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Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jeffery Meyer

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Ithaca College Chamber Orchestra

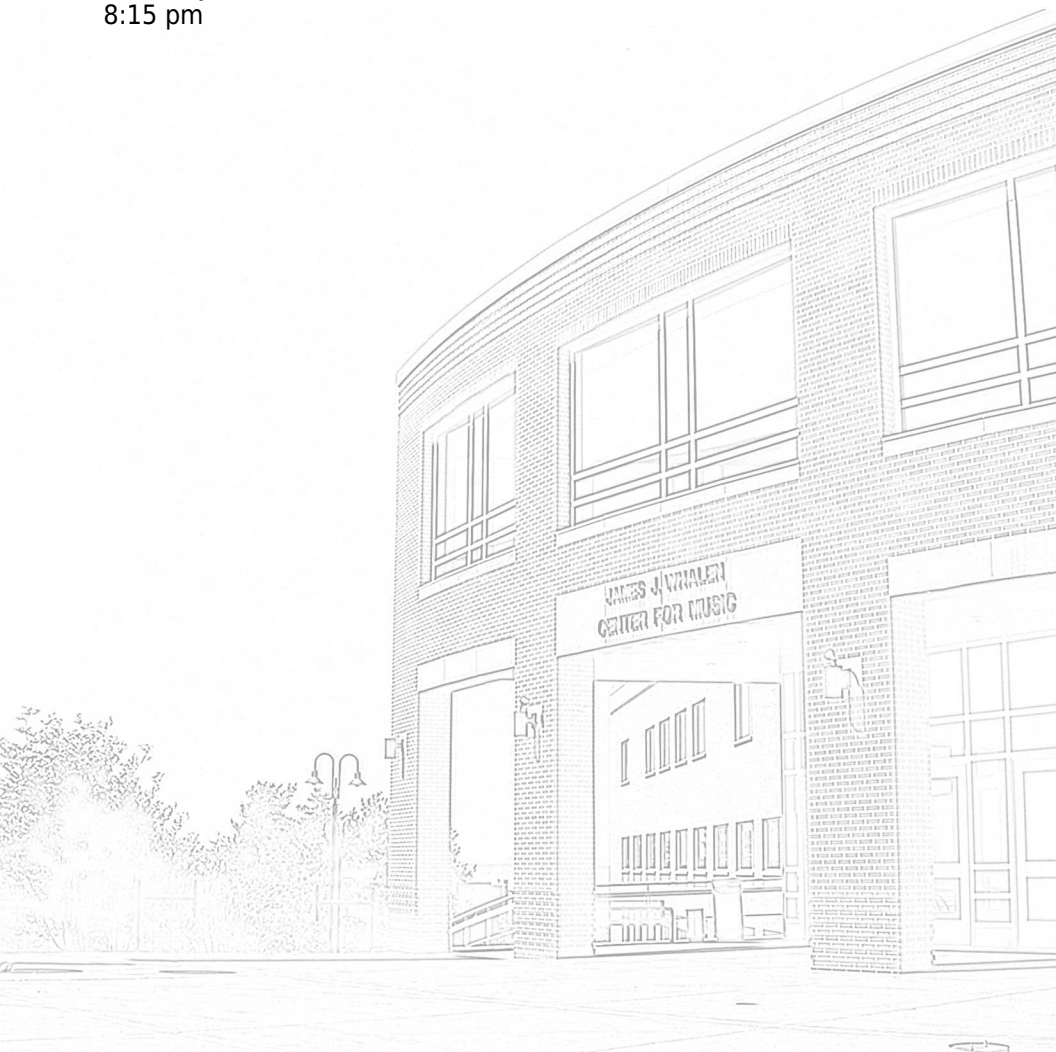
Jeffery Meyer, conductor

Susan Waterbury and Nicholas DiEugenio, violins

Ford Hall

Saturday December 8th, 2012

8:15 pm



ITHACA COLLEGE

School of Music

Program

Chain 1 (1983)

Witold Lutoslawski
(1913-1994)

Concerto in D minor for 2 Violins

- I. Vivace
- II. Largo ma non tanto
- III. Allegro

Johann Sebastian Bach
(1685-1750)

