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Concert: Ithaca College Chamber Orchestra

Jeffery Meyer

Ithaca College Chamber Orchestra

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE CHAMBER ORCHESTRA
Jeffery Meyer, conductor

Ford Hall
Tuesday, December 9, 2008
8:15 p.m.

ITHACA

PROGRAM

Cap de Quers (2008)

David del Puerto
(b. 1964)

Siegfried Idyll, WWV 103

Richard Wagner
(1813-1883)

INTERMISSION

Triple Quartet (1998)

Steve Reich
(b. 1936)

Symphony No. 31 in D major,
K. 297, "Paris"

Wolfgang Amadeus Mozart
(1756-1791)

Allegro assai
Andante
Allegro

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Program Notes

Cap de Quers (2008)

David del Puerto was born in Madrid and began his musical training on guitar, studying with Francisco Geurrero and Luis de Pablo. He soon showed himself to be one of the most talented Spanish composers of his generation. In his early twenties, he earned acclaim at the Almeida Festival of London, and soon after he received from Pierre Ovules the commission to write a new work for the Ensemble Intercontemporain. Since then, his music has been heard at leading festivals and concert seasons in Europe, Japan, Indonesia, Australia, the United States, Canada, and Latin America.

Tonight marks the United States premiere of *Cap de Quers*. The piece is probably best described in the words of the composer himself.

"*Cap de Quers* is a sea dance. It begins with an insistent chant, a short phrase that is repeated and varied, thrown into the air by musicians who, in the bay, await the daily ritual of the birth of the first light. The new day begins to unfold and, in the end, true to the ceremony held every morning, the sun rises in the East. The water begins its dance before the joyful eyes of the musicians who, infected by its rhythm, unite the song of their human instruments with the dance of nature.

Cap de Quers is dedicated to Llorenç Caballero, and in this piece I have tried to condense my passion - rhythmic and harmonic - in a concise framework, experienced intensely and, I hope, both substantial and entertaining."

Siegfried Idyll, WWV 103

The music of *Siegfried Idyll* was written to express Richard Wagner's happiness in his marriage to Cosima, in his new retreat on the shore of Lake Lucerne, and in his young son Siegfried. The composer had found peace, however temporary, after struggling against public scandal.

Cosima had been the source of the scandal, which nearly ruined his career. She was the second of three illegitimate children of composer Franz Liszt and the Countess Marie d'Agoult. When Cosima first became interested in Wagner, she was married to conductor Hans von Bülow, to whom she had borne two daughters. Cosima Wagner was 33 years old on Christmas Day, 1870. She awakened to the sound of unfamiliar music being performed by a chamber ensemble.

Wagner himself has said of the piece:

"The first ninety measures of *Siegfried Idyll*, in order to sing of the purity and holiness of the child's soul, use Brünhilde's theme from the opera *Siegfried* ("From Eternity to Eternity Am I"). The mother, near his little bed, sings the boy to sleep with a lullaby. He falls asleep, during the soft, intermittent horn notes. The mother notices that he is asleep, but she continues to sing, though halting several times. A series of trills...[indicates that] the boy is now deeply asleep. The mother gazes thoughtfully upon her beloved child and dreams about his future. She seems touched by a shiver as she thinks about the unknown man who will grow from this boy (arpeggios in the strings). She envisions (when the meter changes to 3/4) a handsome man in flowering youth. This is Siegfried's theme of glory, from the opera (*Siegfried, Thou Glorious Protector of the World*), as sounded by an interplay of flutes, clarinets and oboes. A descending clarinet run expresses the mother's delight; then the strings pick up the theme.... It is combined with the holy music: in the mother's soul her remembrance of the boy's childhood and of her cares joins with this vision of maturity.... Now the mother envisions the youth becoming more manly and growing in strength: he is driven to accomplish important deeds. He gains for himself a place among men. But then comes a moment of contemplation. A nameless desire captures the youth's heart as he wanders alone (forest sounds and birdsongs and the theme of love and unity from *Siegfried*). Passion awakens in him, and he feels for the first time soulwearying pains. His passion grows until finally love makes him happy. The highest sound of joy signals the full happiness of his life in love. Birdsongs foretell success (from *Siegfried*), and gladness is expressed along with feelings about the innocent childhood of the soul ('From the Time of Youth, a Song Ever Sings in Me').... The mother awakens from her reverie and turns again to the slumbering child. She gives thanks for her happiness and prays for heaven to bless her son. Once again the lullaby is heard, along with the theme of holiness. Suddenly the haunting forest horns and birdsongs return. Does the boy dream of his future? No, he sleeps quietly with a happy smile.... After a final loving kiss from the mother, the future hero rests in the care of God."

Translation and notes by Jonathan Kramer.

