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Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Paul Grobey

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Ithaca College Chamber Orchestra and Grobey, Paul, "Concert: Ithaca College Chamber Orchestra" (2014). *All Concert & Recital Programs*. 748.

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Ithaca College Chamber Orchestra

Paul Grobey, conductor

Ford Hall
Thursday, October 23rd, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Program

Mina (1933)

Edward Elgar
(1857-1934)

Symphony No. 101 in D Major, "The Clock"
(1794)

Franz Joseph Haydn
(1732-1809)

- I. Adagio - Presto
- II. Andante
- III. Menuetto: Allegretto
- IV. Finale: Vivace

Program Notes

Mina (1933) is one of Elgar's last works. Originally sketched for piano in 1932, Elgar began the orchestration in 1933 but was unable to finish; he died with the manuscript partially complete in 1934. The work takes its name from one of Elgar's dogs, who, after the death of his wife, became some of his closest companions. Of a soft, delicate, and nostalgic nature, *Mina* creates an atmosphere of longing, memory, and the deepest love. Though named after a dog, its simple language and position towards the end of Elgar's life indicate that the piece may be more introspective, rather than programmatic. With only two melodies (one initially *semplice*, built upon a simple descending scale; the other, a stirring and romantic tune in minor key), Elgar chooses to entrance us with repeated echoes of simple beauty. Interspersed chords from the celesta and glockenspiel create a sense of otherworldliness. After the briefest of codas, the celesta signals the work's end with one final chord, followed by a held unison in the strings.

Symphony No. 101 in D, "The Clock," was composed in 1793-4 for the second of Haydn's two sojourns to London. Full of new acquaintances, polite competition with rival composers (such as Pleyel), romance, and excessive monetary gain, the London years (1791-2, 1794-5) were some of Haydn's happiest. The London Symphonies, of which the *Clock* is the ninth, were written for entrepreneurial concerts in collaboration with Johann Peter Salomon, a violinist, concert producer, and friend of Haydn's working in London. In accordance with the growth of the orchestra in the late 18th century, the number of players in the London symphony premieres was sometimes as many as sixty and included clarinets - a much larger orchestra from that of, say, the earlier *Sturm und Drang* period. All of the London symphonies, the *Clock* being no exception, were uniform in their immediate popularity upon premiere.

The first movement begins with a mysterious *adagio* in slow scale patterns. Ominous *sforzandos* - sudden accents - heighten the drama. As the introduction comes to rest in pregnant suspense, the movement surprisingly moves to a light-hearted presto in 6/8 time, with a charming theme played by the first violins. A playful second theme that makes use of contrapuntal imitation and inversion begins the development section, which contains some of the stormiest writing in the symphony. The triumphant return of the second theme is a joyful and exuberant consummation of the drama. After a brief

flute solo, an energetic coda closes the movement.

The gentle 'tick-tock' throughout the *andante* earned this work its nickname. The gentle violin theme that it accompanies is the main melody of the movement. A fiery *minore* rests in the middle, followed by a restatement of the theme in a chamber-music rendition, with an accompaniment of just a few players, and woodwind *solì*. The piece concludes after a joyful and robust elaboration of the theme in a *pesante* triplet style, with soft scales in the woodwinds and strings, and two gentle, punctuated chords.

The *menuetto* is a bright, cheerful dance filled with a variety of characters, owing to its alternating use of strong full orchestral moments alongside almost chamber music-like ones. The *trio* section features a solo flute with simple tunes comprised mostly of scales, confirmed by tutti *fortissimo* statements, before the full orchestra jovially restates the flute's tune at its ending. Afterwards, the *menuetto* returns.

The finale, a rather songful *vivace*, is a true masterpiece of formal design. Its opening melody juxtaposes the expressive with the playful; this character pervades the entire movement. Using essentially only one theme, Haydn crafts a movement that is neither fully *sonata* nor fully *rondo*: the perceived second theme is replaced the second time around with a virtuosic double fugue in the strings. The middle is an explosive minor-key section characterized by impetuous eighth notes underneath longer melodies. A tutti recapitulation of the tune crowns the symphony with bright energy, and a long crescendo built upon rapidly ascending scales carries us into the briefly gentle coda, which bursts into the symphony's triumphant conclusion.

Paul Grobey is a graduate student in orchestral conducting at Ithaca College under the tutelage of Jeffery Meyer. Originally hailing from the Pacific Northwest, he earned a Bachelor of Music in Violin Performance from the University of North Texas in 2010. Since making his conducting debut in 2011, Paul has learned from such teachers as Neil Varon, Carl St.Clair, Martin Majkut, Jonathan Pasternack, and Miguel Harth-Bedoya. In 2012, Paul guest conducted the Youth Symphony of Southern Oregon. During the 2014-15 season, Paul will guest conduct the Auburn Chamber Orchestra in Auburn, NY, and will lead the Ithaca College Chamber and Symphony Orchestras in concert.

Ithaca College Chamber Orchestra

Violin I

Sonsoles Llodra,
concertmaster
Lauretta Werner
Timna Mayer
Emilie Benigno
Corey Dusel
Marcus Hogan

Violin II

Christopher Sforza,
principal
Kangzhuo Li
Elizabeth Benz
Amy Chryst
Darya Barna
Reuben Foley

Viola

Renee Tostengard,
principal
Becky Johnson
Austin Savage
Emma Brown
Kelly Sadwin

Cello

David Fenwick,
principal
Zachary Brown
Emily Doveala
Julia Rupp

Bass

Andrew Whitford,
principal
Kevin Thompson

Flute

Sophia Ennocenti,
principal
Sandi O'Hare

Oboe

Catie McGovern,
principal
Chloe Washington

Clarinet

Christopher Peña,
principal
Ryan Pereira

Bassoon

Amanda Nauseef,
principal
Sean Harkin

Horn

Victoria Boell,
principal
Joshua Jenkins

Trumpet

Kaitlyn DeHority,
principal
Mason St. Pierre

Percussion

Dennis O'Keefe,
principal
Brendan Fox,
celesta