Susan Waterbury and Nicholas DiEugenio, violins

Intermission

Symphony No. 2 in D major, Op. 36

- I. Adagio molto - Allegro con brio
- II. Larghetto
- III. Scherzo: Allegro
- IV. Allegro molto

Ludwig van Beethoven
(1770-1827)

Biographies

Jeffery Meyer

Born in Chicago, Jeffery Meyer began his musical studies as a pianist, and shortly thereafter continued on to study composition and conducting. He is the Director of Orchestras at Ithaca College and since 2002 he has been the Artistic Director of the St. Petersburg Chamber Philharmonic in St. Petersburg, Russia one of St. Petersburg's most innovative and progressive ensembles. He has appeared with orchestras in the United States and abroad, including ensembles such as the Milwaukee Symphony Orchestra, Syracuse Symphony Orchestra, Cayuga Chamber Orchestra, Philippine Philharmonic Orchestra, Thailand Philharmonic Orchestra, Sichuan Symphony, and the Orchestra Sinfonico "Haydn" di Bolzano e Trento. 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, Italy, Spain, Germany and throughout Eastern and Southeastern Asia. Called "one of the most interesting and creatively productive conductors working in St. Petersburg" by Sergei Slonimsky, he is an active participant in the music of our time, has collaborated with dozens of composers, and commissioned and premiered numerous new works. The New York Times described his performances with the St. Petersburg Chamber Philharmonic in its United States debut at Symphony Space's 2010 "Wall-to-Wall, Behind the Wall" Festival in New York City as "impressive", "powerful", "splendid", and "blazing."

His programming has been recognized with two ASCAP Awards for Adventurous Programming (with the Ithaca College Symphony Orchestra), as well as the Vytautas Marijosius Memorial Award for Programming. In 2007, he made his Glinka Hall conducting debut in the final concert of the 43rd St. Petersburg "Musical Spring" International Festival, featuring works by three of St. Petersburg's most prominent composers, and in 2009, he conducted the opening concert of the 14th International Musical Olympus Festival at the Hermitage Theatre and was recently invited back to perform in the 2011 festival. He has also been featured numerous times as both a conductor and pianist as part of the "Sound Ways" International New Music Festival in St. Petersburg, Russia. He has been distinguished in several international competitions (2008 Cadaqués Orchestra Conducting Competition, 2003 Vakhtang Jordania International Conducting Competition, 2003 Beethoven Sonata International Piano Competition, Memphis, Tennessee) and was a prizewinner in the 2008 X. International Conducting Competition "Antonio Pedrotti" and the 2011 American Prize in Conducting.

As a pianist, Meyer has been in residence at the Banff Centre for the Arts, and in residence at the Aspen Festival as part of the Furious Band. He performs frequently with percussionist Paul Vaillancourt as part of the piano-percussion duo Strike, which, in January 2010, released an album of world-premiere recordings of works written for the duo on Luminescence Records, Chicago. The duo has recently appeared in the Beijing Modern Festival and at the Tianjin Conservatory in China. He has been broadcast on CBC, 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, during which time he wrote incidental music to David Mamet's Duck Variations, which was performed throughout Berlin by the theater group Heimspieltheater.

Passionate about working with young musicians and music education, Meyer is an active adjudicator, guest clinician, and masterclass teacher. He has judged competitions throughout the United States, including Alaska, as well as at the Hong Kong Schools Music Festival. He has given masterclasses throughout the United States as well as Canada and Asia, and recently led conducting masterclasses at the Central Conservatory in Beijing, China. He has served on the faculties of the Icicle Creek Music

Center, Dorian Keyboard Festival, Opusfest Chamber Music Festival (Philippines), Blue Lake Fine Arts Camp, Marrowstone Music Festival, and the LSM Academy and Festival. In the summer of 2011, he returned to China as the guest conductor of the 2011 Beijing International Composition Workshop at the Central Conservatory in Beijing, China. Recent and upcoming activities include appearances in Southeast Asia with the Sichuan Symphony, the Xi'an Conservatory Orchestra, several return engagements with the Thailand Philharmonic Orchestra and guest engagements in the United States with the Meridian Symphony orchestra and Stony Brook Symphony Orchestra.

