12-6-2008

Concert: Ithaca College Symphony Orchestra

Jeffery Meyer

Ithaca College Symphony Orchestra

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs

Part of the Music Commons

Recommended Citation
https://digitalcommons.ithaca.edu/music_programs/6492

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.
ITHACA COLLEGE SYMPHONY ORCHESTRA
Jeffery Meyer, conductor

Ford Hall
Saturday, December 6, 2008
8:15 p.m.
PROGRAM

Three Illusions for Orchestra (2004)

I. Micomicon
II. Fons Juventatis
III. More's Utopia

Un Sourire (A Smile) (1989)

Piano Concerto in A major, No. 23, K. 488

I. Allegro

Allen Yu, piano

INTERMISSION

Symphony No. 5 in E minor, Op. 64

I. Andante - Allegro con Anima
II. Andante Cantabile, Con Alcuna Licenza
III. Valse. Allegro Moderato
IV. Finale. Andante Maestoso - Allegro Vivace

To receive occasional emails from the School of Music about upcoming concerts, send an email with your name and address to: concerts@ithaca.edu

Photographic, video, and sound recording and/or transmitting devices are not permitted in the Whalen Center concert halls. Please turn off all cell phone ringtones.
Sixteen year-old pianist Allen Yu began his study of music at the age of six in Beijing, China. From a young age, he has won many prestigious first-prize awards, including the eminent Ithaca College Piano Concerto Competition, the New York State Bertha F. Lang Empire State Piano Competition, the Schenectady Symphony Orchestra’s Louise DeFeo Parillo Piano Concerto Competition, the New York State MTNA Junior Baldwin Piano Competition, the New York PolishFest Frédéric Chopin Piano Competition Apprentice Level and Young Chopin Level, and the Manchester Young Artist Piano Competition in Connecticut.

Since the age of 12, Allen has given numerous performances at distinguished venues, playing both in solo recitals as well as with orchestra. His most recent solo appearance with the Schenectady Symphony Orchestra at Proctors Theatre was acclaimed by critics as "impressive not only for his elegant and fluid technique but for his maturely sensitive and musical phrasing". He made his orchestral debut at the age of 13 with the Amadeus Chamber Orchestra at the historic Troy Savings Bank Music Hall. A year later, he appeared as the soloist with the New York Summer Music Festival Chamber Orchestra at the Goodrich Theatre of the SUNY College at Oneonta.

His solo debut was presented in the Carl B. Taylor Hall at age 12 by invitation of the Schenectady County Community College.

In 2006, he was featured as a performer and host on China Radio International at its headquarters in Beijing, which was aired across China and around the world. Most recently, he charmed audiences nationwide as a performer featured on the national radio broadcast of NPR’s “From the Top”, where he was also honored as a recipient of the Jack Kent Cooke Young Artist Scholarship.

Allen Yu is currently a junior at Shaker High School in North Colonie, New York. In addition to piano, he participates in many extracurricular, leadership, and community service activities and is currently an Executive Officer of the New York District of Key Club International. He also plays the clarinet with the school’s Wind Ensemble. Since 2002, he has been studying piano with Dr. Young Kim, Assistant Professor of Piano at the College of Saint Rose.
Three Illusions for Orchestra (2004)

In honor of the Elliott Carter centenary this December 11, the Ithaca College Symphony Orchestra will join dozens of orchestras around the world in celebrating the 100th birthday of this prolific 20th and now 21st century American composer. Having composed over 130 works (thirty in the last ten years and nine in 2007 alone), Carter’s compositional vigor even in his old age continues to inspire composers across the globe.

Beginning his musical studies in high school, he was encouraged by Charles Ives to become a composer. His studies lead him to Harvard to study with Walter Piston and to Paris where he studied with the Nadia Boulanger, mentor and teacher to many other American composers such as Roy Harris and Aaron Copland. The latter considered Carter to be “one of America’s most distinguished creative artists in any field.”

Three Illusions for Orchestra is a collection of three pieces composed at different times as commissions from the Boston Symphony Orchestra in honor of their then new music director, James Levine. The programmatic elements of the piece, all of which are inspired by literary fantasies, are explained by the composer himself:

Micoméon (2002)
Micoméon, invented by Sancho Panza and his friends to cure Don Quixote’s “madness”, is said to be a kingdom near Ethiopia stolen by a giant from its queen, Micomicona, who beseeches the adventurous Don Q. to put her back on the throne (in Cervantes’ great novel, chapters 29-30, book 1).

