

2-28-2009

Concert: Annual Concerto Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Jeffery Meyer

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ITHACA COLLEGE
SCHOOL OF MUSIC

ANNUAL CONCERTO CONCERT

ITHACA COLLEGE SYMPHONY ORCHESTRA
Jeffery Meyer, conductor

Jacqueline Christen, flute
Mary Raschella, violin
Adam Butalewicz, clarinet

Ford Hall
Saturday, February 28, 2009
8:15 p.m.

ITHACA

PROGRAM

Short Ride in a Fast Machine (1986)

John Adams
(b. 1947)

Concerto for Flute
No. 1 in G major, K. 313

Wolfgang Amadeus Mozart
(1756-1791)

- I. *Allegro Maestoso*
- II. *Allegro ma non troppo*
- III. *Rondo: Tempo di Minuetto*

Jacqueline Christen, flute

Concerto for Violin in D minor, op. 47

Jean Sibelius
(1865-1957)

- I. *Allegro Moderato*

Mary Raschella, violin

INTERMISSION

Concerto for Clarinet
in A major, K. 622

Wolfgang Amadeus Mozart
(1756-1791)

- I. *Allegro*

Adam Butalewicz, clarinet

La Mer ("The Sea")

Claude Debussy
(1862-1918)

- I. *De l'aube à midi sur la mer*
("From Dawn to Noon on the Sea")
- II. *Jeux de vagues*
("Play of the Waves")
- III. *Dialogue du vent et de la mer*
("Dialogue of the Wind and the Sea")

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Biographies

Adam Butalewicz is extremely excited and honored to come back again to the stage as one of the winning soloists to perform with the Symphony Orchestra. This will be his debut performance of the Mozart Concerto for Clarinet and Orchestra, arguably one of the quintessential works of the instrument's repertoire. Adam is a native of Richmond, Virginia where he received a BM in clarinet performance at Virginia Commonwealth University while studying under Charles West. He is completing his master degree in clarinet performance in the studio of Michael Galván. Adam plans to continue his studies in clarinet performance and is currently applying to doctoral programs.

Flutist **Jacqueline Christen** is currently finishing her bachelor of music degree at Ithaca College, where she studies with Wendy Mehne. She began her musical studies with the piano at the age of five, taking up the flute when she was nine. Jacqueline made her solo debut with the Greater Buffalo Youth Orchestra in 2005 with the Hue Fantasia. She is currently principal flutist of the Ithaca College Symphony and Chamber Orchestras. In Fall 2008, Jacqueline performed with Ithaca College's contemporary chamber music ensemble, Kulmusik, comprised of students and faculty, which went to St. Petersburg, Russia to perform in Glinka Hall.

Jacqueline has played in masterclasses for renowned flutists including Jacques Zoon, Mathieu Dufour, Michel Debost, Ian Mullin, Renee Siebert, Mary Karen Clardy, Christine Bailey, and Rhonda Larson. She has also attended numerous summer festivals, including the New York State Summer School of the Arts, Eastern Music Festival, and Domaine Forget, and traveled Europe in 2005 for an American Music Abroad tour.

During her time at Ithaca College, Jacqueline has been a member of Pi Kappa Lambda and the Oracle Society, and was awarded the "Outstanding Sophomore" Award for the music school in 2007, as well as the prestigious Arthur Ostrander Scholarship in 2008 for her high academic and musical achievement.

Mary Raschella is currently a senior music education major studying with Susan Waterbury. Mary has won the Ithaca College Concerto Competition twice; she previously received the honor in 2008 with her performance of the first movement of Barber's Violin Concerto. Mary is from Syracuse, NY and began studying violin at age eight. She has both attended and taught at the NYSSSA School of Orchestral Studies summer program. She was also an alternate for the Kent Blossom festival in 2007. After graduation, she will pursue a degree of Master's of Music in Violin Performance.

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 presently 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. In the 2008-09 season, he assumed the position of artistic director of the Water City Chamber Orchestra, northeast Wisconsin's only professional chamber orchestra.

