9-20-2009

Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jeffery Meyer

Richard Faria

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ITHACA COLLEGE
SCHOOL OF MUSIC

ITHACA COLLEGE CHAMBER ORCHESTRA

Jeffery Meyer, conductor

Guest Artists
Richard Faria, conductor
David Parks, tenor
Alexander Shuhan, horn

Hockett Family Recital Hall
Sunday, September 20, 2009
7:00 p.m.
PROGRAM

Serenade No.12, K. 388 (384a) in C minor  
Wolfgang Amadeus Mozart (1756-1791)

I. Allegro  
II. Andante  
III. Menuetto & Trio  
IV. Allegro

Richard Faria, conductor

Serenade for Tenor, Horn and Strings, op. 31  
Benjamin Britten (1913-1976)

I. Prologue  
II. Pastoral  
III. Nocturne  
IV. Elegy  
V. Dirge  
VI. Hymn  
VII. Sonnet  
VIII. Epilogue

David Parks, tenor  
Alexander Shuhan, horn

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Program Notes

Serenade No. 12 K. 388 (384a)

The music of prolific composer Wolfgang Amadeus Mozart (1756-1791) represents a peak of the Viennese classical style. In his thirty-five years he composed over six hundred works excelling particularly in the genres of opera, the symphony, and the string quartet. One of the most striking and well-known facts of his life is how early his musical talent manifested itself. By the age of fifteen, he composed more than fourteen symphonies, four piano concertos, sixteen violin sonatas, three masses, and six operas.

Despite Mozart's impressive childhood, it was the Viennese years, from 1781 on, that his music synthesized into a quintessential classical style. One of the earliest works from that period is Serenade No. 12 in C minor, one of three wind serenades written in the early 1780s. Scored for 2 oboes, 2 clarinets, 2 bassoons, and 2 horns, it is a defining piece in the history of wind literature. All three were among the first sophisticated classical pieces for winds.

The structure of the four movements closely mimics that of a symphony. The first is in sonata allegro form beginning with a broad, tutti arpeggio on a C minor triad which soon erupts with rhythmic energy. Shortly thereafter, a beautiful second theme in Eb major takes over after the serious character of the first theme. The movement continues in a typical sonata allegro form. The second movement begins in a triple meter. Suspensions in the clarinet and oboe add to the lyrical quality of the opening. Its unhurried, leisurely character provides a perfect compliment to the energetic first movement.

The third movement is in minuet and trio form beginning with a two-voice cannon between the oboes and bassoons. The trio begins in major with a melody in the second oboe. The first oboe answers with the same melody, but inverted. This type of imitative counterpoint is the most consistent compositional technique throughout the movement. The fourth movement begins with a restless melody in the oboe which is the first of a series of variations on that melody. Later, the horns announce a calm section in Eb major which is then followed by the anxious first theme in C minor. But toward the end, the key changes to the parallel major, C major, and the piece concludes with a bright, energetic spirit.

Serenade for Tenor, Horn, and Strings, Op. 31

Conductor, violinist, pianist, and composer Benjamin Britten (1913-1976) was one of the leading British composers of the twentieth century. His musical influences both in England and globally are manifold. He played a significant role in the revival of English opera initiated by his opera Peter Grimes written in 1945. He also made efforts to reach a wide musical audience, specifically to children seen in his well-known piece The Young Person's Guide to the Orchestra.

Serenade for Tenor, Horn, and Strings is a song cycle composed in 1943, during WWII, and is a setting of six poems by six different British poets. It was written at the request of Dennis Brain, a virtuoso horn player who was largely responsible for popularizing the horn as a solo instrument in Britain.
The six poems are framed by the two outer movements in which the horn plays alone thus creating the eight movement work. Each poem deals with the subject of night: “Pastoral”, a setting of The Evening Quatrains by Charles Cotton (1630–1687), talks about the journey of the setting sun and the vivid images of nature that accompany the sunset; “Nocturne”, a setting of Blow, bugle, blow by Alfred, Lord Tennyson (1809–1892), describes a Bugler’s call echoing out across the hills and then dying away; "Elegy", a setting of The Sick Rose by William Blake (1757–1827), tells the story of a rose that is destroyed by an “invisible...flying” worm during the night; "Dirge" is an anonymous, 15th century Lyke-Wake Dirge, a traditional English song which tells a Christian tale of the souls journey of suffering through this world on the way to heaven; and "Hymn", a setting of Hymn to Diana by Ben Jonson (1572–1637), speaks of a “Queen...seated in her silver chair”, a “goddess...exceedingly bright” which seems to be a metaphor for the moon. The poems conclude with "Sonnet", a setting of To Sleep by John Keats (1795–1821).

