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# Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Jeffery Meyer

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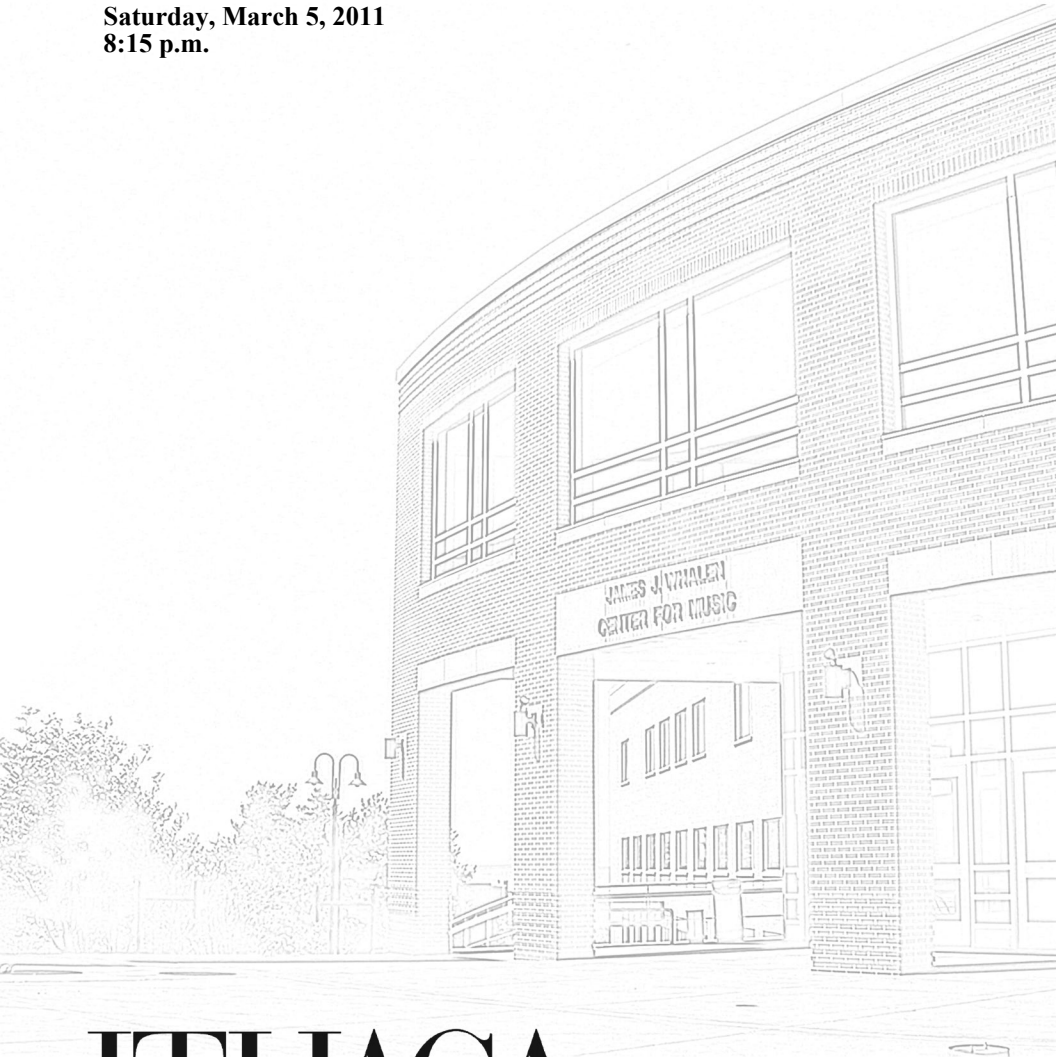
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# Ithaca College Symphony Orchestra

Jeffery Meyer, conductor  
Sadie Kenny, violin soloist  
Shiori Yamaguchi, piano soloist  
Sean Cotty, piano soloist

Ford Hall  
Saturday, March 5, 2011  
8:15 p.m.