Called "one of the most interesting and creatively productive conductors working in St. Petersburg" by Sergei Slonimsky, in recent concert seasons, he has been seen conducting, performing as piano soloist and chamber musician, as well as conducting from the keyboard in the United States, Canada, Russia, and throughout Europe and Asia. He has appeared with ensembles such as the Milwaukee Symphony, Syracuse Symphony, Philippine Philharmonic, Cayuga Chamber Orchestra and the Orchestra Sinfonico "Haydn" di Bolzano e Trento. As a pianist, he performs frequently as part of the piano-percussion duo *Strike*. He has been broadcast on CBC Newfoundland, 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 Cadaqués Conducting Competition, 2003 Vakhtang Jordania International Conducting Competition, 2003 Beethoven Sonata International Piano Competition) and was recently awarded third prize in the Tenth International "Antonio Pedrotti" Conducting Competition.

Program Notes

Short Ride in a Fast Machine (1986)

Massachusetts native John Adams (b. 1947) has made extraordinary contributions to minimalist composition since the late 1970's, including his famed operas *Nixon in China* (1984-1987) and *Doctor Atomic* (2005), the latter of which received its Metropolitan Opera premiere in the fall of 2008. Adams has resided in the San Francisco Bay area since 1971; there he taught at the San Francisco Conservatory for ten years before taking a position as the composer-in-residence with the San Francisco Symphony (1982-1985). Acclaimed not only for his compositional genius, Adams has conducted many of the world's major symphony orchestras

including the Los Angeles Philharmonic, the New York Philharmonic, the Cleveland, Chicago Symphony, Royal Concertgebouw, and London Symphony Orchestras (www.earbox.com). Adams has also won many awards for his contributions to the arts in society, including the Pulitzer Prize in Music in 2003.

Short Ride in a Fast Machine (1986) is a fanfare for large orchestra that begins with loud blasts from the woodblock. Its consistent rhythmic steadiness propels the work forward throughout the entire piece, so the repetitive rhythms that are a staple of Adams's compositional style never feel stagnant or motionless. Like the fanfares of many American composers, the brass section is prominently featured throughout the work. Unlike many fanfares, however, the heroic "fanfare-like" theme – in this case found in the trumpets – does not enter until the piece is nearly finished. Concerning the title, Adams said, "you know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

Short Ride in a Fast Machine was premiered in 1986 by the Pittsburgh Symphony Orchestra under the baton of Michael Tilson Thomas. Lasting only four minutes in typical performance, it is easily Adams's most recognized and most often performed works for orchestra.

Concerto for Flute No. 1 in G major K. 313 and Concerto for Clarinet in A major K. 622

After personal frustrations with his employer the Prince Archbishop Hieronymus Franz Josef von Colloredo peaked in 1777, Wolfgang Amadeus Mozart (1756–1791) set out from his native Salzburg to seek employment elsewhere in Europe. Traveling to cities where he was once received as a child prodigy, the twenty-one-year old Mozart was denied position after position and was treated as merely another musician for hire. Along his journey, he spent five months in Mannheim, the city where he would meet the two men responsible for the flute concertos and the clarinet concerto: Ferdinand De Jean and Anton Stadler.

The modern flute hardly resembles its ancestors that were made from wood with very few keys such as the flutes of Mozart's time. The composer did little to hide his lack of enthusiasm for the quiet, pretty tone of the instrument, and in a letter to his father concerning the flute he noted, "you know that I become quite powerless whenever I am obliged to write for an instrument which I cannot bear." However, necessity often facilitates invention, and after months of traveling without employment, the commission for

three flute concertos and four flute quartets from Dutch flutist Ferdinand De Jean was perhaps not Mozart's dream job, but was exactly what his depleted funds required. After the Concerto in G Major, K 313, and the quartets were written, De Jean failed to compensate Mozart appropriately. Instead of completing the commission as contracted, Mozart transcribed the Flute Concerto in D Major, K 314 from his oboe concerto, and never wrote a third concerto. The Concerto in G Major remains Mozart's only original work for flute and orchestra.

