

11-5-2016

Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Michael Hall

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



Part of the [Music Commons](#)

Recommended Citation

Ithaca College Symphony Orchestra and Hall, Michael, "Concert: Ithaca College Symphony Orchestra" (2016). *All Concert & Recital Programs*. 1401.

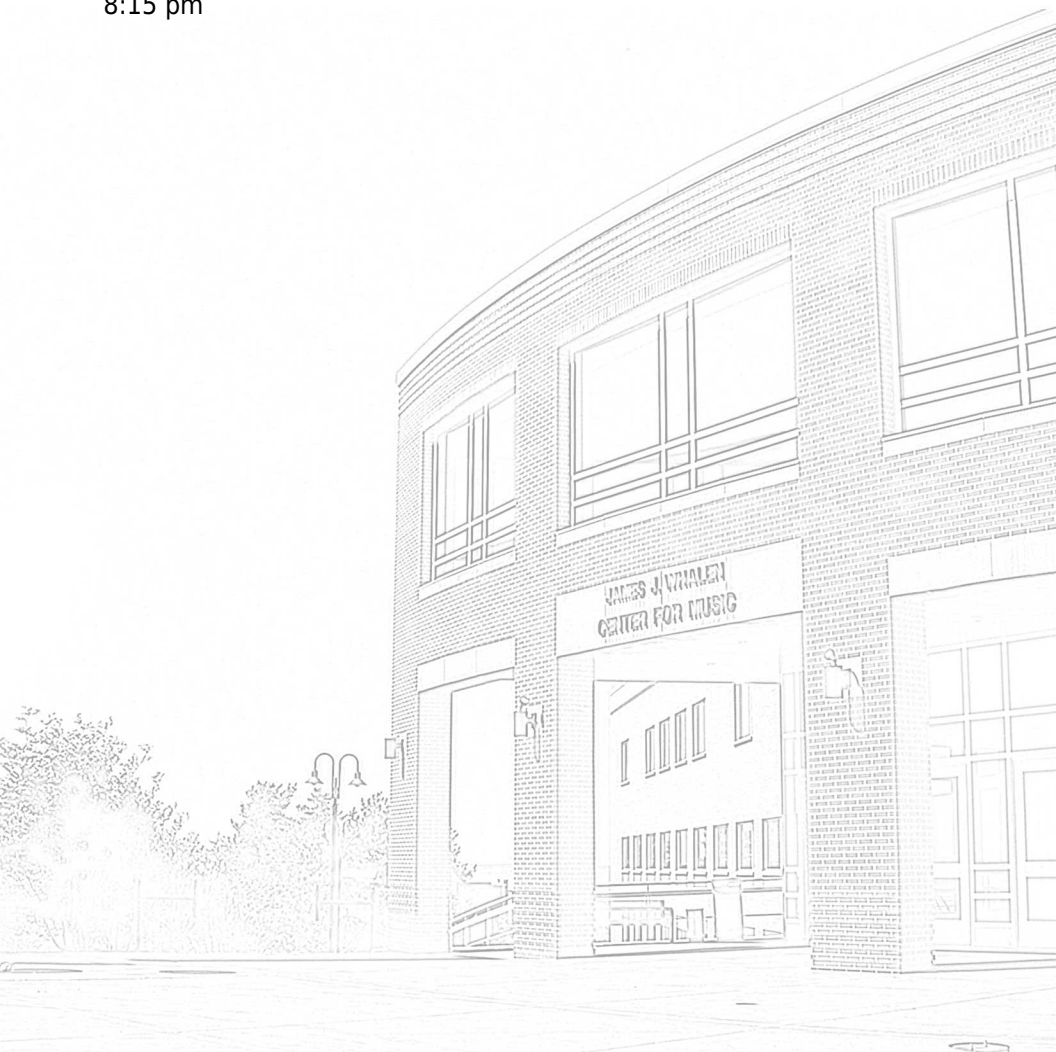
http://digitalcommons.ithaca.edu/music_programs/1401

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

Michael Hall, conductor
Dmitri Novgorodsky, piano

Ford Hall
Saturday, November 5th, 2016
8:15 pm



ITHACA COLLEGE

School of Music

Program

Κρούσεις - Krouseis for Large Orchestra

Evis Sammoutis
(b. 1979)

Piano Concerto in A minor, op. 16

Edvard Grieg
(1843-1907)

Dmitri Novgorodsky, piano

I. *Allegro molto moderato*

II. *Adagio*

III. *Allegro moderato molto e marcato - Quasi presto - Andante maestoso*

Intermission

Symphony No. 1 in D Major

Gustav Mahler
(1860-1911)