Fons Juventatis (2004)
According to a Roman myth at recurs in medieval French literature, Jupiter fell for the nymph Juventas (Youth) and turned her into a fountain, whose waters rejuvenate all who bathe in it.

More’s Utopia (2004)
Thomas More invented the word Utopia (Ou Topos - no place ), the name for his imagined completely happy society with no central government, which followed draconian laws that governed almost all human activities. For example: every able bodied person had to spend 2 years living and working on a farm, and was allowed to occupy the same house for only a period of 10 years before being forced to move. Sir Thomas More, a devout Catholic, who was Lord Chancellor to Henry VIII and opposed the King’s marriage to Anne Boleyn, was beheaded.

Un Sourire (A Smile)
Were French composer Oliver Messaen still alive today, he would join Elliot Carter in celebrating his 100th birthday. He was one of the most influential French composer of the 20th century and the most important member of La jeune France (young France), a group of four French composers united to oppose the musical efforts of another group of French composers, Les Six (The Six). After studying with Marcel Duple (organ) and Paul Dukas (composition) at the Paris conservatory, he became the organist of the church of La Trinite in Paris. One only needs to take a cursory glance at his compositions to see that Messaen was deeply religious. A majority of his
compositions have Christian themes such as *Trois petites liturgies de la Presence Divine* (Three Little Celebrations of the Divine Presence) and *Visions de l'amén* (Visions of the Amen). Amidst the many interesting events of his life, one of the most significant was his imprisonment in a Silesian military in 1940 during which time he composed one of his most significant compositions, *Quatuor pour la fin du temps* (Quartet for the End of Time).

*Un Sourire* was premiered December 5, 1991 to commemorate the two-hundredth anniversary of Mozart's death. In a short note, the composer explains the work:

> It continuously alternates a very simple melody in the violins and repetitive exotic bird song in the xylos, woodwinds, and horns. In spite of his sorrows, suffering, hunger, cold, the incomprehension of audiences, and the proximity of death, Mozart always smiled. His music also smiled. That is why I have permitted myself, in all humility, to entitle my homage *A Smile.*

**Piano Concerto in A major, No. 23, K. 488**

Mozart's 23rd piano concerto was written in 1786, one of two concertos he wrote in only one month's time, very close the premier of his well-known opera *Le Nozze di Figaro* (The Marriage of Figaro). Despite its popularity, it was not published during his lifetime. Although one might be tempted to blame the Viennese publishers for this, it seems that this was, in fact, Mozart's own doing. In a letter to his father, he references the concerto as among "the compositions that I keep for myself or for a small circle of music-lovers and connoisseurs, who promise not to let them out of their hands."

The first movement, in Sonata form, starts with a rather extensive introduction before the soloist enters, a full two minutes. It begins with a soft, graceful melody in the violins with the cellos keeping steady eighths giving it both a lyrical and rhythmic feel that is so akin to Mozart. After the woodwinds repeat the same material, a strong rhythmic transition brings us to the half-cadence acting as a period to the first theme. After a lyrical second theme, Mozart begins to dart back and forth between the major and minor modes. The introduction comes to a close and the soloist enters restating the beginning material but replete with virtuosic developments. The exposition leads to the development which develops the expositional motives harmonically and melodically. After the recap and a cadenza full of virtuosity and brilliance, we reach the coda and the end of the movement.

**Symphony No. 5 in E minor, Op. 64**

The symphony in E minor by Pyotr Ilyich Tchaikovsky is one of his most well-known and well-loved symphonies and is a tireless example grandeur and breadth as is so common in Tchaikovsky's music. The first question one might ask is, what is this symphony about? A scribbled note in the first sketches of the piece reveals the following program:
Programme 1st movement of symphony.
Introduction. Total submission before fate, or, what is the same thing, the inscrutable designs of Providence.
Allegro. 1) Murmurs, doubts, laments, reproaches against... XXX
II) Shall I cast myself into the embrace of faith???
A wonderful programme, if only it can be fulfilled"

However, Tchaikovsky later wrote in a letter to the Grand Duke Konstantin Konstantinovich: “At the present time, I am fairly busy and working diligently on composition of a symphony, without a programme... (italics added)"

While it is unclear which of these conflicting statements are accurate, the concepts in the supposed program are clearly heard from the very beginning. The first movement begins darkly with the clarinets carrying the melody, the Fate theme, and the strings almost groaning in a particularly low register. After a somber introduction, the allegro begins in six-eight time and the clarinet and bassoon enter shortly thereafter with the principle theme. For the rest of the first movement this theme is developed harmonically, orchestrationally, dynamically, and melodically. These many developments of the main theme are interspersed with lush, lyrical melodies throughout the movement.