Triple Quartet (1998)

American composer Steve Reich was born in New York City in 1936. He was given piano lessons as a child and later studied drums with Roland Kohloff in order to play jazz. Reich attended Cornell University after high school where he graduated in 1957 with a degree in philosophy. After graduating, he studied composition privately with Hall Overton before enrolling at Julliard where he studied with William Bergsma and Vincent Persichetti from 1958 to 1961. Following his stay at Julliard, Reich attended Mills College in

Oakland where he studied with Luciano Berio and Darius Milhaud and earned a master's degree in composition.

Reich is considered a pioneer in the style of minimalist music and is often cited as one of America's greatest living composers. His innovations include using simple tape loops to create phasing patterns and the use of simple, audible processes to explore musical concepts. As a pioneer in minimalism, Reich has influenced many other composers and musical groups including American composer John Adams. Reich cites the composers Pérotin, J.S. Bach, Debussy, and Stravinsky as influences on his compositional style. He also has been influenced by jazz - specifically by Ella Fitzgerald, Alfred Deller, and John Coltrane. *The Guardian* of London has stated, "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them."

Triple Quartet was published in 1998 and was written for the Kronos Quartet. It is unique in that it can be performed in three ways: by a string quartet and tape, by three string quartets, or by a 36-piece string orchestra. Tonight's performance will be by three string quartets. According to Reich, the piece is influenced by the string quartets of Bartók and Alfred Schnittke. *Triple Quartet* is divided into three movements performed without pause. It features Reich's signature use of phasing patterns, perpetual rhythmic motion, and constantly changing meter.

Symphony No. 31 in D major, K. 297, "Paris"

Wolfgang Amadeus Mozart was born in Salzburg in 1756 and is considered one of the most important and prodigious composers in the history of Western classical music. Mozart was born into a musical family and could both read and write music and play the keyboard and violin when he was five years old. Mozart spent much of his childhood touring as a child prodigy. As a teenager, Mozart accepted the post as a court musician in Salzburg and eight years later settled in Vienna, where he would spend the rest of his adult life. The composer died in 1791 at the young age of 35. He composed over 600 works during his lifetime and profoundly influenced subsequent composers, including Ludwig van Beethoven.

Mozart composed his thirty-first symphony in 1778 at the age of 22 while on an unsuccessful job-hunting trip in Paris. It was premiered on June 12, 1778 in a private performance at the home of Count Karl Heinrich Joseph von Sickingen, the ambassador of the Palatinate. The public premiere took place six days later at the Concert Spirituel - one of the first public concert series in existence. Though the symphony received good reviews by critics, the second movement failed to please the audience and so Mozart composed a new

Andante to replace the original Andantino. The work was performed again at the Concert Spirituel on August 15 with the new second movement. The symphony was a resounding success and was programmed again during both the 1779 and 1780 Concert Spirituel seasons.

The *Symphony No. 31 in D major* is divided into three movements and follows the typical fast-slow-fast form of the time period. The work is scored for the large orchestras that were available to Mozart during his time in Paris. One immediately noticeable feature Mozart employs in this symphony is an effect known as the Mannheim Rocket. The rising and accelerating D major scale that opens the first movement is a prime example of this technique.

Program Notes by Kevin Ryan

ITHACA COLLEGE CHAMBER ORCHESTRA
Jeffery Meyer, conductor

Violin I

Andrew Bergevin, concertmaster
Christopher Jones
Ellen Kogut
Will Downey
Alyssa Jutting
Tim Ball

Violin II

Kate Goldstein, principal
Natalie Brandt
Charles Palys
Gabriella Colkett
Sarah Weber
Kristin Bakkegard

Viola

Rosie Newton, principal
Kathryn Kimble
Nicole Wright
Derek Hensler
Zackary Slack

Cello

Allison Rehn, principal
Tyler Borden
Kristen Mills
Peter Guarino
David MacLeese

Bass

Joseph Arcuri, principal
Jane Lazarovic
Jarrett Bastow

Flute

Jacquie Christen, principal
Aimee Shorten

Oboe

Jamie Davis, principal
Rachel Seiden

Clarinet

Adam Butalewicz, principal
Marcus Christian

Bassoon

Josh Malison, principal
Jill Bushnell

Horn

Rose Valby, principal
Lori Roy

Trumpet

Cyril Bodnar, principal
Ethan Urtz

Timpani

Andrew Boynton

Graduate Assistants

Kevin Ryan
Jesse Livingston

Concert Calendar

December

- 10 7:00 Collaborative Piano/Instrumental Duos; Chairs Dimaras, director
 8:15 Percussion Ensemble; Conrad Alexander, director
- 11 7:00 Music of Elliott Carter
 8:15 Percussion Ensemble; Gordon Stout, director

Ithaca College Concerts 2008-9 (admission charge)

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

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