3-22-2005

Concert: Ithaca College Contemporary Chamber Ensemble

Ithaca College Contemporary Chamber Ensemble

Jeffrey Grogan
Pablo Cohen
Deborah Montgomery-Cove
Jairo Geronymo

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ITHACA COLLEGE
CONTEMPORARY CHAMBER ENSEMBLE
Jeffrey D. Grogan, director

presents

Music of Heitor Villa Lobos

featuring

Pablo Cohen, guitar
Deborah Montgomery-Cove, soprano
Jairo Geronymo, piano
Ithaca College Chamber Orchestra
Ithaca College Cello Choir
Ithaca College Symphony Orchestra

Ford Hall
Tuesday, March 22, 2005
8:15 p.m.
PROGRAM

Concerto for Guitar and Small Orchestra, A 501

I. Allegro precioso
II. Andantino e andante
III. Allegreto

Pablo Cohen, guitar
Ithaca College Chamber Orchestra
Benjamin Aneff, graduate conductor

Bachianas Brasileiras No. 5, for Voice and 8 Cellos, A 389

I. Adagio

Deborah Montgomery-Cove, soprano
Ithaca College Cello Choir
Elizabeth Simkin, music advisor

INTERMISSION

Bachianas Brasileiras No. 3, for Piano and Orchestra, A 388

I. Predudio; Ponteio
II. Fantasia; Devaneio
III. Aria; Modinho
IV. Toccata; Pica-Pau

Jairo Geronymo, piano
Ithaca College Symphony Orchestra
Jeffrey D. Grogan, conductor
Heitor Villa-Lobos (1887-1959) started his piano and guitar studies with his amateur-musician father and as a young man earned his living playing the cello as a cafe musician. He traveled extensively throughout Brazil (including adventures with cannibals...) from 1905 until 1923 when he moved to Paris for seven years to study. On his return to Brazil he became Director of Music Education in Rio de Janeiro, thus becoming a prolific composer (12 symphonies, 18 concertos, 29 tone poems, etc), an ethno-musicologist and a pedagogue of Brazil’s musical heritage. In 1944 Villa-Lobos was invited to conduct in the US and the following decade was a period of triumph on an international scale. As a composer and conductor of his own music, Villa-Lobos was lionized from Los Angeles to New York to Paris. In spite of his world travels, his home was always in Rio de Janeiro, where he died in 1959.

Villa-Lobos’s *Concerto for Guitar and Orchestra* was dedicated to Andrés Segovia and had its premiere in 1956 with the legendary Spanish guitarist as soloist and the Brazilian composer conducting the Houston Symphony Orchestra. Composed originally as a “Fantasia Concertante” (1951), to which was later added a cadenza upon the request of the dedicatee, this concerto does not follow the formal scheme traditionally associated to the genre. The first movement “Allegro preciso”, for instance, opens with an energetic first theme based on a modal scale, presented by the orchestra in the exposition, which is followed by four sections built upon new themes. The theme presented in the middle section is the most memorable for it evokes, in the words by the author, the “melodic atmosphere of some popular songs from Northeastern Brazil”. This concerto encapsulates all the innovations contributed by Villa-Lobos to the performance techniques of the guitar, such as legato runs combined with open strings and parallel movements of chords, arpeggio figurations as ornaments or accompaniments, natural harmonics explored for timbristic effects, syncopated rhythm upon parallel chord formations colored by reverberations resulting from the use of a couple of open strings, ten-note arpeggios in elliptical hand movement of very virtuosistic effect, and polyphonic textures with the melody in the lower register of the instrument. The unusual combination of guitar and orchestra renders an overall chamber-like sonority with a lyrical quality that is very revealing of the Brazilian musical essence.

Villa-Lobos’s *Bachianas Brasileiras No. 5* is among the best known works by the Brazilian composer. The series of nine works titled *Bachianas Brasileiras* were composed between 1930 and 1945 in homage to J. S. Bach, whom Villa-Lobos considered a “universal source of music and the intermediary between all cultures”. The *Bachianas Brasileiras* reflect the composer’s understanding of the common ground between Bach’s music and Brazilian folk and popular music. *Bachianas Brasileiras No. 5*, in particular, reveals the composer’s youthful love for two things: Bach and the guitar. The wide range melodies and the neighboring-descending figurations in the bass line reminds of the Baroque composer while the *pizzicatti* in the strings evokes the guitar style played by Rio de Janeiro’s
popular musicians called *chorões*. The celebrated melody of the first part "Aria (Cantilena)" is considered the prototype of the Brazilian lyricism.