# ITHACA

SCHOOL OF MUSIC

## Program

Tannhäuser Overture (1845)

Richard Wagner  
(1813-1883)

Piano Concerto No. 1 in G minor, Op. 25: Molto  
allegro con fuoco (1832)

Felix Mendelssohn  
(1809-1847)

*Shiori Yamaguchi, piano*

Piano Concerto No. 2 in A major (1857)

Franz Liszt  
(1811-1886)

*Sean Cotty, piano*

## Intermission

Tzigane (1924)

Maurice Ravel  
(1875-1937)

*Sadie Kenny, violin*

The Four Sections (1987)

Steve Reich  
(b. 1936)

## **Biographies**

### **Jeffery Meyer**

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 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 and the Artistic Director of the Water City Chamber Orchestra in Wisconsin. 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 a prizewinner in the 2008 Tenth International "Antonio Pedrotti" Conducting Competition.

### **Sadie Kenny**

Sadie Kenny is a violin performance and music education major from the studio of Susan Waterbury. She has also studied with Jennifer Sacher Wiley, Kirsten Marshall, and Timothy Christie. At Ithaca, Sadie plays in both the Symphony and Chamber Orchestras and is a member of the Auro String Quartet. Sadie is originally from Lewisburg, Pennsylvania.

### **Shiori Yamaguchi**

Shiori Yamaguchi is a first year piano performance major in the studio of Jennifer Hayghe. Previously, she attended the Precollege Division of Manhattan School of Music where she studied under Fiorella Canin. She has also studied with Lan-Ya Huang where she received many Honors and awards including the Connecticut State Music Teachers Association Concerto Competition resulting in a concert with the Farmington Valley Symphony Orchestra.

### **Sean Cotty**

Sean Cotty is a piano performance and music education major in the studio of Charis Dimaras. Previously, Sean attended the Manhattan School of Music Pre-College where he studied piano with Adam Kent, and trombone with Gilles Bernard. Sean travelled to Iowa over the summer, where he was a finalist in the Glenn Miller Scholarship Competition. In high school he participated in the All-State and All-Eastern festivals on both piano and trombone. He is also a recipient of the Peabody Talent Scholarship. Sean has many interests outside the field of music. Voted "best smile" of his high school class, and "Mr. Merrick" (a modeling competition in his home town), Sean decided to try his hand at modeling in his spare time. Over the summer, Sean will be entering in several amateur modeling competitions. In high school, Sean played soccer for all four years, in which senior year he was captain of the varsity team.

# Personnel

## Ithaca College Symphony Orchestra

### Flute

Lisa Meyerhofer, principal  
Mira Shifrin, fl/picc  
Cora Crisman  
Emily Wespiser, 4/picc (Reich)

### Oboe

Alana Rosen, principal  
Justine Popik (2nd Wagner, Reich)  
Elizabeth Schmitt (4th Reich)  
Andrew Whitson (3rd Reich)

### Clarinet

Brendon Lucas, principal  
Emily Dobmeier  
Brienne Remaley  
Alyssa Barna 4/bcl

### Bassoon

Joshua Malison, principal  
Margaret Oswald  
Adam Gruschow  
Lauren Jurczynski

### Horn

Dana Barrett, principal  
Margaret Kelly  
Elizabeth Kane  
William Llarch  
Karin Renger, assistant

### Trumpet

Jennifer Fox, principal  
Nathaniel Sodeur  
Tom Pang  
Eric Mahl

### Trombone

Alexander Knutrud, principal  
Joshua Zimmer  
Elizabeth Waltman, bass  
Eddie Steenstra

### Tuba

Seth Magee, principal

### Timpani

1. Anthony DiBartolo, principal

### Percussion

Daniel Pessalano, principal  
Christopher Demetriou  
Jonathan Pereira  
Andrew Boynton

