

3-2-2005

## Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jeffrey D. Grogan

Andrew Krus

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ITHACA COLLEGE

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SCHOOL OF MUSIC

ITHACA COLLEGE CHAMBER ORCHESTRA  
Jeff Grogan, conductor  
Andrew Krus, graduate conductor

Ford Hall  
Wednesday, March 2, 2005  
8:15 p.m.

ITHACA

## PROGRAM

Overture to the Magic Flute, K. 602

W. A. Mozart  
(1756-1791)

Andrew Krus, graduate conductor

Concerto for Trumpet and String Orchestra  
(Meditation on Yeats)

Dana Wilson  
(b. 1946)

- I. *Nobleness made simple as a fire*
- II. *All that's beautiful drifts away. . .*
- III. *Had they but courage equal to desire*

Symphony No. 35 in D Major ("Haffner") K. 385

W. A. Mozart

- I. *Allegro con spirito*
- II. *Andante*
- III. *Menuetto and Trio*
- IV. *Finale, Presto*

## Program Notes

Overture to the Magic Flute, K. 602,

W. A Mozart

Today, Friday the 30th September, the players of the Imperial and Royal privileged theatre on the Wieden will have the honor to perform for the first time The Magic Flute, a Grand opera in two acts by Emanuel Schikaneder . . . with music by Herr Wolfgang Amadeus Mozart . . . Herr Mozart himself will conduct the orchestra," read the playbill advertising the first performance of Mozart's Magic Flute at the Freihaus Theatre in Vienna. More than twenty performances took place in October 1791 alone. In 1792 - 1793 there were performances in Prague, Augsburg, Leipzig, Budapest, Warsaw, Munich and Hamburg. The first printed editions appeared as early as November 1791 and the libretto was already available at the first performance.

The subject matter of the opera, the education of men through wisdom, love and goodness to a higher morality, reflects the most important concepts of the century, the ideas of enlightenment. But it is equally an expression of the archetypal struggle between light and darkness, good and evil, enlightenment and superstition, matriarchy and patriarchy, and of the transition from an old to a new social order.

The Overture, in terms of chronology, is a retrospective synthesis of the entire opera. The key of Eb is eloquently stated in the first three opening chords. But this is no static gesture: they progress through an interrupted cadence. While the top part rises, the bass line moves in the opposite direction, establishing the polarities. But the three bars only achieve the tonality of their character through the pauses which separate the chords. In this "juxtaposition of the forward march of action and of contemplation" (Stefan Kunze) lies the order which gives meaning to the Magic Flute.

Notes taken from Silke Leopold

Concerto for Trumpet and String Orchestra  
(Meditation on Yeats)

Dana Wilson

Traditionally in the orchestral literature, the trumpet has heralded either heroism or imminent doom, primarily because of its unrivaled power and brilliance. But Miles Davis and others have shown us that the trumpet can express the greatest intimacy, pathos and vulnerability. The string orchestra, on the other hand, is traditionally known for its pathos and intimacy, and yet it also can provide power and intensity. The pairing of the two seemed fascinating to me, the strings drawing the trumpet in one

direction, the trumpet drawing the strings in the other. The movement titles are lines from poems by Yeats, who also played with this sense of extremes to create drama. The first and third movements, for example, are from the poem "A Second Troy," which explores the probability of Dublin being brought violently to its knees by the British; at the same time it is a love poem, as Yeats was then infatuated with the revolutionary Maude Gonne. The concerto was commissioned by trumpeter Rex Richardson and will receive its official premiere this summer in Australia. I am grateful to Frank Campos, Jeff Grogan, and the Ithaca College Chamber Orchestra for giving this wonderful preview performance. --

Notes by Dana Wilson

Symphony No. 35 in D Major ("Haffner") K. 385 W. A. Mozart

The "Haffner" Symphony of Wolfgang Amadeus Mozart was written at the request of his father, Leopold Mozart, to honor the new mayor of Salzburg, Siegmund Haffner, a long time friend of Leopold's. The Haffner family had an earlier work of Mozart's, the Serenade K. 250, written for a family wedding. The symphony was composed between July and August of 1782 during very busy time in Mozart's life. In addition to other compositional projects, Mozart was in the midst of his courtship of Constanze Weber, whom he married on August 4 without Leopold's permission. Even with the chaos of his life at the time, Mozart was able to complete six movements (two of which were subsequently dropped) within a fortnight. The work was premiered at the Burgtheater in Vienna on March 23, 1783.

The first movement opens with a fanfare statement, showing the original ceremonial intent of the work. Throughout the work there are turns and modulations that give an unsettling tone. The two inner movements were composed for the courtly world of Salzburg. The second movement *andante*, the work's longest movement, is composed of beautiful melodies which are greatly embellished and decorated throughout. The third movement *minuetto and trio* alternate between an almost peasant dance in the *minuetto* and a very lilting *trio*. The *Presto* finale was asked by Mozart to be performed "As fast as possible," and takes the listener through a wild and jaunty sonata form. Though a few minor sections provide contrast, the joyful mood of the work as a whole is permeated throughout the movement.

