

2-26-2005

## Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Jeffrey Grogan

Russell Posegate

Yu-Tzu Huang

Alexandra Loutsion

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ITHACA COLLEGE

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SCHOOL OF MUSIC

*CONCERTO CONCERT*

ITHACA COLLEGE SYMPHONY ORCHESTRA  
Jeffrey D. Grogan, conductor

Ford Hall  
Saturday, February 26, 2005  
8:15 p.m.

ITHACA

## PROGRAM

Piano Concerto No. 2 in G Minor, Op. 22

Camille Saint-Saëns  
(1835-1921)

Russell Posegate, piano

Concerto for Marimba and Orchestra

Anders Koppel  
(b. 1947)

Yu-Tzu Huang, marimba

Obéïssons quand leur voix appelle  
from *Manon*

Jules Massenet  
(1842-1912)

Alexandra Loutsion, soprano

## INTERMISSION

Symphony No. 4 in E Minor, Op. 98

Johannes Brahms  
(1833-1897)

*Allegro non troppo*

*Andante moderato*

*Allegro giocoso*

*Allegro energico e passionato*

## Program Notes

Written in 1868, Camille Saint-Saëns's *Piano Concerto No. 2* is perhaps the most popular of the composer's five concerti for the instrument. The first movement requires both emotional expressiveness and virtuosic technique; themes by turns stately and plaintive are punctuated by arpeggiations covering the length of the keyboard. These elements are combined in the movement's triumphant conclusion.

*Concerto for Marimba and Orchestra* was written by Anders Koppel in 1995, commissioned by the IPCL as a set piece for the finals of the 1995 International Percussion Competition in Luxembourg.

The Concerto is in three movements. The first is dark and dramatic in character and builds upon a strong rhythmic motif. The second movement is reflective, lyrical and mysterious, and the third movement is playful and vigorous. In 1999, a cadenza was added in the third movement on the request of Peter Sadlo. The marimba part is technically demanding throughout and takes advantage of the instrument's rhythmical capacities, colorful sound and happy nature in a breathtaking interplay with the orchestra.

Anders Koppel

Jules Massenet's extremely popular opera *Manon* was premiered at the Opera-Comique in Paris on January 18, 1884. The work's tale follows the journey of its eponymous heroine; the aria *Obeissons quand leur voix appelle* is found early in the third act.

After leaving her poverty stricken lover Des Grieux, Manon is feted at a public festival on the Paris Promenade Cours la Reine. Accompanied by her new wealthy lover, De Brétigny and a few noblemen, she is presented to the crowd and they comment on her incredible beauty and natural charm. She thanks them all for their compliments (Est-ce vrai? Grand merci!) and extols the pleasure of her new life, saying that she has never been so happy. In the Gavotte, she urges everyone to make the most of their youth, as it does not last forever.

Synopsis by David Ashman

## Text and Translation

Obeissons quand leur  
voix appelle

When the voice of tender love  
beckons, let us give heed

### RECITATIVE:

Je marche sur tous les chemins,  
aussi bien qu'une souveraine;

I walk along all paths,  
the equal of any sovereign;

On s'incline, on baise ma main,  
Car par la beauté  
beaute, je suis reine!

People bow, they kiss my hand,  
because by being so beautiful I am queen!

Mes chevaux courent à grand pas  
devant ma vie aventureuse,

My horses race me about seeing the  
recklessness of my life,

Les grands s'avancent chapeau bas;  
Je suis belle, je suis heureuse!

Great men approach me, hat in hand;  
I am beautiful, I am happy!

Autour de moi tout doit fleurir!  
Je vais à tout ce qui m'attire!

Around me everything should flower!  
I go to everything that attracts me!

Et si Manon devait jamais mourir,  
ce serait, mes amis, dans un éclat  
de rire Ha ha ha!

And if Manon should ever die,  
it would be, my friends, in a burst of!  
Laughter! Ha ha ha!

### ARIA:

Obeissons quand leur voix appelle  
aux tendres amours toujours,  
tant que vous êtes belle usez sans  
les compter vos jours  
tous os jours!

When the voice of tender love beckons,  
let us give heed,  
While you are beautiful use up your days  
without counting them,  
all your days!

Profitions bien de la jeunesse,  
des gours qu'amene le printemps;

Let us take good advantage of our youth,  
of the days brought to us by springtime!