While the Concerto in G Major follows a traditional formal design – a sonata-allegro first movement, a lyrical second movement, and a rondo third movement – many aspects of Mozart's operatic writing style are heard throughout the work, particularly in the aria-like second movement and in the playful, contrasting characters in the rondo.

On the same trip that spawned the flute concertos, W. A. Mozart was introduced to the second clarinetist of the Vienna Court Orchestra, Anton Stadler. His instrument, invented less than one hundred years before Mozart's trip, was still relatively young and mysterious, and Mozart learned much about its characteristics through Stadler's guidance. Though he wrote chamber music for him as early as 1781 (Serenade in E-flat, K 375), it was not until 1791 that Mozart drafted the Clarinet Concerto, K 622 for Stadler. The work was premiered in Prague on October 16, 1791, less than two months before Mozart's untimely death.

Throughout the opening *Allegro* movement, the clarinet moves virtuosically throughout its entire register with wide leaps that often exceed two octaves. Smooth scalar passages are contrasted against strict *alberti* bass figurations, and with a transparent orchestration of pairs of flutes, bassoons, and horns, the clarinet is able to attain presence without sacrificing timbre. With a lack of opportunity for a "true" cadenza, this work represents an important turning point in Mozart's compositional development, and his mastery of craft is unrivaled in any other of his instrumental works. With such advances so close to his death, we are left to question the inevitable: what other brilliant works were left unrealized?

Concerto for Violin in D minor op. 47

In November of 1902, Finnish composer Jean Sibelius (1865–1957) traveled to Berlin, Germany where he met the famous violinist Willy Burmester (1869–1933) for the first time. Burmester's facile technical abilities and brilliant interpretation of Paganini's works made him a well-known solo artist throughout much of Europe and the world at the time. Taken with the beauty of each other's talent, the new acquaintances decided that Burmester would give the

premiere performance of a violin concerto Sibelius was in the process of writing. Set to premiere in March of 1903, Sibelius planned to dedicate the concerto to Burmester; however, financial turmoil caused Sibelius to move the premiere to an earlier date, with Czech-born violinist Viktor Novák as soloist. The first performance received mixed reviews, most of which discussed the concerto in a positive light; however, nearly all discussed Novák's inept ability as a solo performer. Sibelius was so disheartened with the result that he spent the next two years thoroughly revising the work. Upon its completion in 1905, Burmester requested to premiere the revised concerto, but Sibelius opted instead for the baton of Richard Strauss and Berlin Philharmonic concertmaster Karel Halíř. After being refused in favor of other violinists twice, Burmester's patience was exhausted: he never performed Sibelius's concerto.

Though Sibelius has several short works for a solo instrument with orchestral accompaniment, the *Violin Concerto in D Minor, Op. 47* is the only concerto that Sibelius ever completed. Its three-movement formal design and virtuosic writing are some of the only features linking it with its Classical and Romantic-period predecessors. In other aspects, it embodies the unique and singular compositional voice that Sibelius developed over his lifetime. Every section in the orchestra plays an equally important role in creating melody, mood, and texture. Finnish musicologist Eero Tarasti calls the opening of the *Allegro moderato* "the impression of a bare landscape without a living soul," with the human element entering only with the violin's presence. The violin's extreme register shifts in the opening subject brilliantly foreshadow the double-stop motive that appears later in the movement. An extended cadenza here replaces the development in the traditional sonata form, energetically pushing the work toward its recapitulation and ultimately the conclusion of the movement.

While Jean Sibelius is perhaps best remembered for works inspired by his homeland including *Finlandia* and his seven symphonies, his Violin Concerto was no less important than these in putting a face to Finnish national identity, both for the people of Finland and those of the world.