1. Prologue (solo horn)

2. Pastoral
The day's grown old; the fainting sun
Has but a little way to run,
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.
The shadows now so long do grow,
That brambles like tall cedars show;
Mole hills seem mountains, and the ant
Appears a monstrous elephant.
A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme.
And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the west,
Shall lead the world the way to rest.
Charles Cotton (1630-1687)

3. Nocturne
The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying,
Bugle blow; answer, echoes, dying, dying, dying.
O hark; O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.
O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.
Alfred, Lord Tennyson (1809-1892)

4. Elegy
O Rose, thou art sick!
The invisible worm,
That flies in the night
In the howling storm,
Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.
William Blake (1757-1827)

5. Dirge
This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.
When thou from hence away art past,
Every nighte and alle,
To Whinny-muir thou com'st at last;
And Christe receive thy saule.
If ever thou gavest hosen and shoon,
Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.
If hosen and shoon thou ne'er gav'st nane
Every nighte and alle,
The whinnes sall prick thee to the bare bane;
And Christe receive thy saule.
From Whinny-muir when thou may'st pass,
Every nighte and alle,
To Brig o' Dread thou com'st at last;
And Christe receive thy saule.
From Brig o' Dread when thou may'st pass,
Every nighte and alle,
To Purgatory fire thou com'st at last;
And Christe receive thy saule.
If ever thou gavest meat or drink,
Every nighte and alle,
The fire sall never make thee shrink;
And Christe receive thy saule.
If meat or drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.
This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.
Lyke Wake Dirge, Anonymous (15th century)
6. *Hymn*
Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.
Earth, let not thy envious shade
Dare itself to interpose;
Cynthia’s shining orb was made
Heav’n to clear when day did close:
Bless us then with wished sight,
Goddess excellently bright.
Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak’st a day of night,
Goddess excellently bright.

Ben Jonson (1572-1637)

7. *Sonnet*
O soft embalmer of the still midnight,
Shutting, with careful fingers and benign,
Our gloom-pleas’d eyes, embower’d from the light,
Enshaded in forgetfulness divine:
O soothest Sleep! if so it please thee, close,
In midst of this thine hymn my willing eyes.
Or wait the “Amen” ere thy poppy throws
Around my bed its lulling charities.
Then save me, or the passèd day will shine
Upon my pillow, breeding many woes,
Save me from curious conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oilèd wards,
And seal the hushèd casket of my Soul.

John Keats (1795-1821)

8. *Epilogue*  (solo horn - off stage)
Artists 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 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.

Clarinetist Richard Faria pursues an active career as soloist and chamber musician in addition to teaching at the Ithaca College School of Music. He has been a participant in such festivals as the Bard Music Festival of the Hamptons, Skaneateles Festival, and the Garth Newel Music Festival, and has collaborated with the Zephyros and Sylvan Wind Quintets, Atlantic and Arianna String Quartets. He has performed in Weill Hall, Carnegie Hall, Spivey Hall, the Smithsonian Institution, as well as at the American Academies in Rome and Berlin, the Temple of Apollo in Turkey, and Glinka Hall in St. Petersburg, Russia.

He co-founded the new music group Ensemble X along with Pulitzer prize-winning composer Steven Stucky and colleagues from Ithaca College and Cornell University. Together they made recordings of chamber music by Steven Stucky and Scottish composer Judith Weir. The inaugural season featured Richard as soloist in John Adams clarinet concerto Gnarly Buttons.

A fervent advocate of new music, Richard premiered the Clarinet Sonata by Roberto Sierra at the International Clarinet Fest 2007 in Vancouver, BC. His first solo CD, Roberto Sierra: Clarinet Works, was described as “a superb recording that belongs on every clarinetist’s shelf” by the American Record Guide. His newest recording of Stephen Hartke’s The Horse with the Lavender Eye was released by Chandos.
Richard is a contributing author to *The Clarinet* magazine, and studied at Ithaca College, Michigan State University, and SUNY Stony Brook, as well as the Aspen Music Festival, National Repertory Orchestra and the Stockhausen Courses Kürten. His teachers have included Joaquin Valdepeñas, Dr. Elsa Ludewig-Verdehr and Charles Neidich.

An educator and active performer, **David Parks** has sung all of the major oratorio roles in the United States, Eastern Europe, with the Spoleto Festival in Italy, and at the National Art Festival in South Africa. In early November 2001 he sang the tenor solos in the Mozart Requiem with the Sarajevo Philharmonic in Bosnia-Herzegovina, and in October 2001 he soloed with the Syracuse Symphony in Britten’s *Serenade for Tenor, Horn and Strings*. In both 1990 and 1992 he was awarded fellowships with the Bach Aria Group, and in 1989 made his Carnegie hall debut as tenor soloist in Mendelssohn’s *Elijah*. In 1995 he returned to Carnegie Hall as tenor soloist in a program of Schubert and Mozart masses.

On the operatic stage Parks has sung roles with Syracuse Opera, Michigan Opera Theatre, Chautauqua Opera, Virginia Opera, Piedmont Opera, Arizona Opera, Ithaca Opera, Oswego Opera Theater, and Opera Delaware.