### Piano/Keyboards

Clara Ryu  
Erik Correll

### Harp

Myra Kovary, principal

### Violin I

Matteo Longhi, concertmaster  
Alyssa Jutting  
Aimee Lillienstein  
Kristin Bakkegard  
Amy Schumann  
Misako Sakurai  
Madeleine Wething  
Sadie Kenny  
Samantha Hecht  
Margaret Dagon  
Jenna Trunk  
Nils Schwerzmann  
Samantha Spena  
Claire Wilcox  
Jessica Chen  
Natalie Brandt

### Violin II

Isaac Shiman, principal  
Emily Frederick  
Shena Griffith  
Bryn Digney  
Sarah Weber  
Gabriella Colkett  
Sarah Hoag  
Christopher Mattaliano  
Derek Voigt  
Elizabeth Benz  
Christopher Sforza  
Kathryn Mattner

### Viola

Michael Capone, principal  
Kathleen Stevens  
Jennifer Meckler  
Jacquelyn Timberlake  
Stephen Gorgone  
Maxwell Aleman  
Daniel Martinez  
Derek Hensler  
Joshua Labman  
Violet Goncarovs

### Cello

Tyler Borden, principal  
Daniel Frankhuizen  
Erin Snedecor  
Jacqueline Georgis  
Thillman Benham  
William Sharrin  
Rachele Prawdzik  
Katharine McShane  
Elizabeth Gaston  
Hamadi Duggan  
Jeremy von Deck

### Double Bass

Jarrett Bastow, principal  
Casey Georgi  
Corey Stevens  
Kate Corcoran  
John DiCarlo  
Jake Thurston  
Mike LaDouceur

### Graduate Assistant

Chun-Ming Chen

## Notes

### **Tannhäuser Overture (1845)**

*From Philip Hale, Boston Symphony Orchestra:* Tannhäuser und der Sängerkrieg auf Wartburg, Romantic Opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The overture was written in Dresden, probably in March–April, 1845. The first performance of it as a concert piece was at a concert at Leipzig for benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own program of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zurich. The translation in to English is by William Ashton Ellis. "To begin with, the orchestra leads before us the Pilgrim's Chant alone; it draws near, then swells into a mighty outpour, and passes finally away. – Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ears, the whirlings of a fearsomely voluptuous dance are seen. These are the Venusberg's seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws night; 'tis Tannhäuser, Love's minstrel.... Venus, herself, appears to him. . . . As the Pilgrims' Chant draws closer, yet closer, as the day drives farther back the night, that whir and sougning of the air- which had erewhile sounded like the eerie cries of souls condemned-now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love.' The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

### **Piano Concerto No. 1 in G minor, Op. 25: Molto allegro con fuoco (1832)**

*From Donald N. Ferguson, Masterworks of the Orchestral Repertoire:*

For many long years this concerto was among the prime favorites of pianists and public alike. Its brilliancy, thoroughly characteristic of the composer; its clarity of design and expression; its considerably romantic tone, especially in the slow movement—all these were qualities possessing sufficient appeal to épater le bourgeois until the more dazzling virtuosity of Liszt outshone Mendelssohn's feebler sparkles. It was written in 1832. Although it is called Concerto No. 1, it was preceded, like the First Symphony (which the composer counted as his thirteenth), by several youthful efforts in the same form: a

concerto for piano and strings in A minor and two concertos for two pianos and orchestra in E major and A major.

There is no long opening tutti, but only a rapidly swelling introductory crescendo on a rising scale which impels the solo to an outburst in octaves. These alternate with brilliant figures in sixteenths. At length the orchestra announces the principal subject in all its somewhat grandiose energy. Thereafter the curve of excitement tends downward toward the gentle, truly romantic second theme. Occasional interjections of the descending octave motive (the main theme) reassert the brilliant character, and the brief development is mostly in a vivid vein. The recapitulation is shortened, yielding to a bridge passage (rather than a Coda) which, with occasional fanfares, leads without pause to the slow movement.

