in an aleatoric style after hearing John Cage's *Concert for Piano and Orchestra* for the first time. Unlike the music of John Cage, however, Lutoslawski employed what he termed "limited aleatorism" where the random elements of the music are carefully directed by the composer so that there is no doubt about how the musical performance is to be realized. It was in this new aleatoric style that Lutoslawski finally found the freedom to express his musical ideas.

*Chain 1* was composed in 1983 and is a clear example of Lutoslawski's "limited" aleatoric style. The title refers to the way the music is constructed from contrasting strands that overlap like the links of a chain. While parts of *Chain 1* are in strict meter, the majority of the time the individual musicians are given complete freedom over the performance of their parts while the conductor gives cues to move the ensemble from one section to the next. Though exact pitches and rhythms are strictly notated throughout the piece, the freedom of the performers to perform at will creates a unique performance of the work every time.

## The Hebrides Overture, "Fingal's Cave", Op. 26

While looking out at the Hebrides islands for the first time, Felix Mendelssohn saw the tumultuous ocean crashing upon the rocky crags in erratic patterns and spontaneously crafted in his mind a musical phrase depicting this spectacular vista. The day was August 7, 1829 and Mendelssohn had just arrived in Oban, Scotland as part of grand tour of the British Isles. The small town of Oban was to be Mendelssohn's point of departure for an expedition to the Hebrides archipelago. Mendelssohn was so moved by his first sight of the Hebrides that he immediately wrote down the musical phrase that had been created in his mind on the back of a postcard and sent it to his family in Germany. Also included with the postcard was a note to his sister, Fanny Mendelssohn, stating, "In order to make you understand how extraordinarily the Hebrides affected me, I send you the following, which came into my head there." Indeed, Felix Mendelssohn was so affected by the sight of the Hebrides that from this spontaneous phrase he created *The Hebrides Overture*—one of the first and most important pieces of programmatic orchestral literature.

Felix Mendelssohn was born in Hamburg, Germany in 1809 and was the son of wealthy banker Abraham Mendelssohn. Like Wolfgang Amadeus Mozart, Mendelssohn is regarded as one of the most precocious musical prodigies in classical music. He began piano lessons at the age of six and gave his first public concert at the age of nine. The young musician also started composing at an early age and had already composed twelve string symphonies by the time he was fourteen. Mendelssohn wrote his first symphony for full orchestra in 1824 at the age of fifteen and a year later completed the *String Octet in E-flat Major*, the first work to highlight the extent of his genius. Though a prodigious composer, Mendelssohn's genius extended past music and he was also a master of art, literature, philosophy, and languages—gaining fluency in German, English, Italian, and Latin.

Mendelssohn's music is often described as being considerably more conservative than the music of his contemporaries, including Hector Berlioz and Franz Liszt. His compositions often harkens back to earlier musical tastes and show a clear comprehension of Baroque and early classical styles. Indeed, Mendelssohn was particularly influenced by the music of Johann Sebastian Bach, which is evident by the brilliant use of counterpoint found in his own fugues and chorales. Besides his achievements in composition, Mendelssohn was also one of the first internationally recognized conductors and, with Schumann, was instrumental in disseminating Franz Schubert's music after his death, including conducting the premiere performance of the late composer's stunning ninth symphony in 1839. After his death in 1847, Mendelssohn's music remained popular through most of the 19<sup>th</sup>-century, though by the turn of the 20<sup>th</sup> century the conservative streak in his music caused his

reputation to wane considerably. However, over the past fifty years Mendelssohn's music has seen a significant revival and he is now considered one of the most important composers of the Romantic period.

### Symphony No. 2, "Romantic", Op. 30

Howard Hanson was born in Wahoo, Nebraska in 1896 to Swedish parents Hans and Hilma Hanson. Hanson began his musical studies at a very young age, studying both the piano and cello simultaneously. In high school he played cello with the school orchestra and graduated valedictorian while also taking classes in theory and composition at Luther College. In 1913, Hanson enrolled at the Institute of Musical Art in New York City where he studied theory with Percy Goetschius. Afterwards, he attended Northwestern University where he continued to study piano, cello and composition, graduating with a degree in music in only two years. In 1916, Hanson became a professor of theory and composition at the College of the Pacific in San Jose, California and was appointed Dean of the Conservatory of Fine Arts three years later at the age of twenty-three. During this time Hanson continued to compose and in 1921 was the first American to be awarded the Prix de Rome – a prestigious award that guaranteed Hanson three years in Italy to study and compose with no financial obligations. While in Italy, Hanson's music continued to gain prominence in the United States and he was approached by wealthy photography pioneer George Eastman to help establish a new music school within the University of Rochester. Hanson readily accepted and in 1924, at the age of twenty-eight, he returned to the United States where he became director of the new Eastman School of Music – a post he held for forty years.