La Mer ("The Sea")

The sea with all its guise and romantic mystery has fascinated composers for centuries: from Handel's *Water Music* and Mendelssohn's *Hebrides Overture*, to the Rhine River and its importance throughout Wagner's *Ring Cycle*. Claude Debussy (1862–1918) depicts water in his music from the earliest days of his compositional output. Water figures prominently in a number of works including "Sirens" from *Nocturnes* and the "Reflets dans L'eau"

from *Images*. Unlike these other compositions, however, in *La Mer* Debussy does not attempt to depict the sea merely by "tone-painting", but he seeks to also find the hidden sentiments of its character. Debussy notes, "Does one render the mystery of the forest by recording the height of the trees? It is more a process where the limitless depths of the forest give free rein to imagination."

Described by the composer as "three symphonic sketches," *La Mer* contains many characteristics of a classic-period symphony, including two lengthy outer movements and a contrasting scherzo-like central movement. *De l'aube à midi sur la mer* (From Dawn to Noon on the Sea) begins with a slow churning in the low strings and shortly thereafter adds the winds to create a contrasting ebb and flow that is maintained for the duration of the work. In each of the wind solos, sudden dynamic shifts depict the continuous rising and falling waves, while an undulating triplet figure instills an eerie, uncertain sentiment throughout. The closing chorale-theme in the brass is otherworldly, and is reminiscent of the "Sirens".

Generally speaking, *Jeux de vagues* (The Play of the Waves) uses instrumentation filled with lighter timbres, perhaps portraying the sparkle of the sun on the surface of the water. The colorful spinning of sound in this movement is left unresolved as it dissolves into the final *Dialogue du vent et de la mer* (Dialogue of the Wind and the Sea). This movement characterizes a gusty and violent sea. After a moment of extreme calm (perhaps a sunrise after the storm subsides?), the work concludes with a sentiment similar to that which closes the first movement, this time proclaimed even more boldly.

Many believe that the beauty and melancholy found throughout *La Mer* (1903-1905) can be linked with a love quandary in Debussy's personal life during its composition. In October of 1903, after four years of a seemingly happy marriage to Lilly Rosalie Texier, Debussy was introduced to Emma Bardac, the woman who would break up his marriage and become his second wife. One year later, Lilly would attempt suicide, hoping an act of such desperation would bring her Claude back to her; it instead angered the composer, and the couple divorced in August of 1905. It would be imprudent to assume that *La Mer* points specifically to the dilemma in Debussy's love life, but the emotional turmoil he faced during its composition cannot be taken simply as water under the bridge.

The October 15, 1905 premiere of *La Mer* was met with mixed reviews; however, in spite of its then uncertain fate, *La Mer* is one of the Debussy's most frequently performed works. More importantly, it remains the greatest example of impressionist craftsmanship in the repertoire.

ITHACA COLLEGE SYMPHONY ORCHESTRA

Jeffery Meyer conductor

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*
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*
Frances Newton
Derek Hensler
Violet Goncarovs
Michael Capone
Kathleen Stevens
Marissa Ledet
John Wysocki
Jacquelyn Timberlake
Jennifer Meckler
Nicole Wright
Sarah Thrall

Cello

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

Bass

Jane Lazarovic*
Jarrett Bastow
Kyle Kresge
Corey Stevens
Jordan Morton
Sara Johnson
Will Karl
Kyle Olmstead
Samuel Verneuille

Flute

Jacque Christen*
Cora Crisman
Rebecca Copek
Alison Snee
Lisa Meyerhofer

Oboe

Alicia Rockenhauser*
Rachel Seiden
Amy Kleinsmith

Clarinet

Adam Butalewicz*
Marcus Christian
Brienne Remaley
Brendon Lucas
Daniel Vesey

Bassoon

Josh Malison*
Margaret Fay
Maggie Oswald
Noah Wolfinger

Horn

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

Trumpet

Cyril Bodnar*
Michael DeWeaver
Leslie Neal
Banewicz Michael
Brian Binder

Trombone

Andrew Bennett*
Hank Currey
Edward Swider

Tuba

Alfred Hadinger*

Timpani

Emily Ickes*

Percussion

Nate Dominy*
Ben Berry
Edith Resnick

Harp

Myra Kovary+
Hillary Schefter+

Graduate Assistants

Kevin Ryan
Jesse Livingston

* principal
+ guest artists