### **Tzigane (1924)**

*From Louis Biancolli, The Complete Guide to Orchestral Music:*

At the time of its premiere in London in 1924, Ravel's dazzling virtuoso piece in frank gypsy rhythms was suspected by the London Times critic of being a "parody of the Liszt-Hubay-Brahms-Joachim school of Hungarian violin music. Of course no such satire was intended or, at least, never avowed by Ravel, though a vein of sardonic sophistication runs through a great deal of his music. *La Valse* has been interpreted by some as a clever thrust at the lush Viennese waltz, and even *Bolero* is supposed to make a mocking grin. Yet, the freely rhapsodic style of *Tzigane*, its broad melody, its unabashed virtuoso glitter, besides what Herbert Antcliffe called its "lack of self-consciousness," rule out any satiric angle.

*Tzigane* was part of a program devoted to Ravel's works presented in London on April 26, 1924. Ravel was still working on it less than a week before the concert. The soloist was to be Yelly d'Aranyi, the Hungarian violinist and grandniece of Joseph Joachim. The composition is dedicated to her. It seems the Miss d'Aranyi had no more than two or three days in which to master the work's technical hazards. After her brilliant rendering of the music, Ravel paid her a highly flattering compliment: "If I had known, I should have made the music still more difficult. I thought I had written something very difficult, but you have proved the contrary."

Ravel appears to have first designed the accompaniment for the *Luthéal*, described as "rather an attachment to a piano than a musical instrument." The *Luthéal*, adjusted inside the piano, can be regulated to furnish harp, celesta, and "overtone" effects. Later Ravel scored the accompaniment for small orchestra.

Samuel Dushkin played the work in Paris on October 15, 1924, at a concert of the *Société Musicale Indépendante*, and on December 7, the Dutch violinist, André Pollah, was the soloist at the American premiere, which took place in Aeolian Hall, New York, at a concert of the International Composers' Guild.

Pollah, who had studied *Tzigane* with the composer, later communicated his impressions of the music along with Ravel's alleged intensions: "Ravel's idea was to represent a gypsy serenading—with all the extravagance of his fiery temperament and all the good and bad taste at his command—some real or imaginary beauty.... In the solo part, not only has very known technical effect

been used, but Ravel has invented new ones.”

The French critic and musicologist Henry Prunières cautioned listeners against attaching “greater importance to the work than the composer himself had done,” conceding, however, that “admiration for the superhuman ingenuity of the skill displayed in contriving it was quite in order.”

### **Piano Concerto No. 2 in A major (1857)**

*From Joseph Braunstein, Musica Aterna Program Notes for 1971–1976:*

Ten years elapsed between the sketching of the Piano Concerto in A major in 1839 and its completion in Weimar, where in 1848 Liszt assumed the conductorship of the small court theater, which was once directed by Goethe. The piece, entitled “Concert Symphonique” in the manuscript, was subjected to several revisions before the composer submitted it to public presentation on January 7, 1857, in the Weimar court theater with a Liszt student, Hans von Bronsart (1830–1913), as soloist and the composer conducting. Liszt deliberately postponed the public performance this long because the work required a pianist well trained in Liszt’s pianistic style and a conductor of the same artistic creed. Even if Liszt had wanted to play the concerto, there was no other musician around in Weimar to conduct it.

