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Concert: Faculty Showcase Recital

Nicholas DiEugenio

Charis Dimaras

Kim Dunnick

Deborah Montgomery Cove

Jean Radice

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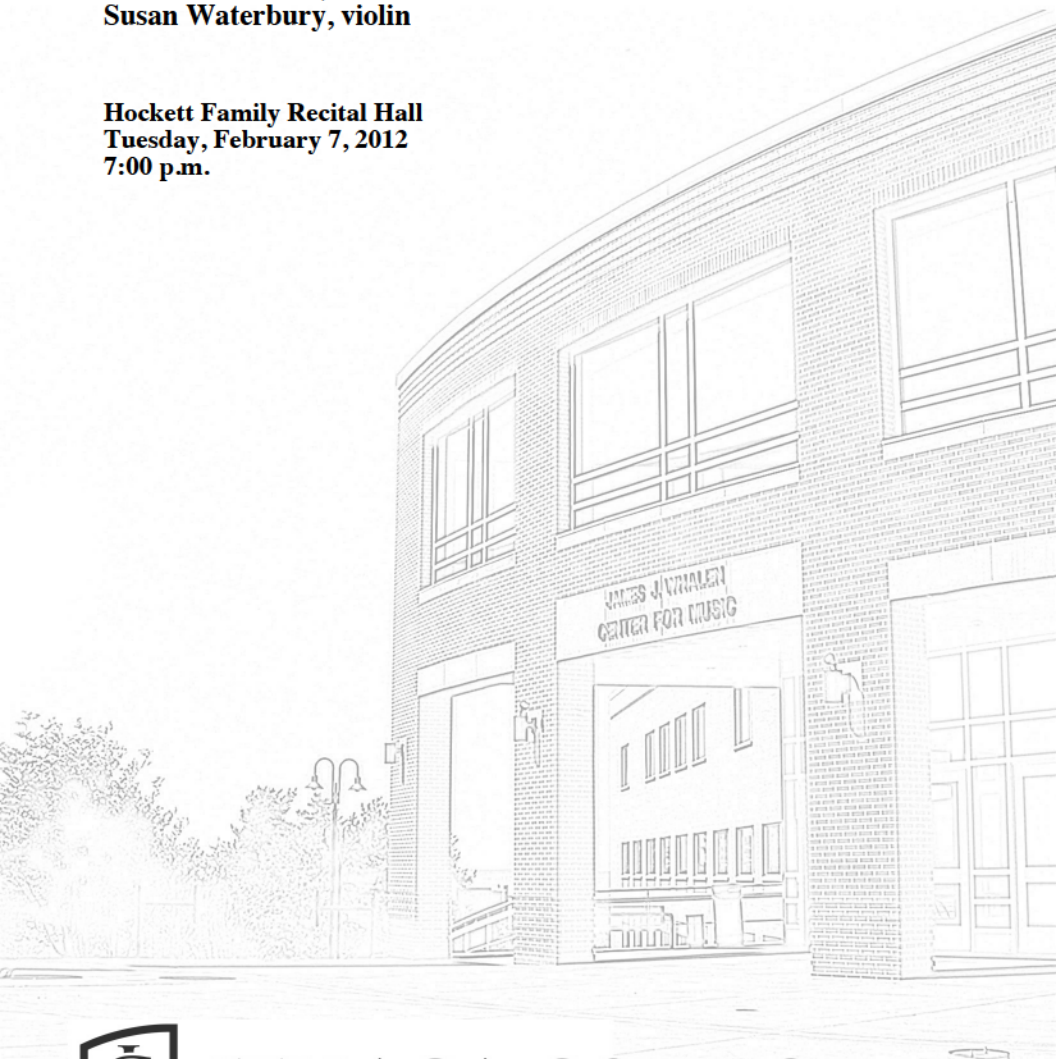
Authors

Nicholas DiEugenio, Charis Dimaras, Kim Dunnick, Deborah Montgomery Cove, Jean Radice, Mark A. Radice, Elizabeth Simkin, and Susan Waterbury

Faculty Showcase Recital

Nicholas DiEugenio, violin
Charis Dimaras, piano
Kim Dunnick, trumpet
Deborah Montgomery Cove, soprano
Jean Radice, organ
Mark A. Radice, harpsichord
Elizabeth Simkin, cello
Susan Waterbury, violin

Hockett Family Recital Hall
Tuesday, February 7, 2012
7:00 p.m.



ITHACA COLLEGE

School of Music

Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.