I. Eternal Spring

II. Under Full Sail

III. Shipwrecked (A Funeral march in the Style of Jacques Callot)

IV. Dall' Inferno al Paradiso ("From Hell to Paradise")

Biographies

Dmitri Novgorodsky

Hailed by the press as a "breathtaking" and "stunning" pianist, Dmitri Novgorodsky was born to a musical family in Odessa, Ukraine. He began to play the piano at age five and was admitted into a special music school for gifted children a year later. By the age of 16, he had won the First Prize at the Kazakhstan National Piano Competition, and later the Gold Medal of the National Festival of the Arts. After graduating from the studio of Professor Victor Merzhanov at Moscow Tchaikovsky Conservatory with high honors, Novgorodsky immigrated to Israel in 1991.

In 1992, he was offered a full scholarship for advanced studies at Yale University School of Music in the United States. Under the tutelage of Professor Boris Berman, he earned the Master of Music, the Master of Musical Arts, and the Doctor of Musical Arts degrees. Currently, Mr. Novgorodsky is the first and the only Moscow Tchaikovsky Conservatory graduate in Piano Performance to have earned the Doctor of Musical Arts in Piano Performance degree from Yale. In 1999, he was granted the "Extraordinary Abilities in the Arts" permanent U.S. residence, "as one of a small percentage of those who have risen to the top in their field of endeavor."

Dr. Novgorodsky has performed in Russia, Ukraine, Byelorussia, Kazakhstan, Israel, France, Austria, Spain, Canada, Turkey, Armenia, and Taiwan. In the United States, he has performed at such venues as Carnegie Hall and Steinway Hall (New York City); the Kennedy Center and the Residence of Russian Ambassador to the United States (Washington, DC); the WLFN Talent Showcase (Philadelphia); the Chazen Museum of Art in Madison, WI (in live broadcast solo recitals). Among highlights in the last several years have been performances at the Center for Advanced Musical Research in Istanbul; a concert tour in Kazakhstan with a solo recital and master classes at the National Conservatory of Music; a chamber music concert at the St. Petersburg Rimsky-Korsakov Conservatory; recitals with Patrice Michaels at the International Voice Symposium in Salzburg, Austria; solo recital at the Eden-Tamir Music Center (Jerusalem); engagements as concerto soloist with Connecticut Virtuosi Chamber Orchestra, Fox Valley Symphony, Temple Symphony, Lawrence Symphony, Fredonia College Symphony,

Western New York Chamber Orchestra. In August 2014, he performed collaborative recitals at the Deià International Music Festival and at the Palau March Summer Concert series in Palma de Mallorca with violinist David Colwell. In May 2015, he appeared both as a concerto soloist with the National Symphony Orchestra and as a chamber musician at the International Music Festival in Almaty, Kazakhstan. In May 2016, he performed at the Talalyan Brothers International Music Festival in Yerevan, Armenia.

One of four chamber compositions by contemporary authors Mr. Novgorodsky has premiered - "The Prophecy from 47 Ursae Majoris" for clarinet and piano by Andrew Paul MacDonald - won the 2001 Third International Web Concert Hall Competition, was performed at Carnegie Hall with Yamaha performing artist, Arthur Campbell, and became a part of the CD Premieres, released on the Gasparo label. A CD of pieces for oboe and piano by the 20th century Russian-Soviet composers, recorded in collaboration with Professor Mark Fink, was released by the University of Wisconsin Madison Press in the fall of 2007 and has been commercially available in the United States, United Kingdom, Canada, Germany, Sweden, Norway, Denmark, France, Spain, Czech Republic, Romania, Turkey, New Zealand, Australia, Greece, China, India, South Africa, and Japan. A CD of cello sonatas by Mendelssohn and Richard Strauss in transcription for double bass, recorded with Michael Klinghoffer at the Eden-Tamir Music Center in Jerusalem, was released in Japan in the fall of 2015.

Dr. Novgorodsky's pedagogical experience comprises more than 15 years of university teaching. His former students have continued their graduate studies at Juilliard, Manhattan School of Music, New England Conservatory, Cleveland Institute of Music, NYU, Northwestern University, University of Cincinnati Conservatory of Music, University of Colorado Boulder and University of Texas at Austin. He has been a piano faculty at Grand Valley State University, University of Wisconsin, Lawrence University Conservatory of Music, Jerusalem Academy of Music, and State University of New York at Fredonia School of Music.

He joined the Ithaca College School of Music in Fall 2015.