Susan Waterbury, violin

Susan Waterbury, violinist, has performed chamber music and recitals throughout the world, including the United States, Europe, Turkey, and China. The New York Times commended Waterbury's playing, writing, "Waterbury's songful flights...were especially compelling". The Los Angeles Times wrote, "...acheived strong, characterful playing - as was the case throughout the evening - of the excellent violinist, Susan Waterbury".

Waterbury is currently an Associate Professor of Violin and Chamber Music at the Ithaca College School of Music in Ithaca, NY and performs regularly with the Sheherazade Piano Trio. A new music advocate and enthusiast, Waterbury performs in various new music groups and has worked with many composers.

Former faculty positions include her position at the Cleveland Institute of Music with the Cavani String Quartet and at The University of Memphis as an Associate Professor of Violin.

For eleven years, Waterbury was a founding violinist in the Cavani String Quartet. Cavani performed and taught regularly for concert series and festivals throughout the U.S. and abroad and garnered many awards including First Prize in the Walter W. Naumberg Chamber Music, Cleveland Quartet, and Carmel chamber music competitions. Cavani also received prizes in the Banff International, Fischhoff, and Coleman competitions.

Principal teachers were Donald Weilerstein at the Eastman School of Music; Jens Ellerman, Aspen Music Festival; Michael Davis, Ohio State University; and Walter Levin, Cincinnati College-Conservatory of Music.

Nicholas DiEugenio, violin

Praised by the Cleveland Plain Dealer for his "invigorating, silken" playing and "mysterious atmosphere," violinist Nicholas DiEugenio leads a versatile musical life as a multi-faceted performer of composers from Buxtehude to Carter.

Projects this year include a special collaboration with conductor Jeffery Meyer and the St. Petersburg Chamber Philharmonic in Russia's prestigious Small Hall in a violin concerto written by composer Loren Loicano. Recent performances have included an appearance at the 2012 Monadnock Music Festival in New Hampshire with pianist and fortepianist Chi-Chen Wu, as well as at the Beijing International Violin and Piano Festival in August 2012. Mr. DiEugenio also organizes the concert series Classic Roots at the Carriage House Café in Ithaca, NY.

Mr. DiEugenio and pianist Mimi Solomon perform as a duo in the United States and in

Europe; last season, recitals in France and in New York included a cycle of the complete Brahms sonatas. Mr. DiEugenio is also a frequent guest artist with the Finger Lakes Chamber Ensemble. Mr. DiEugenio has taken part in concerts at Town Hall in Seattle and Merkin Hall in New York, as well in the Kavafian Sisters' 25th Anniversary at the Chamber Music Society of Lincoln Center. In 2008, Mr. DiEugenio performed Ezra Laderman's Violin Duets in Weill Recital Hall (Carnegie Hall) along with violinist Katie Hyun.

Mr. DiEugenio has performed as soloist with the Cleveland Bach Consort, National Repertory Orchestra, Cleveland Pops, CIM Orchestra, and Interlochen's World Youth Symphony Orchestra. A prizewinner at the Fischhoff National Chamber Music Competition as a founding member of both the Lorien Trio and Biava Quartet, he has also been the first violinist of the iO Quartet in New York. Mr. DiEugenio has served as concertmaster of the National Repertory Orchestra, Cleveland Bach Consort, The Cleveland Institute of Music Orchestra, Yale Philharmonia, and the Mimesis Ensemble. Mr. DiEugenio was also a member of the Yale Collegium Players and took part in a 2009 Naxos recording of the Mendelssohn and Bach Magnificats, led by Simon Carrington. Mr. DiEugenio has recorded Schumann's three Violin Sonatas with pianist and fortepianist Chi-Chen Wu.

An enthusiastic supporter of the continued life of music, Mr. DiEugenio has premiered and/or commissioned chamber works by composers Fernando Buide, Yevgeniy Sharlat, Matthew Barnson, Ted Hearne, and Timo Andres, and also by Stephen Gorbos, Kay Rhie, Eric Nathan, and Jessie Jones.