In the late spring and summer of 1991, Parks made his performing debut in South Africa. During the three-month residency in South Africa, he performed leading tenor roles in Puccini’s *La Bohème* and Mozart’s *Così fan Tutte*. In addition to fifteen operatic performances in Cape Town and Bloemfontein, Parks was heard at the South African National Arts Festival in both opera and oratorio, appearing as the tenor soloist in Mozart’s *Requiem Mass*, the first American tenor to do so in several years. During summer festivals, Parks has been a guest artist at the Mauerbach Music Festival in Vienna, Austria, the Fairbanks Summer Arts Festival, the Anchorage Music Festival (Alaska) and the Skaneateles Festival (New York), and the Ash Lawn Festival (Virginia).

**Alexander Shuhan**, associate professor of horn, joined the Ithaca College faculty in 1998. Since 2005, he has been a Valade Instructor of Horn at the Interlochen Summer Arts Camp. As a founding member (1993), hornist, pianist and composer of Rhythm & Brass, he has performed extensively throughout the United States, Canada, Japan and the Middle East. The group’s seven CD’s include: *Inside the Blue Suitcase* (2005), featuring original compositions by R&B members; *Sitting In An English Garden—Music of the Beatles, Pink Floyd and Led Zeppelin* (2000); *More Money Jungle—Ellington Explorations* (1997); *Christmas Time Is Here* (1995); *Time In September* (1994); *Song and Dance* (1994); and a play-along CD for *Jazz Player Magazine* in September 1995.

Shuhan was a member of Dallas Brass from 1985-1993. As a member of Rhythm & Brass and Dallas Brass, he has appeared as soloist with numerous United States symphony orchestras, including those in Dallas, Detroit, Milwaukee, Rochester, Syracuse, Tucson, Phoenix, Jacksonville, Oregon, Denver and Grand Rapids. He is principal horn with the Cayuga Chamber Orchestra, performs frequently with the Rochester Philharmonic and Syracuse Symphony Orchestras and appears regularly at the Skaneateles Chamber Music Festival. He has studied at Southern Methodist University with Greg Hustis, the Eastman School of Music with Verne Reynolds, and the Pre-College Division of the Juilliard School with Harry Berv. Other teachers include Marvin Howe, Nancy Cochran, John Jacobsen and Henry Babcock.
ITHACA COLLEGE CHAMBER ORCHESTRA
Jeffery Meyer, conductor

Violin I
Maeve O’Hara, concertmaster
Natalie Brandt
Aimee Lillienstein
Misako Sakurai
Will Downey
Kevin Harper
Kristen Bakkegard

Violin II
Charlie Palys, principal
Alyssa Jutting
Isaac Shiman
Sadie Kenny
Bryn Digney
Emily Frederick

Viola
Micheal Capone, principal
Rosie Newton
Kathleen Stevens
Stephen Gorgone
Jennifer Meckler

Cello
TJ Borden, principal
Erin Snedecor
Jacqueline Georgis
Kristin Mills

Bass
Kevin Gobetz, principal
Kyle Kresge
Jordan Morton

Flute
Lisa Meyerhofer, principal
Emily Wespiser

Oboe
Jamie Davis, principal
Alana Rosen

Clarinet
Brianne Remaley, principal
Erik Johnson

Bassoon
Josh Malison, principal
Noah Wolfinger

Horn
Elizabeth Teucke, principal
Lori Roy

Trumpet
Ethan Urtz, principal
Cyril Bodnar

Timpani
Meagan Magnoni, principal

Graduate Assistants
Chun-Ming Chen
Jesse Livingston
Concert Calendar

September
24  8:15  Faculty Recital: Michael Titlebaum, jazz saxophone
27  7:00  Faculty Recital: Wendy Herbener Mehne, flute

October
1   7:00  Harpsichord Recital: Goldberg Variations
3   Noon Faculty/Guest Recital: Paige Morgan and Anna Hendricksen, oboes
     8:15  Symphony Orchestra; Jeffery Meyer, conductor and Sheherazade
6   8:15  Percussion Ensembles; Gordon Stout and Conrad Alexander, directors
7   8:15  Concert Band; Mark Fonder, conductor
8   8:15  Symphonic Band; Elizabeth Peterson, conductor
9   8:15  Chamber Orchestra; Jeffery Meyer, conductor
10  Noon Daniel Pearl Memorial Concert
11  3:00  Chorale Collage: Women’s Chorale and Chorus; Janet Galvan, conductor; Choir and Madrigal Singers; Lawrence Doebler, conductor, Vocal Jazz Ensemble, Lauri Keegan, musical director
     8:15  Guest Lecture: Sebastian Currier, 2009-10 Karel Husa Visiting Professor of Composition
12  8:15  Selected works of Sebastian Currier
13  8:15  Wind Ensemble; Stephen Peterson, conductor

Ithaca College Concerts 2009-10
(admission charge)

September 11  Zuill Bailey, violoncello and Awadagin Pratt, piano
February 13  Theodora Hanslowe, mezzo-soprano
March 26  Cameron Carpenter, organ