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Concert: Ithaca College Sinfonietta & Campus Choral Ensemble

Ithaca College Sinfonietta

Campus Choral Ensemble

James Mick

Paul Grobey

Susan Avery

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Authors

Ithaca College Sinfonietta, Campus Choral Ensemble, James Mick, Paul Grobey, Susan Avery, Christopher Harris, and Justin Kaupu

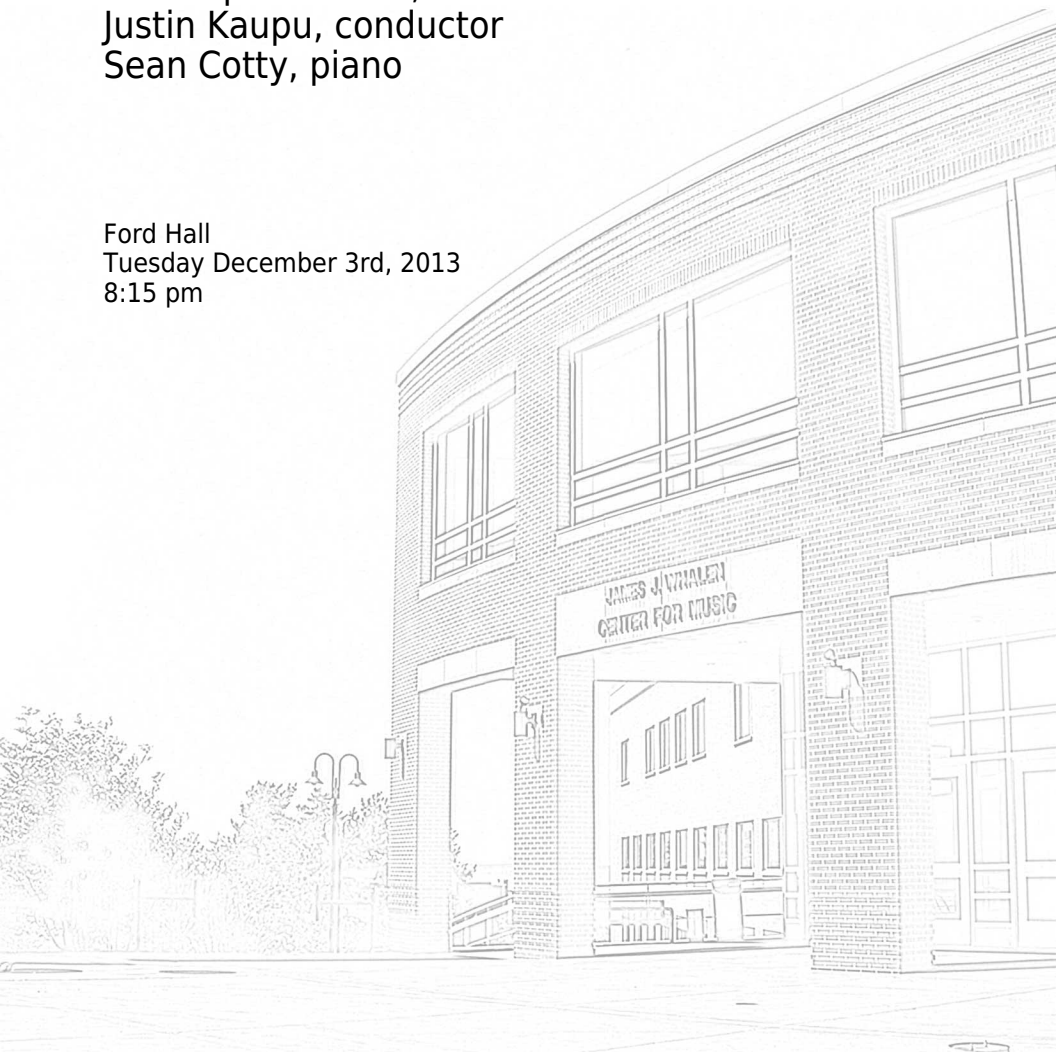
Ithaca College Sinfonietta

James Mick, conductor
Paul Grobey, conductor

Campus Choral Ensemble

Dr. Susan Avery, conductor
Christopher Harris, conductor
Justin Kaupu, conductor
Sean Cotty, piano