In demand as a teacher, Mr. DiEugenio has been invited to give masterclasses at the University of British Columbia, Penn State University, the University of Arkansas, the University of North Dakota, and in high schools throughout the US. During the year, Mr. DiEugenio teaches at the Ithaca College School of Music, where he is Assistant Professor of Violin and Chamber Music. In the summers, Mr. DiEugenio teaches at the Kinhaven Music School in Weston, Vermont. A member of the violin faculty of the ENCORE School for Strings in the summers from 2005-07, Mr. DiEugenio has also taught undergraduate students at Yale. He holds degrees from the Cleveland Institute of Music (BM, MM '05), where he studied with David Cerone, Linda Cerone, and Paul Kantor; from Purchase College, where he worked with Laurie Smukler and Cal Weirsma; and from the Yale School of Music (Artist Diploma '08, MMA '09), where he studied with Ani Kavafian and was a recipient of the Alumni Foundation Award and an Alumni Ventures grant.

Program Notes

Chain 1 (1983)

From the composer:

Written for and dedicated to Michael Vyner and the London Sinfonietta.

The title Chain 1 suggests both the form used in this work and the intention of composing more 'chains' in the future.

In a work composed in 'chain' form the music is divided into two strands. Particular sections do not begin at the same moment in each strand, nor do they end together. In other words, in the middle of a section in one strand a new section begins in the other.

This principle has already been used in my previous compositions as a base for particular stages of the form or in whole movements, as in the Passacaglia of my Concerto for Orchestra. In Chain 1 the principle of chain-form serves to construct the greater part of the piece. Towards the end the texture becomes more complex and consists of several individual parts played 'ad libitum', which form a network of melodies to be played 'cantabile'.

I have composed Chain 1 for the fourteen principal players of the London Sinfonietta as a souvenir of our common music-making.

© Witold Lutoslawski

Concerto for 2 Violins in D minor, BWV 1043

Bach wrote the Concerto for 2 Violins between 1730 and 1731, while he was working as cantor for Thomasschule in Leipzig. He would later transcribe it for two solo harpsichords and orchestra (Concerto in C minor, BWV 1062). In many ways, the concerto displays the influence of the Vivaldi model, but Bach's concerto stands out, most notably in the subtle and intimate interaction of the solo violins which often sound as one double-voice rather than two separate entities. That is not to say that the solo parts lack definition or identity; the rich counterpoint of the opening Vivace allows the soloists adequate chance to shine amid the uninterrupted conversation.

In the second movement, marked *Largo ma non tanto*, a descending scale line combines effortlessly with a rising arpeggio figure to create a unified texture; if we hear the soloists as conversing amid the backdrop of the orchestral harmonies, it is because the two solo parts are written such that they can be performed alone as a duet containing all the essential harmonic information. But for a movement of such gentle beauty, mere analysis is inadequate - in the central development section, when the ear is taken on a journey amid the lines, it is better to let it journey deeper rather than try to think one's way out of it.

The final Allegro is an erudite mix of stormy tumult and mannered poise. This dichotomy, and the dominance each style fleetingly enjoys, add to the character and enjoyment of the movement. Here, the soloists interface with the orchestra in a more direct and balanced way, and the ensemble becomes a full partner in the realization of the musical gesture.

Symphony No. 2 in D Major, Op. 36

Beethoven wrote his Second Symphony between 1801 and 1802, while he was staying at Heiligenstadt. This was the time of the famous Heiligenstadt Testament wherein Beethoven confided his desperate feelings upon learning that his increasing deafness was irreversible. It was also a period of transition for the young composer; he was slowly breaking out of inherited classical models, and was experimenting even more with form, timbre, and gesture. In this context, the Second Symphony is a logical step in Beethoven's development between the quirky, yet traditional Symphony No. 1 and the monumental Symphony No. 3, which changed the course of music history.

The Symphony is cast in the traditional four-movement form, although here Beethoven conclusively recasts the third movement as a Scherzo (rather than the Minuet of Symphony 1). It is also scored traditionally, with pairs of woodwinds and brass, timpani and strings. But Beethoven continuously finds ways to be creative and unpredictable within these parameters.