Aimons, rions, chantons sans  
cesse, nous n'avons encor que  
vingt ans!

Let us love, laugh, sing without ceasing,  
we are still only twenty!

Le coeur, hélas! le plus fidèle oubie  
en un jour l'amour,  
et la jeunesse ouvrant son aile  
a disparu sans retour.

Alas, even the most faithful heart  
forgets love in one day,  
and youth, spreading its wings  
will disappear without ever returning.

Profitions bien de la jeunesse,  
bien court hélas, est le printemps!

Let us take good advantage of our youth,  
very short, alas, is the springtime of our  
years!

Aimons, rions, chantons sans  
nous cesse, n'aurons pas toujours  
Vingt ans!

Let us love, laugh, sing without ceasing,  
we won't be forever twenty!

Translation by Nico Castel

Johannes Brahms' **Fourth Symphony** (1885) is one of the Romantic Era's most important symphonic works. Upon hearing the premier of the work, composer Richard Strauss wrote home to his father saying the work was "beyond all question a gigantic work, with a grandeur in its conception and invention, genius in its treatment of forms, periodic structure, of outstanding vigor and strength, new and original and yet authentic Brahms from A to Z." After an initial hearing of a piano rendition of the work's first movement in Vienna, a prominent critic proclaimed "For the whole movement I had the feeling that I was being given a beating by two incredibly intelligent people!"

The first movement begins straight away with the theme in e minor. The theme's characteristic interval of a third prevails throughout the work. The tragic nature of the work and this movement specifically is dramatically underlined with a minor plagal (IV-I) cadence to end the movement. Notably this is the only first movement of a Brahms symphony to lack a repeated exposition. The second movement gives us one of Brahms's loveliest melodies. Although the movement is in E Major, common use of the flat sixth and seventh scale degrees borrowed from the minor key create some degree of confusion as to the work's ethos. The third movement is one of the brightest and happiest in all of Brahms's symphonic writing. A youthful dance written in C Major, it was so popular during Brahms's lifetime that audiences constantly demanded its repeating. The final movement of the symphony brings us back to the fateful key of e minor. Perhaps the most extraordinary symphonic movement written after Beethoven and before Mahler, it is based on an archaic form from the baroque; the chaconne or passacaglia. The eight bar theme, taken from a Bach cantata, is stated at the beginning and followed by thirty variations. The final variation leads to a coda reminiscent of the tragic atmosphere created in the opening movement of the work.

## Soloists Biographies

**Yu-Tzu Huang** was born in 1982, Kaohsiung City, Taiwan, R.O.C. She started to play the piano at the age of 4. At the age of 10, she began studying percussion with Mr. Chi-Hung Cheng. For four years while working on her Bachelor's degree, studying with Ms. Pei-Ching Wu, she was also a member of the Jumping Percussion Group (the junior group of the Ju Percussion Group) in Taiwan. She performed mostly with the Jumping Percussion Group and sometimes with the Ju Percussion Group performing more than 60 concerts a year. She also gave four recitals in three years. She attended the Taipei International Percussion Summer Camp in 2000, '01, '02, and '03, the Zeltsman Marimba Festival in 2003 and 2004, and the International Marimba Competition in Belgium in 2004. She has attended master classes given by Keiko Abe, Anders Astrand, Bogdan Bacanu, Ivana Bilic, Michael Burritt, Ricardo Gallardo, Jack Van Geem, Momoko Kamiya, Joe Locke, Ney Rosauro, Emmanuel Sejourne, Leigh Howard Stevens, She-e Wu, and Nancy Zeltsman. Yu-Tzu graduated from the National Taipei University of the Arts in 2004 and is currently a Master's student studying with Gordon Stout at Ithaca College.

**Alexandra Loutsion**, soprano, is a junior vocal performance major from Canonsburg, Pennsylvania. Recent credits include: *Una Conversa* in *Suor Angelica* (Mainstage, Opera Theater and Music Festival of Lucca, Lucca Italy), the title role in Purcell's *Dido and Aeneas* (Ithaca College Opera Workshop), covers for Anna Gomez and the Foreign Woman in *The Consul* (Ithaca College Opera) and a featured singer in "From Opera to Broadway" at the Upper Darby Performing Arts Center in Philadelphia. This upcoming summer she will attend the Florence Voice Seminar with Benita Volente in Florence, Italy. Alexandra is in the studio of Randie Blooding.