Ford Hall
Tuesday December 3rd, 2013
8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Sinfonietta

- Symphony No. 8 in B minor, D. 759
I. Allegro moderato
Paul Grobey, conductor
Franz Schubert
(1797-1828)
- Danse macabre, op. 40
Kathryn Mattner, violin solo
James Mick, conductor
Camille Saint-Saëns
(1835-1921)
- Concerto grosso ("Christmas") in G minor, Op. 6, No. 8
I. Vivace
II. Allegro
III. Adagio--Allegro--Adagio
IV. Vivace
V. Allegro
VI. Largo (Pastorale ad libitum)
James Mick, conductor
Arcangelo Corelli
(1653-1713)
- Suite No. 1 from *Peer Gynt*, Op. 46
I. Morning Mood
IV. In the Hall of the Mountain King
Paul Grobey, conductor
Edvard Grieg
(1843-1907)
- The Planets, Op. 32
IV. Jupiter, Bringer of Jollity
James Mick, conductor
Gustav Holst
(1874-1934)

Intermission

Campus Choral Ensemble

Gloria in Excelsis Deo

Antonio Vivaldi

Gate, Gate

Brian Tate

Lilian Fu and Jamie Kelly, percussion

The Water is Wide

arr. by Luigi Zaninelli

Ai Nama Manina

Andrejs Jansons

For Loveliness

Christopher Harris

Yan Pan, cello

Carol of the Bells

Mykola Leontovych

What Sweeter Music

John Rutter

Dr. Jean Radice, organ

Emmanuel

arr. by Christopher Harris

*Joshua Condon, piano
Spenser Forwood, drums*

Biographies

Dr. James Mick is an assistant professor of music education at Ithaca College in upstate New York. He teaches courses in string pedagogy and rehearsal techniques, helps manage student teachers, supervises underclassman music education majors, and conducts the Ithaca College Sinfonietta, an all-campus full orchestra consisting primarily of non-music majors.

An active clinician, conductor, and performer, Dr. Mick has recently presented at the National American String Teachers Association (ASTA) Conference in Providence, Rhode Island, and the NYSSMA Winter Conference in Rochester, New York; adjudicated middle school and high school orchestras and bands in Florida, Massachusetts, and New York; and, published articles in the *String Research Journal* and *Florida Music Director*. Additionally, he is the Music Director of the Ithaca Community Orchestra and he serves as secretary of the New York State chapter of American String Teachers Association (NYASTA). Previous to joining the Ithaca College faculty, Dr. Mick was the assistant conductor of the Big Bend Community Orchestra and a double bass section player with the Tallahassee Symphony Orchestra.

Originally a native of Kansas, Dr. Mick has taught elementary and middle school orchestra in Texas, and high school orchestra and jazz in New York. Dr. Mick holds degrees in Music Education from Florida State University (Ph.D.), Ithaca College (M.M.), and Texas Christian University (B.M.E.). His research interests include string instrument vibrato, music preferences, and performance perceptions. In addition to his academic pursuits, Dr. Mick enjoys spending time outdoors. He is an avid bicyclist, enjoys camping, and loves to travel.

Paul Grobey is a graduate student in orchestral conducting at Ithaca College. He currently serves as assistant conductor to the Ithaca College Sinfonietta, as well as the Ithaca College Chamber and Symphony Orchestras. Paul earned his Bachelor of Music degree in violin performance from the University of North Texas in 2010, before beginning his subsequent conducting studies in the North Texas area. Besides conducting and playing violin, Paul also composes, and enjoys the outdoors, classical music, and reading.

Program Notes

Franz Schubert's **Unfinished Symphony in B minor, D. 759** is an 1822 work that is, though written late in Schubert's life, shrouded in mystery, and filled with a peculiar tragic beauty, in no sense his final symphony, as is sometimes imagined. The piece is a testimony to Schubert's compositional prowess and a witness to what we might call a usual Schubert style: breadth, sweeping melodies, early harmonic innovations, and an uncanny sense for the sentimental. Perhaps no part of the first movement more exemplifies this latter trait than the second theme, the famous cello melody: simple, elegant, lacking nothing, yet so sparing in its use of content; and finally and most importantly, honest and true. Though not as revolutionary as some works by Schubert's contemporaries (Berlioz penned his *Symphonie Fantastique* just a few years later), the symphony is distinct in its orchestration--using trumpets at *pianissimo* moments, for example (an uncommon practice for the time) and in its purity of melodic writing and, therefore, impact. When in the generous coda the listener reflects on this movement, he is moved indeed by the robust energy of the pesante music he has heard; the mysterious opening bars; and their inevitable fate as the movement ends.