This innovation begins with the introduction of the first movement, an Adagio of such variety and proportion it could almost stand alone as its own piece. After an opening statement that deviates from and returns to the home key, we are carried to an orchestral tutti which opens up a new section, in the distant key of B-flat major. Florid lines from woodwinds and strings interweave, rhythm becomes more complex, and harmonies become more dissonant until the next climax, this time in D minor. A final interplay between strings and winds (like a coda) brings the intro to a close, and just when the listener does not know what to expect next, a spirited Allegro bolts out of the gate.

Throughout the Allegro, the ear is constantly bounced among the instrument families, without any one group emerging dominant. This is a departure from previous symphonic style wherein winds were used mostly to color predominantly string textures - here, the whole orchestra is exploited. Shifting instrumentation, and not just harmony and rhythm, becomes a tool to create excitement.

In the development section, the scampering first theme and the faux-fanfare second theme (both outlining triads) are blended and combined with enhanced rhythmic ideas - listen for the spritely string triplets amid sparky woodwind chords. Irregular phrase lengths also abound, which add to the unpredictable nature of the piece - and creative, often rapid transitions tease the ear.

Toward the end of the movement, we hear what would become a Beethoven trademark - the extended development section, or codas that become second development sections. The final cadence is evaded and the orchestra keeps playing, unwilling to let go of the themes. The form is now in uncharted territory, so anything goes - including a striking dissonance on the climactic chord of the movement, leading quickly to a celebratory close.

The second movement, a lyrical Larghetto, appears to be in a simple song form, but even here Beethoven makes his mark by adding a subtly elegant twist. The four themes are punctuated by a peculiar transition section between the 3rd and 4th: an enigmatic dotted figure slowly winds its way up the scale amid a canonic answer; this bridge offers bizarre harmonies and erases all sense of meter. This "step figure" occurs three times - the second time is almost exactly the center of the movement. On the back end, the themes are recapped in the home key of A major - the "step figure" is recapped as well, indicating a possibly more important role than just transition material. The entire movement is the essence of grace and elegance, with just enough muscle thrown in at the right places to remind the listener that Beethoven is in control.

The Scherzo, based on a simple stepwise figure often entrusted to the horns, is incredibly short compared to the other movements. Still, it rapidly visits many keys and

fluidly creates, many changing timbres. The trio is a lilting folksy tune, interrupted by a unison arpeggio that brings back the main theme.

The Finale is a relentless fireball of energy, from the first explosion of sound to the final chords. At times, one hears the influence of *Strum und Drang*, yet in other places simple, lighthearted themes rule. The movement is practically a *moto perpetuo*, which makes the occasional moments of silence all the more striking. Toward the end, as in the first movement, Beethoven eschews the standard “wrapping up” of things – a held dominant chord gives way not to tonic but an unexpected harmony, which sets in motion an extended coda (which itself has a codetta utilizing the same trick). After having all this fun, Beethoven allows the symphony to end traditionally with a boisterous outburst from the full ensemble.

Bach and Beethoven program notes by Patrick Valentino

Ithaca College Chamber Orchestra

Violin I

Laura Scivolino, concertmaster
Haehyun Park
Joohyun Lee
Brian Schmidt
Jason Kim
Nils Schwerzmann

Violin II

Natalie Brandt, principal
Claire Wilcox
Marcus Hogan
Colleen Mahoney
Xinying Liu
Jenna Jordan

Viola

Kelly Ralston, principal
Dan Martinez
Kate Inie-Richards
Carly Rockenhauser

Cello

Erin Snedecor, principal
Peter Volpert
Pan Yan
Rachele Prawdzik

Bass

Samuel Verneuille, principal
Samuel Shuhan

Flute

Maya Holmes, principal
Sandra O'Hare

Oboe

Elizabeth Schmitt, principal
Chloe Washington

Clarinet

Christopher Peña, principal
Jimmy Conte

Bassoon

Sean Harkin, principal
Ross Triner

Horn

Colin Speirs, principal
Emma Staudacher

Trumpet

Keli Price, principal
Ryenne Flynn

Trombone

Timothy Taylor, principal

Harpichord

Jessica Mackey, principal

Timpani

Daniel Pessalano, principal

Assistant Conductors

Patrick Valentino
Tiffany Lu