Program

Chromatic Fantasy and Fugue, S. 903

Johann Sebastian Bach
(1685-1750)

Mark A. Radice, harpsichord

from *7 Arie con Tromba Sola*

Rompe sprezza

Mio tesoro

Faro la vendetta

Alessandro Scarlatti
(1660-1725)

Deborah Montgomery Cove, soprano

Kim Dunnick, trumpet

Jean Radice, organ

Elizabeth Simkin, cello

Sonata for Violin and Piano

Con moto

Ballada: con moto

Allegretto

Adagio

Leoš Janáček
(1854-1928)

Susan Waterbury, violin

Charis Dimaras, piano

Intermission

Duo for Violin and Cello, op. 7

Allegro serio non troppo

Adagio

Maestoso e largamente, ma non troppo lento; Presto

Zoltán Kodály
(1882-1967)

Nicholas DiEugenio, violin

Elizabeth Simkin, cello

Notes

J. S. Bach: Chromatic Fantasy and Fugue, S. 903

Both George B. Stauffer and Uwe Wolf have examined source materials for the work. The versions of the piece, both manuscript and published, have a great number of variant readings, particularly in the Fantasia. Although the whereabouts of Bach's original composition score remain unknown, there are at least five manuscripts that originated during Bach's lifetime.[1]

Of those five manuscripts, one bears a date of 6 December 1730. This date indicates that the piece was completed by that time; however, Bach probably composed the piece considerably in advance of that date.

Of these five manuscript sources, the most important are those by:

- 1) Johann Tobias Krebs (1690–1762)
- 2) Anonymous scribe who dated the Ms. 6 December 1730
- 3) Samuel Gottlieb Herder (b. 1713)
- 4) Johann Friedrich Agricola (1720–1774)
- 5) Johann Gottfried Mützel (1728–1788)

Four of these sources have a direct link with Bach himself. In 1710, Krebs began studies in Weimar with Bach's first cousin Johann Gottfried Walther, afterwards with Bach himself. He also worked as a copyist for Bach at this time. Herder copied for Bach during the years 1729–1731. Agricola was a student of Bach's from 1738 until approximately 1741 while he was a student at the University of Leipzig. Mützel studied with Bach in the final year of Bach's life, but we know that Mützel was particularly interested in keyboard music, and his compositions exhibit many of the *Empfindsamer* characteristics of C. P. E. Bach's music; thus, his fascination with S. 903 is clearly to be expected.

Other, later manuscripts are also important in evaluating the Chromatic Fantasy and Fugue. The copy made by Johann Nicolaus Forkel (1749–1818), for example, Bach's first biographer, is directly linked to the Wilhelm Friedemann Bach (1717–1784) circle. Wilhelm was not only Bach's eldest son, but also a virtuoso keyboardist. It was for him that Bach wrote the six Trio Sonatas for organ and the Two and Three-Part Inventions. Presumably, W. F. Bach's copy of the score came directly from his father.

The Fantasia may have been written first, the Fugue being added later. This hypothesis is suggested by the notation of the two pieces, in which the former is always written as a Dorian mode piece (i.e., without B-flat in the key signature), whereas the Fugue is invariably written as a piece in D-minor.[2]

As for the actual point of origin for the Fantasia, Stauffer notes that in 1719, Bach had gone to Berlin in March 1719 to procure for Prince Leopold a harpsichord, presumably the one that inspired the writing of Brandenburg Concerto No. 5 (not later than 1721). He notes that the Fantasia (as it appears in S. 903a) may have originated at roughly the same time and for the same reasons. (The instrument was the work of Michael Mietke, Berlin. It was a two-manual instrument, apparently with a bass range to accommodate A3, an unusual note since German harpsichords of the time typically did not descend below C3).

We know with certainty that Bach revised S. 903 over a period of at least ten years from 1730 to 1740. Assuming that the Mietke harpsichord was indeed the inspiration for the piece would add another ten years to that process of revision and refinement. Because Bach tinkered with the Chromatic Fantasy and Fugue for many years, the multiple copies of the piece represent authentic reflections of its status at various points in time. Uwe Wolf has included many of the variant passages in his edition of the piece for the *Neue Bach Ausgabe*.^[3] This being the case, anyone performing this piece must essentially come up with his own edition of the piece, incorporating the preferred readings from the various versions.