The second movement, beginning almost as darkly as the first, soon breaks free as the well-known horn solo enters. The amount of ebb and flow with the tempo indicated in this movement, changing virtually every four to five bars, makes it operatic in nature. Amidst the rich, beautiful melodies, the Fate theme comes back abruptly and in full force by the brass, a theme which returns in every movement with different guises.

The Valse is full of charm and grace. The heavy, somber realities of the first two movements disappear into a light-hearted, carefree dance. The rhythmic hemoeolas and chromatic harmonies used in the development of this first theme continue to give this movement a playful feel. At the end, the clarinets and bassoons bring back the Fate theme yet again but now fitting into a triple meter.

The fourth movement begins with an immediate sense of triumph. The Fate theme is now in a major key and thereby the former sense of defeat is now turned into victory. This transformed melody becomes the capstone theme for the movement. Interestingly enough, Tchaikovsky does not end with this theme but, at the meter change, returns to the 1st allegro melody from the first movement. Although it was formerly in the bassoon and clarinet in the minor mode, it is now played by the brass in major. Just like the Fate theme, the formerly somber melody is now triumphant.

Program notes by Jesse Livingston
ITHACA COLLEGE SYMPHONY ORCHESTRA
Jeffery Meyer, conductor

Violin I
Christopher Jones, principal
Kate Goldstein
Mary Raschella
Charles Palys
Alyssa Jutting
Matteo Longhi
Jeannine McGreevy
Tim Ball
Sarah Weber
Samantha Hecht
Kevin Harper
Shana Griffith
Kristin Bakkegard

Violin II
Natalie Brandt, principal
Shawn Riley
Will Downey
Misako Sakurai
Aimee Lilienstein
Alexis Esposito
Bridget Corrigan
Chris Sforza
Gabriella Colkett
Austin Schlichting
Jason Calhoun
Bryn Digney
Elizabeth Waltman

Viola
Laura Buono, principal
Nicole Wright
Kathryn Kimble
Sarah Thrall
Derek Hensler
Kathleen Stevens
Jennifer Meckler
Violet Goncarovs
Michael Capone
Jacquelyn Timberlake
John Wysocki
Aara Edwards
Marissa Ledet
Jamie Wright

Cello
Allison Rehn, principal
Tyler Borden
Kristen Mills
Peter Guarino
Daniel Frankhuizen
David MacLeese
Phil Abbott
Marta Kelleher
Evan Hong
Thillman Benham
Tristen Rais-Sherman
Nathan Murphy
Chelsea Crawford

Bass
Joseph Arcuri, principal
Jane Lazarovic
Jarrett Bastow
Kyle Kresge
Kevin Gobetz
Sara Johnson
Will Karl
Kyle Olmstead
Samuel Verneuille
Corey Stevens

Flute
Jacquie Christen, principal
Cora Crisman
Lisa Meyerhofer
Aimee Shorten

Oboe
Rachel Seiden, principal
Amy Kleinsmith
Jamie Davis
Justine Popik

Clarinet
Adam Butalewicz, principal
Sarah Koop
Marcus Christian
Tom Bonomo

Bassoon
Josh Malison, principal
Jeff Ward
Noah Wolfinger

Horn
Rose Valby, principal
Tom Peters, assistant
Michael Drennen
Lori Roy
Elizabeth Kane

Trumpet
Cyril Bodnar, principal
Carol Jumper
Michael DeWeaver

Trombone
Andrew Bennett, principal
Ryan Kuehhas
Edward Swider

Tuba
Kevin Madden

Timpani
Kaye Sevier

Percussion
Evan Peltier, principal
Ben Berry
Nate Dominy

Piano
Mallory Bernstein

Harp
Myra Kovary *

Graduate Assistants
Kevin Ryan
Jesse Livingston

* guest artist
Concert Calendar

December

7   3:00  Winter Choral Concert; Women's Chorale and Chorus; Janet Galvan, conductor; Choir and Madrigal Singers; Lawrence Doebler, conductor
8   8:15  Brass Choir; Keith Kaiser, conductor
8   7:00  Woodwind Chamber Ensembles
8   8:15  Vocal Jazz Ensemble; Lauri Keegan, musical director
9   8:15  Chamber Orchestra; Jeffery Meyer, conductor
10  7:00  Collaborative Piano/Instrumental Duos; Chairs Dimaras, director
10  8:15  Percussion Ensemble; Conrad Alexander, director
11  7:00  Music of Elliott Carter
11  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

To receive occasional emails from the School of Music about upcoming concerts, send an email with your name and address to concerts@ithaca.edu.