Michael Hall

Michael Hall, having concluded his second season as Music Director of the Kennett Symphony, is recognized for his inspired performances, imaginative programming, and passion for developing new audiences. In addition to his recent appointment as Principal Guest Conductor of Florida's Space Coast Symphony, Hall has appeared with many of today's leading ensembles, including the Houston Symphony, the Toronto Symphony, and the Vancouver Symphony. He will return to the Tucson Symphony, with whom he has a special relationship and has been a frequent guest conductor in multiple concert series over the past nine seasons.

Formerly Music Director of the Southwest Florida Symphony from 2007 to 2012, Hall's drive for artistic excellence, innovative thematic programming, and collaborations with celebrated guest artists resulted in unprecedented artistic growth, audience praise, and enthusiastic reviews. Before being appointed Music Director of the Southwest Florida Symphony, Michael Hall held the position of Associate Conductor with the Pacific Symphony in California.

A passionate advocate for music education, both in the concert hall and in the classroom, Maestro Hall has conducted many noteworthy college and youth orchestras including the Pacific Symphony Youth Orchestra, the Winnipeg Symphony Youth Orchestra, and the Orchestra of the Bob Cole Conservatory of Music at California State University. During the 2012/13 season, Hall was Visiting Guest Artist, Conductor in Residence at Ball State University's School of Music in Indiana, and this season, has accepted an invitation as Visiting Guest Professor at Ithaca College's School of Music.

Hall holds a Master's degree in conducting from the University of Michigan, a DipRAM from the Royal Academy of Music in London. While studying in England, Hall also held the position of Assistant conductor of the Havant Symphony Orchestra in the UK. He was also a finalist in the International Conducting Competition in Besançon France and was awarded Third Prize in the Cadaques Orchestra International Conducting Competition in Spain.

Evis Sammoutis

As of August 2016, Evis Sammoutis (b.1979) is Assistant Professor of Composition at Ithaca College, having also served on the faculties of numerous institutions in Europe.

His compositions often explore in an evocative manner the relationship between harmony and timbre and the use of unorthodox methods of playing musical instruments.

His works have been commissioned by many leading festivals and organizations, such as the Venice Biennale, Klangspuren and Ernst von Siemens Music Foundation. He was commissioned twice by the prestigious ARD Competition in Munich to compose the set pieces for the semifinal of the wind quintet and bassoon competitions in 2006 and 2013, respectively.

His works have been performed in more than 40 countries and broadcast on numerous international radio stations. Sammoutis has been awarded over 30 prizes, scholarships, awards and distinctions, such as the Royal Philharmonic Society Award (UK), Irino Prize (Japan), Franz Liszt Stipendium (Germany), Look and Listen Prize (USA), Andres Segovia Prize (Spain) and Concours Dutilleux (France), among others. He has been selected for five ISCM festivals (Korea, Hong Kong, Stuttgart, Belgium and Poland) and was a finalist for the Gaudeamus Prize three times (2004, 2007 and 2009).

Performers of his music include the Arditti Quartet, Klangforum Wien, Neue Vocalsolisten, Les Percussions de Strasbourg and Ensemble Modern. The composer was recently awarded a Chamber Music America Commission to compose his fourth woodwind quintet for District5. His third woodwind quintet, commissioned by the Barlow Endowment, was composed for the legendary New York Woodwind Quintet. He is also working on a violin Concerto for Peter Sheppard-Skærved.

In 2016, Evis Sammoutis's works have been performed in Mexico, France, the UK, Norway, Greece, the USA, the Republic of Korea, Switzerland and Cyprus at venues such as the British Museum, Festival Archipel, the Onassis Cultural Center, Festspillene Bergen and the ISCM Festival.

Evis Sammoutis is a member of the International Music Council Executive Board and the Artistic Director of the Pharos Arts

Foundation International Contemporary Music Festival, now in its 9th season. The festival has hosted some of contemporary music's most iconic ensembles and has commissioned over 50 new works. He holds a PhD in Music Composition from the University of York, UK with additional studies on full scholarships as a Fellow at Tanglewood, IRCAM, Darmstadt and Royaumont.

For more information: www.evissammoutis.com

Program Notes

Κρούσεις - Krouseis for Large Orchestra

Krouseis was composed in the summer of 2007 for the London Symphony Orchestra and has enjoyed performances by a number of orchestras. It was the first work that the London Symphony Orchestra commissioned from the composer. *Krouseis* was also a finalist work at the International Gaudeamus Music Week, where it was performed by Holland Symfonia.

For some time, the composer has been using computer-assisted analyses to create the formal, structural backbones for each of his compositions, and here, the orchestral medium has given him the chance to create a context where harsh "krouseis" (which in Greek means "impacts") are combined in several different ways with the more consonant qualities of the decayed sounds analyzed. Other aspects fundamental to this work include heterophony and developed relationships of timbre and harmony.