Danse macabre is a tone poem of the somewhat literal variety, written in 1874 by thirty-nine year old Camille Saint-Saëns. Originating as an art song which the composer then re-worked into a tone poem, the piece occupies a special piece in orchestral literature as being "for Halloween;" and this is understandable, given the xylophone's imitation of the sound of rattling bones, and that the loose plot of the tone poem actually takes place on Halloween. The piece opens with twelve Ds played by the harp on a blanket of serene D major harmony provided by the strings; these twelve notes depict the stroke of midnight, when Death summons the dead from their graves with his violin (and this violin sounds dead indeed, being put deliberately out of tune, so to speak). The piece is written in the tempo of a waltz, an appropriate tempo for a dance, and is filled with, despite the subject matter, moments of great beauty, cultivation, and precision. When the dance loses its tempo at the end, it is because the rooster has crowed; Death's dance is over for another year, but we are not left with any doubt that the mischief will return again, so craftily does the piece end.

Arcangelo Corelli's **Concerto Grosso, op. 6 no. 8**, or "Christmas Concerto," derives its name from the inscription at the top of the score: *Fatto per la notte di Natale* ("Made for the night of Christmas"). Apart from the typical features of a baroque concerto grosso - variety of tempo and movement, suspensions, counterpoint - the concerto is special because, simply put, it contains in its pages moments so specifically evocative of warmth, love, and that gentle and peaceful

reverence which has so become associated with this time of year and with Christmas especially. It is not accidental; rather, Corelli employs energetic rhythms which excite us; a gentle concluding *Pastorale*, especially relevant to Corelli's inspiration for the work; and a sublime *adagio* which at its peak has cascades of violins in static harmony veiling a gently descending bass line. While we cannot attribute too much of the work's special status to Christmas, it is undeniable that its beauty and particularly touching finale may very well conjure up such images.

Peer Gynt Suite no. 1, op. 46 is a set of pieces derived from Grieg's entire score of incidental music to Norwegian poet Henrik Ibsen's drama *Peer Gynt*. Contrary to the impression these pieces might give by themselves, the play is not especially light-hearted in its scope or aims, drifting in and out of consciousness, and written at least partially as a social satire. *Morning Mood* is a prelude to Act IV, and *In the Hall of the Mountain King* is a raucous (and rather famous) piece of music from what is actually a rather important scene in the play; the rest of Peer's life is affected by what happens in this king's mountain hall. Musically speaking, the first movement is simple in its construction, with just a pair of melodies cast in a variety of settings and keys, the most memorable being the opening flute melody. The piece accurately depicts morning, with rays of sun coming over the horizon, the calls of birds, hunting horns, and peaceful winds atop simple songs. The last movement is a mischievous subterranean march, rather simple in form, and repeated twice; yet the main excitement of this movement is derived from its steady acceleration and crescendo.

Holst's **Jupiter from the Planets, op. 29**, along with Mars, may be considered the suite's most remembered movement, for its obvious quality. This suite on the whole, however, and not excepting Jupiter, is far more than a collection of memorable tunes: it is an immense work of depth, meaning, and mastery of compositional technique. It is also quintessentially English with respect to its compositional style, and this is perhaps most obvious in Jupiter: from the opening horn melody which is not unlike some of Holst's very British band music, to the recognizable folk-like middle portion, which possesses that unique regal quality we find in Elgar and even William Walton, to the brass-laden close of the work, to its modality, the work is undeniably and brilliantly nationalistic, though it is ironically about another planet; yet, according to Jupiter's astrological significance (the "Bringer of Jollity," in this case), it is not altogether surprising that Holst chose to so openly represent the joyful face of English music in his depiction.