In the case of the Chromatic Fantasy and Fugue, the tinkering did not stop with Bach's death. When the piece was appropriated for performance on the piano, still more modifications—such as fingering, indication of hand crossings, phrasing, articulation, and so on—were added to the score, most famously by Ferruccio Busoni.^[4]

[1] George B. Stauffer, “‘This fantasia . . . never had its like’”: On the Enigma and Chronology of Bach's Chromatic Fantasia and Fugue in D Minor, BWV 903,” in *Bach Studies*, ed. Don O. Franklin [Cambridge University Press, 1989], p. 172.

[2] Stauffer, “On the Enigma and Chronology of Bach's Chromatic Fantasia and Fugue in D Minor, BWV 903,” believes this disparity in key signatures was employed for practical purposes since the Fantasia contains so many remote harmonies that do not accord well with a D-minor key signature. He notes further that Bach used Dorian notation until about 1720. See p. 174.

[3] (Kassel: Bärenreiter, 1999).

[4] (Hamburg and London: N. Simrock, 1902; reprinted Boca Raton, FL: Master Music, 1994).

Alessandro Scarlatti: 7 Arie con Tromba Sola

Prolific composer Alessandro Scarlatti wrote numerous chamber cantatas, serenatas, and operas, many of which include pieces for voice and instruments including trumpet. Though it was not unusual for composers of the time to “steal” a piece from one genre and include it in another, this is not the case in 7 Arie con Tromba Sola. It is very likely this group was written to stand alone, as none of the arias can be found, even excerpted, in Scarlatti’s other works. It is not clear that it was intended for all seven arias to be performed together in one session. To do so would inflict upon the audience a series of arias all in D Major with basically only two tempi among the seven songs. It is more likely that these pieces were intended to provide a menu from which to pick and choose, complimenting other music on a program. There is no exact date for the composition of the arias, but it is likely they were written shortly before or after 1700.

Alessandro Scarlatti: 7 Arie con Tromba Sola

Rompe sprezza con un sospir
ogni cor benchè di pietra;

essa i numi l’alma inpetra
ogni gratia a suoi desir.

Mio tesoro
per te moro!
Vieni presto a consolar
questo cor che tanto brama
e ti chiama a ristorar.

Farò la vendetta
che a me s’aspetta
de quel perfido traditor
che mi a sì vilipesa
fammi star così sospesa
et a dato ad altri il cor.

She breaks and scorns with a sigh
every hearts even though it be of
stone;

She petrifies the spirits, the soul,
and every grace at her whim.

My treasure,
for the I die!
Come quickly to console
this heart, which so much longs for
you
and calls upon you to restore it.

As is expected of me,
I will avenge myself
of that wicked traitor
who as slighted me so,
keeping me thus in suspense,
and who has given his heart to
another.

Ithaca College School of Music

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to be leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College's other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems through the country; music therapists, composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a consistent 100% job placement for music education graduates actively seeking employment, and 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.

For more information regarding the Ithaca College School of Music, please visit us on the web at <http://www.ithaca.edu/music>

Upcoming Events

February

- 10** - Hockett - 7:00pm - Kelly Covert, flute
- 11** - Ford - 4:00pm - Ithaca College Concerts: Cantus masterclass
- 11** - Ford - 8:15pm - Ithaca College Concerts: Cantus
- 12** - Ford - 3:00pm - Rochester Philharmonic Orchestra
- 21** - Hockett - 7:00pm - Eufonix Quartet
- 24** - Ford - 8:15pm - Black History Month Concert
- 27** - Hockett - 7:00pm - Composition Premieres III
- 28** - Ford - 8:15pm - Symphonic Band
- 29** - Ford - 8:15pm - Concert Band

March

- 2** - Hockett - 3:00pm - Mary Hayes North Competition for Senior Piano Majors
- 2** - Ford - 8:15pm - Percussion Ensembles
- 4** - Ford - 4:00pm - Symphony Orchestra
- 4** - Hockett - 7:00pm - Patrice Pastore, soprano; Diane Birr, piano
- 5** - Ford - 8:15pm - Jazz Ensemble
- 6** - Nabenhauer - 4:00pm - Masterclass: Joe Alessi, trombone
- 6** - Hockett - 7:00pm - Louis K. Thaler Concert Violinist Series: Brian Lewis, masterclass
- 6** - Ford - 8:15pm - Brass Choir/Women's Chorale
- 7** - Ford - 8:15pm - Louis K. Thaler Concert Violinist Series: Brian Lewis, violin
- 8** - Ford - 8:15pm - Wind Ensemble
- 10** - Ford - 8:00pm - Cayuga Chamber Orchestra