In fact, the subsequent performances were entrusted to Liszt’s devoted disciples Hans von Bülow (1830–1894) as conductor and Carl Tausig (1841–1871) as soloist. A shining galaxy of Liszt students, Sophie Menter, Eugen d’Albert, Moriz Rosenthal, and Emil von Sauer, championed the concerto of their master into the 20th century. Bülow and Tausig were Liszt’s chief heralds. Both were favorites of Wagner and served his cause as pianists. Bülow fashioned the piano score of *Tristan und Isolde* and Tausig that of *Die Meistersinger*. In 1858, Bronsart and Tausig undertook performances of the A-major Concerto in Berlin, Leipzig, Löwenberg and Prague. The Berlin reading, on January 14 with Bülow conducting and Tausig as soloist, took place in the citadel of arch-conservatism, the Singakademie, where Mendelssohn’s teacher, Carl Friedrich Zelter (1758-1832), had reigned supreme for so many years. The members of the Singakademie, steeped in Bach and Handel, must have been shocked by the appearance of musical revolutionaries in those “heiligen Hallen.” The Prague reading on March 11, 1858, with Liszt conducting and Tausig as soloist, was coupled with the second performance of Liszt’s “Dante” Symphony. The score of the concerto appeared in 1863 after an arrangement for two pianos was issued in 1862.

The piece calls for three flutes (also piccolo) and the usual contingent of pairs of woodwinds, horns and trumpets, three trombones, kettledrums and cymbals. Structurally it parallels the E-flat Concerto in every respect. It is also a cyclic composition. There are four main musical ideas which appear in transformation throughout.

There are nine sections differing in tempo, melodically, metrically (4/4 and 6/8), rhythmically and harmonically. There are lyrical and stormy episodes, and the frequent emotional changes generate a rhapsodic quality. The concerto, with its dazzling cadenzas and glissando in tenths, is a virtuoso piece which truly reflects the personality of its creator.



## **The Four Sections (1987)**

*From Steve Reich:*

The Four Sections refers to the four sections of the orchestra: strings, woodwinds, brass, and percussion. It also refers to the four movements of the piece: slow for strings (with woodwinds and brass); slow for percussion; moderate for woodwinds and brass (with strings); and fast for the full orchestra. The title also refers to the four harmonic sections each movements is divided into.

Since each of the movements focuses on one or two of the orchestral sections, one might be tempted to think of it as a concerto for orchestra. However, the focus here is on the interlocking of voices within the sections rather than displaying their virtuosity against the rest of the orchestra. Those familiar with other piece of mine will recognize this interlocking of similar instruments to produce a contrapuntal web filled with resulting melodic patterns.

In contrast to all other pieces of mine, The Four Sections begins in the first violins in three part canon joined shortly by the second violins and the violas, also divided in three canonic parts. The cellos joined shortly by woodwinds then bring out some of the melodies resulting from this nine-voice canon. Below and all around this the brass, synthesizers, and double basses add long-held chords.

After approximately ten minutes the second movement begins abruptly with two vibraphones, two pianos, and two bass drums. Although the tempo remains slow, the bass drum and piano accents against the two interlocking vibraphones create an extremely angular and irregular percussive music in sharp contrast to the first movement.

The third movement begins somewhat faster using the triplet rhythm at the end of the preceding movement as its eighth note. As mentioned earlier each movement is divided into four harmonic sections and in this movement each of those sections is devoted to a different instrument grouping. The first is for a trio of interlocking oboes with resulting patterns played by flutes and two solo violins, and with pulsing chords from the other woodwinds and horns. The second is centered around a trio of smoothly interlocking clarinets while the third is for a double trio of trumpets and clarinets. The tempo increases in the fourth section with the old quarter note equaling the new dotted quarter. Here a double trio of flutes and clarinets is harmonized by the full string section while trumpets and oboes play resulting pattern.

The fourth movement begins abruptly with the vibraphones, marimbas, and pianos at a fast tempo arrived at by shifting the basic meter from a dotted quarter note to quarter note. The second violins, violas, and vibraphones gradually construct a rapid repeating pattern while at the same time a high melody is built up, a note at a time, in the first violins and winds. Suddenly, the pianos, bass drums, basses, and cellos begin adding low accents to re-interpret the metric stress. When this orchestral build-up is completed it then modulates through the four harmonies mentioned earlier, changing metrical accent and melodic shape as it goes. Finally the full ensemble cadences on F#.