Hanson composed the majority of his compositions during his tenure at the Eastman School and was an ardent champion of American music. Indeed, as musicologist Joseph Machlis stated, "It may safely be said that in the second quarter of the twentieth century, no individual in the United States did more for the cause of American music than he." At Eastman, Hanson created the American Composers Concert series as well as the Annual Festival of American Music in which hundreds of pieces of music by American composers were performed and often premiered for their first time. Many of the great composers of the United States – such as Aaron Copland, Samuel Barber, and Kent Kennan – all had pieces premiered by Hanson at these concerts and were thus able to listen to their pieces performed for the first time by the exceptional Eastman-Rochester Symphony Orchestra. While these concerts occasionally featured better-known composers, Hanson geared the concerts to showcase the works of students and young composers providing them with an invaluable experience to listen and improve upon their writing. One

of Hanson's most important missions during his life was the improvement of music education in the United States. Though a leader in the field of higher education, Hanson was also a staunch supporter of music being an integral part of public school education. He became the president of numerous national music societies including the National Music Council and made copious addresses stating the importance of music in the public school system and the need for improvement of music education in both undergraduate and graduate education in the United States. Hanson was a major influence in the acceptance of the Doctor of Musical Arts degree becoming a valid and important music degree throughout the country. He also played a key role in the formation of the Federal Endowment for the Arts.

Hanson's music is characterized as deeply Romantic, in both form and style, and intensely melodic, filled with lush chromaticism and harmony derived from the full palette of Western tonality. Though the composer lived until 1981, he refused to follow his contemporaries into the realm of serialism and atonality and maintained his conservative compositional style throughout his career. The *Symphony No. 2, "Romantic"* was commissioned by Serge Koussevitzky in 1930 to commemorate the fiftieth anniversary of the Boston Symphony Orchestra. Hanson labeled the symphony "Romantic" in a defiant gesture against the emerging modernistic musical styles of other composers such as Igor Stravinsky, whose *Symphony of Psalms* was also commissioned by the Boston Symphony that same year. Hanson has said of his second symphony:

"The symphony represents for me my escape from the rather bitter type of modern musical realism which occupies so large a place in contemporary thought. Much contemporary music seems to me to be showing a tendency to become entirely too cerebral. I do not believe that music is primarily a matter of the intellect, but rather a manifestation of the emotions. I have, therefore, aimed in this symphony to create a work that was young in spirit, lyrical, and romantic in temperament, and simple and direct in expression."

Hanson's second symphony is by far his most popular and enduring composition. The theme may be familiar to many as that played at the end of every concert performed at the Interlochen Fine Arts Academy in Michigan. It is also recognizable as the music used for the closing of Ridley Scott's 1979 film *Alien*. The symphony is divided into three movements that are thematically linked together and lasts approximately thirty minutes.

# ITHACA COLLEGE CHAMBER ORCHESTRA

Kevin Ryan, graduate conductor

Jeffery Meyer, director

## Violin I

Andrew Bergevin, concertmaster

Kate Goldstein

Laura Sciavolino

Will Downey

Tim Ball

Colin Oettle

Alyssa Jutting

## Violin II

Ellen Kogut, principal

Ian Salmon

Natalie Brandt

Sharon Mohar

Gabriella Colkett

Aimee Lillienstein

## Viola

Rosie Newton, principal

Kathryn Kimble

Nicole Wright

Jennifer Meckler

Zackary Slack

## Cello

Tyler Borden, principal

Allison Rehn

Daniel Frankhuizen

Evan Hong

Tristan Rais-Sherman

## Bass

Joseph Arcuri, principal

Kyle Kresge

Kevin Gobetz

## Flute

Jacque Christen, principal

Aimee Shorten

## Clarinet

Adam Butalewicz, principal

Marcus Christian

## Oboe

Alicia Rockenhauser, principal

Jamie Davis

## Bassoon

Josh Malison, principal

Margaret Fay

## Horn

Rose Valby, principal

Lori Roy

## Trumpet

Cyril Bodnar, principal

Ethan Urtz

## Trombone

Andrew Bennett

## Harpsichord

Mary Holzhauser

## Timpani/Percussion

Andrew Boynton

## Graduate Assistants

Kevin Ryan

Jesse Livingston

# ITHACA COLLEGE SYMPHONY ORCHESTRA

Kevin Ryan, graduate conductor

Jeffery Meyer, director

## Violin I

Kate Goldstein,  
concertmaster  
Mary Raschella  
Tim Ball  
Natalie Brandt  
Charles Palys  
Alyssa Jutting  
Sharon Mohar  
Matteo Longhi  
Kevin Harper  
Colin Oettle  
Sarah Weber  
Samantha Hecht  
Gabriella Colkett  
Shana Griffith

## Violin II

Laura Scivolino,  
principal  
Ellen Kogut  
Will Downey  
Misako Sakurai  
Aimee Lillienstein  
Kristin Bakkegard  
Chris Sforza  
Bridget Corrigan  
Alexis Esposito  
Austin Schlichting  
Jason Calhoun  
Kyle Unruh  
Bryn Digney  
Elizabeth Waltman

## Viola

Zach Slack, principal  
Frances Newton  
Derek Hensler  
Violet Goncarovs  
Michael Capone  
Kathleen Stevens  
Marissa Ledet  
Jamie Wright  
John Wysocki  
Aara Edwards  
Jennifer Meckler  
Jacquelyn Timberlake  
Nicole Wright  
Sarah Thrall