Pianist **Russell Posegate** is currently on leave from a teaching position in Trumansburg, New York to pursue his master's degree in piano performance. A student of Read Gainsford, Russell received his bachelor's degree in music education from Ithaca College in 1999, having studied trumpet with Kim Dunnick. As an undergraduate he performed in the first England/Ireland Tour in 1997 and the 1999 Concert in Lincoln Center. A composer studying with Greg Woodward, several of his compositions have been performed locally, most notably *America in a New Millennium* (2003) commissioned for the combined ensembles of the Horseheads School District. A native of New Jersey, Russell resides in Ithaca with his wife, Sarah.

# ITHACA COLLEGE SYMPHONY ORCHESTRA

## Jeffrey D. Grogan, conductor

### Violin I

Jeff Abbott  
Megan Atchley  
Diane Bartholomew  
Annie Chen  
Natasha Colkett  
Dan Demetriou  
Paul Diegert  
Tamara Freida,  
concertmaster  
Sarah Geiger  
Christopher Jones  
Maureen Pohlman  
Shawn Riley  
Christian Simmelink  
Dan Valente

### Violin II

Marc Bettis  
Elizabeth Cary\*  
Katie Cavallaro  
Jason Champlain  
Danice Desir  
Jrenna Gillette  
Brian Hwang  
Susan Kirtz  
Lindsey Leone  
Jeannine McGreevy  
Joshua Modney  
Ben Nugent  
Ian Salmon  
Betsy Stein

### Viola

Tim Betts  
Lauren Buono  
Andrew Colella  
David Kelts  
Nina Missildine  
Jessica Owens  
Sayer Palmer  
Sara Shepard  
Loftan Sullivan  
Cassandra Stephenson\*  
Annabelle Terbetski

### Cello

Jennifer Chieffalo  
Alana Chown  
Alan Gallegos  
Diana Geiger  
Peter Guarino  
Leslie Lyons\*\*  
Emily McBride  
Emily McNeill  
Laura Messina  
Elizabeth Meszaros  
Tim Nowak  
Kelly Quinn  
Matt Rotjan  
Christina Stripling\*\*

### Bass

Andrew Krus  
Xander Lott  
James Mick\*  
Audrey Miller  
Patrick O'Connell  
Kyra Rafanello  
Ben Reynolds  
Chris White  
Justin Wixson

### Flute

Melissa Bravo  
Rita George-Simmons\*  
Melissa Wierzbowski

### Oboe

Noelle Drewes\*  
Christopher Neske

### Clarinet

Sarah Bennett\*  
Eric Callahan

### Bassoon

Katie Barker  
Andrew Beeks\*

### Horn

Anna Day  
Carlie Kilgore  
Tyler Ogilvie\*  
Karl Siewertsen  
Jenna Troiano

### Trumpet

Kathryn Cheney\*  
Jesse King  
Jeremy Schlegel

### Timpani

Nicholas Galante

### Graduate Conducting Assistant

Benjamin Aneff

### Graduate Assistants

Kathryn Cheney  
Andrew Krus

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



## CONCERT CALENDAR

February	28	8:15	Guest Recital; Jeff Bradetich, double bass
March	1	11:00	Master Class; Jeff Bradetich, double bass
		8:15	Women's Chorale; Janet Galván, conductor
	2	8:15	Chamber Orchestra; Jeffrey D. Grogan, conductor
	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	Guest Concert: Illinois State University Wind Symphony, Stephen K. Steele, conductor
	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	Guest Lecture; Stephen Hartke, composer 2004-5 Karel Husa Visiting Professor of Composition
	23	8:15	Faculty Recital; Carol McAmis, 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</i> (admission charge)
	5	7:30	Pre-Concert Lecture
		8:15	Guest Recital; Yundi Li, piano
	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
	13	7:00	Guest Recital; Glimmerglass Opera Young American Singers
		8:15	Brass Choir; Keith Kaiser, conductor
	14	8:15	Jazz Workshop; Keaton Akins, graduate musical 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	14	8:30	38 <sup>th</sup> Gala Commencement Eve Concert (Ben Light Gymnasium)
<b>Ithaca College Concerts 2004-5 (admission charge)</b>			
	October 1		Guarneri String Quartet
	November 5		New York Voices
	April 5		Yundi Li, piano