Personnel

Ithaca College Sinfonietta

Violin I

Kathryn Mattner
Kamila Swerdloff
Emma Brown
Felicya
Schwarzman
Marc Rose
Shigeki Morosawa
Leila Welton
Chan Hee Shin
Zack Jones
Madison Mangano
Kristen Klocko

Violin II

Melanie Burnett
Gillian Nigro
Liam Cunningham
Roosevelt Lee
Elizabeth Mabee
Nora Noone
Jessica Wolfe
Delaney gaetano
Jensey Mathew
Sabrina Knight
Allison Copquin
Karyn Walsh
Jennifer Williams
Abigail Beyer
Marisol Blanco
Daniel Santoro
Vicky Trifiletti
Jocelyn Suarez
Zach Brown
Sean Swartz

Viola

Erica Bachand
Benjamin Pawlak
Lisa Famularo
Kayligh McKay
Michael Petit
Jamie Shum
Scott Altman
Natalya Cowilich
Carolyn Kruszona
Teresa Clark
Jess Uhrovic
Alexa Mancuso

Cello

Kayla Sewell
Rachel Mecalianos
Annabelle Fears
Kendall Griffin
Carmen Lapido
Madeleine Anthony
Chloe Baron
Morgan Schuman
Andrea Aguirre
Michael Nowotarski
Ilana Wolf
Denise O'Leary
Johannah Litwin
Julie Erickson

Bass

Duncan Allen
Matthew Finegan
Miki Naktsuji
Bryce Tempest
Zoe Workstel
Brendan Duran
Tanner McGuire
Ian Herbon

Flute

Adrian Anderson
Emily Bacher
Dominic Gentile
Stephanie O'Brien
Olivia Ohlsten

Oboe

Marcell Fischler
Ariel Palau, English
Horn
Catie McGovern
Julia Perry

Clarinet

Brett Pond
Brian Pulling
Robert Nichols
Michelle Schlosser,
Bass Clarinet

Bassoon

Carly Rockenhauser
Robert Oldroyd
Ross Triner
Liam Cunningham,
Contrabassoon

French Horn

Allie Littrell
Cienna Lyon
Kyle Stapleton
Paul Shim
Megan Carpenter
Jacob Factor

Trumpet

Jacob Morton-Black
Jonathan Tompkins
Alec Fiorentino
Tyler Campolongo

Trombone

Sierra Vorsheim
Joshua Twomey
Mike Nave

Tuba

Jeffrey Stewart
Matt Sadowski,
Euphonium

Percussion

Greg Broslawski
Jamila Carter
William Hurley
Erin Mahon

Personnel

Campus Chorus

Sopranos

Akers, Brienne E.
Albright, Patricia O.
Billings, Madison E.
Boudreau, Katelyn
Cardone, Jenna A.
Carmichael, Melinda H.
Critsimilios, Alexandra
Dillon, Olivia V.
Feeney, Colleen C.
Fleckenstein, Hannah J.
Hellmich, Rebecca A.
Hinman, Dorothea M.
Hovancik, Kira A.
Iwasaki, Haruka A.
Langton, Rachael K.
Maier, Meghan R.
O'Brien, Emily M.
Placek, Karly W.
Provost, Erin M.
Reese, Gabrielle P.
Rosen, Siera A.
Ryer, Meredith
Smith, Emily
Washington, Paige
Welton, Leila

Alto

Brinkley, Gwyneth E.
Conway, Tiffany A.
Gervais, Sarah N.
Huley, Rachel A.
Kauffman, Erica
Lee, Michelle A.
Moisan, Rosalyn C.
Morill, Paige M.
Morris, Brooke H.
Murray, Jessica F.
Ruff, Tiffany
Savitt, Michayla
Schwartz, Madeline
Shorto, Anna
Vincent, Rebecca D.
Weiss, Chelsea

Tenor

Cottrell, Kyle B.
Gramajo, Jimmy N.
Lindsay, Harrison A.
Reiter, Andrew D.
Roberts, Aaron J.
Saraceni, Alex

Bass

Dezii, Matthew T.
Jaworski, Erik M.
Oppenheim, Jackson E.
Ryan, Edward
Warren, Gavin