## Cello

Allison Rehn, principal  
Tyler Borden  
Kristin Mills  
Daniel Frankhuizen  
Phil Abbott  
David MacLeese  
Evan Hong  
Marta Kelleher  
Tristen Rais-Sherman  
Thillman Benham  
Nathan Murphy  
Chelsea Crawford  
Jeremy von Deck

## Bass

Jarrett Bastow, principal  
Corey Stevens  
Jordan Morton  
Sara Johnson  
Will Karl  
Kyle Olmstead  
Samuel Verneuille

## Flute

Jacque Christen,  
principal  
Cora Crisman  
Lisa Meyerhofer

## Oboe

Alicia Rockenhauser,  
principal  
Rachel Seiden  
Amy Kleinsmith

## Clarinet

Adam Butalewicz,  
principal  
Marcus Christian

## Bassoon

Josh Malison, principal  
Margaret Fay  
Noah Wolfinger

## Horn

Rose Valby, principal  
Tom Peters, assistant  
Michael Drennan  
Bryn Coveney  
Elizabeth Kane

## Trumpet

Cyril Bodnar, principal  
Michael DeWeaver  
Leslie Neal

## Trombone

Andrew Bennett,  
principal  
Hank Currey  
Edward Swider

## Tuba

Alfred Hadinger

## Timpani

Emily Ickes

## Percussion

Nate Dominy, principal  
Ben Berry

## Graduate Assistants

Kevin Ryan  
Jesse Livingston

## Concert Calendar

### February

- 5 7:00 Faculty Recital: "Messiaen Masterworks, Part I" (instrumental)  
Charis Dimaras, piano
- 13 7:00 Faculty Recital: "Messiaen Masterworks, Part II"  
Linda Larson and Charis Dimaras, piano
- 17 8:15 Percussion Ensembles; Conrad Alexander  
and Gordon Stout, directors
- 21 4:00 Faculty Recital: Richard Faria, clarinet
- 22 4:00 Faculty Recital: Kelly Covert, flute
- 23 8:15 Wind Ensemble; Stephen Peterson, conductor
- 24 8:15 Chorus; Janet Galván, conductor
- 25 8:15 Concert Band; Mark Fonder, conductor
- 26 8:15 Symphonic Band; Elizabeth Peterson, conductor
- 27 7:00 Black History Month Concert; Saakumu Dance Troupe
- 28 8:15 Symphony Orchestra; Jeffery Meyer, conductor  
Annual Concerto Program

### March

- 1 4:00 Brass Choir; Keith Kaiser, conductor  
and Women's Chorale; Janet Galván, conductor
- 2 8:15 Faculty Recital: Jeffrey Gray, bass trombone  
Josh Oxford, piano; Buffalo Philharmonic horn section
- 3 8:15 Chamber Orchestra; Jeffery Meyer, conductor
- 4 1:00 Enduring Masters  
Chamber Ensemble Coachings; Verdehr Trio
- 5 8:15 Guest Chamber Recital: Verdehr Trio
- 8:15 Faculty Recital: Deborah Montgomery-Cove, soprano;  
Debra Moree, viola; Diane Birr, piano
- 16 7:00 Faculty Recital: David Unland, tuba
- 8:15 Guest Recital: Eugene Koshinski and Michael Correa '97,  
percussionists
- 17 7:00 Guest Recital: Christine Gustafson and Wendy Herbener Mehne,  
flutes; Andrea Merrill, piano
- 18 7:00 Alumni Recital: Keir Neuringer '99, saxophone/composer
- 8:15 Guest Recital: Duo Concertante, Nancy Dahn, violin  
and Timothy Steeves, piano
- 19 8:00 Master Class: Nancy Dahn, violin
- 20 8:15 Guest Concert: Tarab Cello Ensemble
- 21 8:15 Choir; Lawrence Doebler, conductor
- 22 2:00 Faculty Chamber Recital: Jean Radice, positiv organ
- 4:00 Faculty Recital: Carol McAmis, soprano
- 8:15 Guest Lecture: Sydney Hodkinson, 2008-9 Karel Husa Visiting  
Professor of Composition
- 23 8:15 Selected works of Sydney Hodkinson
- 24 7:00 Faculty Chamber Recital: Ithaca Brass
- 25 8:15 Wind Ensemble; Stephen Peterson, conductor
- 27 4:00 "Precepts of Swing" Workshop; Vanguard Jazz Orchestra
- 8:15 Ithaca College Concerts 2008-9 (admission charge)  
Vanguard Jazz Orchestra
- 28 10:00 Master Class: Lindsey Christiansen, mezzo-soprano
- 7:00 High School Gospel Invitational Festival Concert;  
Baruch Whitehead, music director

### Ithaca College Concerts 2008-9 Ensembles Great and Small (admission charge)

- October 3, 2008 Guarneri String Quartet
- February 2, 2009 Syracuse Symphony Orchestra  
with violinist Elmar Oliveira
- March 27, 2009 Vanguard Jazz Orchestra