(Program notes for Bachianas Brasileiras No. 5 and Guitar Concerto by Maria Alice Volpe - Universidade Federal do Rio de Janeiro)

**Bachianas Brasileiras No. 3** for Piano and Orchestra was finished in 1938 and had its first performance in February 19, 1947, with the CBS orchestra (New York) conducted by the composer. This Bachianas was scored for full orchestra and portrays Villa-Lobos' admiration for the music of Bach through the use of similar musical textures imbued with Brazilian rhythms and folk tunes. Every movement, thickly layered in Villa-Lobos traditional idiom, has a 'Bachian' and a Brazilian title. The "Prelude-Ponteio" opens with a heroic theme in D minor followed by a folk-tune theme presented by the cellos and further developed by the soloist. The following *Più mosso* presents new material contrasting with the somber character of the previous themes. In the following 'recapitulation' the orchestration is generally inverted between orchestra and soloist and after a very short cadenza the movement closes in the same heroic vein that it started. The "Fantasia-Devaneio" starts with yet another heroic theme that is followed by a scherzo-like material in the Trumpet accompanied by the piano. The lyrical clarinet solo following leads to a tense dialogue between the soloist and the winds. After a brief piano interlude we return to the heroic opening gesture leading to an orchestral climax employing the material previously heard in the clarinet. This theme will be heard again with the winds, strings and finally, with the brass, with a suspiciously joyous accompaniment of the piano and strings. The "Aria-Modinha" opens with a beautiful theme shared by the Flute and English horn. The following piano interlude leads to a theme in the violins that is later expanded to the full orchestra. The subsequent 'Quasi allegro' presents new material and bring us back to the opening material, now in the piano. Follows the material of the original piano interlude, now in a clarinet solo, and the original violin material, now in the piano. The "Toccata-Picapau" stays true to its Brazilian title of 'Woodpecker' as a driving (and maddening!) torrent of sixteenth notes amidst Brazilian folk tunes, mostly in the orchestra. The middle section brings us complex polyrhythms and a curiously 'Impressionist' accompaniment in the piano (Villa-Lobos lived in Paris for seven years in the 1920's). The opening sections are heard again, slightly modified, before the bombastic, but somewhat abrupt, closing of the movement.

(Program notes for Bachianas Brasileiras No. 3 by Jairo Geronymo)
ITHACA COLLEGE CHAMBER ORCHESTRA
Jeffrey D. Grogan, conductor

Violin I
Katie Cavallaro
Dan Demetriou
Tamara Freida, concertmaster
Sarah Geiger
Josh Modney
Elizabeth Stein

Violin II
Christian Simmelink*
Megan Atchley
Natasha Colkett
Paul Diegert
Christopher Jones
Shawn Riley

Viola
David Kelts
Cassandra Stephenson*
Loftan Sullivan
Nina Missildine

Cello
Alana Chown
Diana Geiger
Elizabeth Meszaros
Christina Stripling*

Bass
James Mick
Patrick O'Connell*

Flute
Elizabeth Golden

Oboe
Noelle Drewes

Clarinet
Matthew Libera

Bassoon
Andrew Beeks

Horn
Michael Bellofatto

Trombone
Adam Phillips-Burdge

Timpani
Nicholas Galante

Graduate Assistant
Benjamin Aneff

* denotes principal

Personnel listed in alphabetical order to emphasize each member’s personal contribution.
ITHACA COLLEGE CELLO CHOIR

Christina Stripling
Alana Chown
Elizabeth Mezsaros
Matthew Rotjan
Diana Geiger
Kelly Quinn
Emily McBride
Peter Guarino
Laura Messina
Alan Gallegos
Emily McNeill
Jennifer Chieffalo
David Whelan
Leslie Lyons
Timothy Nowak
Andy Johnson

Music Advisor
Elizabeth Simkin
ITHACA COLLEGE SYMPHONY ORCHESTRA
Jeffrey D. Grogan, conductor

Violin I
Jeff Abbott
Megan Atchley
Elizabeth Cary
Katie Cavallaro
Annie Chen
Natasha Colkett
Dan Demetriou,
concertmaster
Danice Desir
Paul Diegert
Tamara Freida
Josh Modney
Elizabeth Stein
Dan Valente

Violin II
Diane Bartholomew
Marc Bettis
Jason Champlin
Sarah Geiger
Brenna Gillette
Brian Hwang
Susan Kirtz
Christopher Jones
Lindsey Leone
Jeannine McGreevy
Ben Nugent
Shawn Riley
Christian Simmelink*
Ian Salmon

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

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

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

Piccolo
Melissa Bravo

Flute
Christine Lanza
Danielle Duquette

Oboe
Whitney Dorman
Noelle Drewes*

English Horn
Christopher Neske

Clarinet
Sarah Bennett*
Eric Callahan

Bass Clarinet
Wolcott Humphrey

Bassoon
Catherine Barker
Andrew Beeks*

Contra Bassoon
Crissa Masse

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

Trumpet
Kathryn Cheney*
Jeremy Schlegel

Trombone
Matt Haines
Phillip Machnik
Ryan Zawel*

Bass Trombone
Mark Walsh

Tuba
Christian Carichner

Timpani
Nicholas Galante

Percussion
Matt Donello
Lee Treat

* Denotes Principal
** Denotes Co-Principal

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

March

23
24
28
29
30
31
8:15
8:15
7:00
7:00
7:00
8:15
Faculty Recital; Kelly Samarzea, mezzo soprano
Faculty Recital; Heidi Hoffman, violoncello
Faculty Chamber Recital; Ariadne String Quartet
Faculty Recital; Patrice Pastore, soprano
Faculty Recital; David Parks, tenor
Symphonic Band; Henry G. Neubert, conductor

April

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

May

1
14
7:00
8:30
Guest Recital; Glimmerglass Opera Young American Singers
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