**ITHACA COLLEGE SYMPHONY ORCHESTRA**  
**Jeffrey D. Grogan, conductor**  
**Andrew Krus, graduate conductor**

**Violin I**

Natasha Colkett  
Dan Demetriou  
Paul Diegert  
Christopher Jones  
Shawn Riley  
Christian Simmelink, concertmaster

**Violin II**

Megan Atchley  
Katie Cavallaro  
Tamara Freida\*  
Sarah Geiger  
Josh Modney  
Maureen Pohlman  
Betsy Stein

**Viola**

David Kelts  
Nina Missildine  
Cassandra Stephenson\*  
Loftan Sullivan

**Cello**

Alana Chown  
Diana Geiger  
Elizabeth Meszaros  
Christina Stripling\*

**Bass**

James Mick  
Patrick O'Connell\*

**Flute**

Leslie Kubica\*  
Melissa Wierzbowski\*

**Oboe**

Noelle Drewes\*  
Emily Di Angelo

**Clarinet**

Matthew Libera\*  
Sarah Bennett

**Bassoon**

Andrew Beeks\*  
Ryan Potvin

**Horn**

Michael Bellofatto\*  
Jenna Troiano

**Trumpet**

Kathryn Cheney\*  
Joseph Brown

**Timpani**

Nicholas Galante

**Graduate Assistant**

Benjamin Aneff

\* denotes principal

Personnel listed in alphabetical order to emphasize  
each member's personal contribution.

## CONCERT CALENDAR

### March

3	7:00	Alumni Recital; Ines Draskovic '95, piano
14	8:15	Faculty Recital; Gordon Stout, percussion
15	7:00	Faculty Chamber Recital; Ithaca Brass
16	8:15	<i>Guest Concert: Illinois State University Wind Symphony, Stephen K. Steele, conductor</i>
17	8:15	Faculty Chamber Recital; Ithaca Wind Quintet
19	8:15	Choir; Lawrence Doebler, conductor
20	4:00	Faculty Recital; Angus Godwin, baritone
	7:00	Faculty Recital; Kelly Covert, flute
21	8:15	<i>Guest Lecture; Stephen Hartke, composer</i> <i>2004-5 Karel Husa Visiting Professor of Composition</i>
23	8:15	Faculty Recital; Kelly Samarzea, mezzo soprano
24	8:15	Faculty Recital; Heidi Hoffman, violoncello
28	7:00	Faculty Chamber Recital; Ariadne String Quartet
29	7:00	Faculty Recital; Patrice Pastore, soprano
30	7:00	Faculty Recital; David Parks, tenor
31	8:15	Symphonic Band; Henry G. Neubert, conductor

### April

4	8:15	Wind Ensemble; Stephen Peterson, conductor <i>Ithaca College Concerts 2004-5 (admission charge)</i>
5	7:30	Pre-Concert Lecture
	8:15	<i>Guest Recital; Yundi Li, piano</i>
8	3:00	Mary Hayes North Competition for Senior Piano Majors
	8:15	Jazz Workshop; Steve Brown, musical director
11	7:00	Piano Ensemble; Phiroze Mehta, coach
	8:15	Brass Choir; Keith Kaiser, conductor
14	8:15	Jazz Workshop; Keaton Akins, graduate music director
15	8:15	Chamber Orchestra; Jeffrey D. Grogan, conductor
16	8:15	Vocal Jazz Ensemble; Laurie Keegan, musical director
17	8:15	Choral Union; Lawrence Doebler, conductor and Symphony Orchestra; Jeffrey D. Grogan, conductor
21	8:15	Percussion Ensemble; Conrad Alexander, director
22	4:00	String Chamber Ensembles
	7:00	String Chamber Ensembles
23	12:00	All-Campus Band; James Miller, conductor
	8:15	Symphonic Band; Henry G. Neubert, conductor
24	4:00	Choir and Madrigal Singers; Lawrence Doebler, conductor
26	7:00	Opera Workshop; Patrick Hansen, stage and musical director
	8:15	Percussion Ensemble; Gordon Stout, director
27	8:15	Wind Ensemble; Stephen Peterson, conductor
28	8:15	Concert Band; Elizabeth Peterson, conductor

### May

1	7:00	<i>Guest Recital; Glimmerglass Opera Young American Singers</i>
14	8:30	38 <sup>th</sup> Gala Commencement Eve Concert (Ben Light Gymnasium)

### Ithaca College Concerts 2004-5 (admission charge)

October 1	Guarneri String Quartet
November 5	New York Voices
April 5	Yundi Li, piano