Tonight's performance is the American premiere of the composition.

Piano Concerto in A minor, Op. 16

Grieg was only 24 years-old when he composed this concerto—the only concerto he would end up completing in his life. It was premiered in Copenhagen and months later, it was premiered in his own country in Oslo, Norway. The next year, in 1870, Grieg presented this piece to Franz Liszt, and afterwards, Liszt recommended changes. Grieg would wrestle with these changes the rest of his life (along with his own changes) and make endless revisions to this concerto the rest of his life. By

the time he died, there were well over 300 changes from the original, the last change being committed only a few weeks before he died. Most performances of this concerto use this final version rather than the original. This concerto was the first-ever recorded concerto, and it remains as one of the most popular.

If you like this concerto, you may find Norwegian folk melodies and dances of interest. Grieg borrowed heavily from his native folk music and dances (specifically the Halling dance—a traditional wedding/party dance performed by young men), and it is evident throughout the concerto.

Symphony No. 1

Mahler was much more famous during his lifetime as a conductor than as a composer. When his compositions were premiered, they were rarely met with the thunderous applause we give to performances of his works today. Mahler was 27 years-old when he composed the first version of this work titled "Titan, a Symphonic Poem." After the premiere, Mahler wrote in a letter to Natalie Bauer-Lechner (a close friend): "In [Buda]pest, where I performed it for the first time, my friends bashfully avoided me afterward; nobody dared talk to me about the performance and my work, and I went around like a sick person or an outcast." At the time, he was the assistant conductor at Leipzig Opera and virtually unknown as a composer. Originally, the symphonic poem consisted of five moments. The second of five movements titled "Blumine" was eventually removed, giving way to the current four-movement version of the symphony. Today, "Blumine" can be heard as a stand-alone work.

Originally, the five-movement work was divided into 2 sections:

1. "From the Days of Youth"
 - A. "Spring Without End"
 - B. "Blumine"
 - C. "Under Full Sail"
2. "Commedia humana"
 - A. "Funeral March in the Manner of Jacques Callot"
 - B. "Dall' Inferno al Paradiso" ("From Hell to Paradise")

This symphony is, like many of his other symphonies, based on sounds and imagery with which Mahler grew up. Even Mahler clearly titled each movement, he eventually removed the titles

from the score for the publication. Perhaps he is welcoming us to draw connections to our own childhoods, our own moments of full sail, and our own hell and paradise.

Ithaca College Symphony Orchestra Personnel

Flute

Thomas Barkal
Caity Miret
Carmen Vieytez
Bethany McLean

Oboe

Sarah Pinto
Stefanie Nicou
Erica Erath
Ellen O'Neill

Clarinet

Brooke Miller
Vivian Becker
Nikhil Bartolomeo
Madeleine Denofio

Bassoon

Sonja Larson
Emily Roach
Julia Ladd

Horn

Evan James Young
Jeremy Straus
Christian DeFreeze
Tori Boell
Ben Futterman
Patrick Holcomb
Sydney Rosen
Prof. Alex Shuhan

Trumpet

Shaun Rimkunas
Matt Brockman
Peter Gehres
Stephen Russel
Averi Parece

Trombone

Ryan Kuehhas
Andrea Dollinger
Nicholas Denton
Nicholas Jones

Tuba

Jasmine Pigott

Percussion

Grace Asuncion
Nigel Croston
Ben Grant
David Hawthorne
Jamie Kelly
Daniel Monte

Harp

Anna O'Connell

Piano

Manuel Gimferrer

Violin 1

Corey Dusel
Jason Kim
Esther Witherell
Cynthia Mathiesen
Dgybert Jean
Anna Lugbill
Tyler Bage
Amy Whitesell
Matthew Barnard
Masakazu
Yasumoto

Violin 2

Kristina Sharra
Marybeth Mackay
Taylor Payne
Kate Jurek
Emma Rabinowitz
Julia Plato
Katelyn Tai
Maggy Simon
Brianna Hoody

Viola

Michelle Metty
Jessica Herman
Simone Cartales
Nicolette Cartales
Jamie Shum
Alyssa Budzynski
Maria Dupree
Samantha Cooper

Cello

Craig Mehler
Julia Rupp
Wren Murray
Mel Saddoff
Mechu Lippert
Malachi Brown
Kelton Burnside
Grace Miller
Michael Ziegler
Colleen d'Alelio
Annika Kushner
Charlie Siegener

Bass

Tristen Jarvis
Tom Brody
Ryan Petriello
Kiefer Fuller
Kevin Thompson
Katie Adams
Zane Carnes
Cara Turnbull
Adam Siegler
Samuel Higgins

Assistant

Conductor
Keehun Nam