

10-4-2005

Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jeffrey Grogan

David Parks

Alexander Shuhan

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE CHAMBER ORCHESTRA
Jeffrey D. Grogan, conductor

David Parks, tenor
Alexander Shuhan, horn

Ford Hall
Tuesday, October 4, 2005
8:15 p.m.

ITHACA

PROGRAM

Overture to Die Geschöpfe des Prometheus, Ludwig van Beethoven
op. 43 (1770-1827)

Serenade for Tenor, Horn, and Strings, op. 31 Benjamin Britten
(1913-1976)

David Parks, tenor
Alexander Shuhan, horn

Prologue
Pastoral (Cotton)
Nocturne (Tennyson)
Elegy (Blake)
Dirge (Anonymous. 15th Century)
Hymn (Jonson)
Sonnet (Keats)
Epilogue

Serenade for Winds and Strings
in d minor, op. 44

Antonin Dvorák
(1841-1904)

Moderato quasi Marcia
Menuetto, Tempo di minuetto
Andante con moto
Finale, Allegro molto

PROGRAM NOTES

Beethoven, whose long shadow cast itself over the whole of the romantic period of music, was commissioned to write the incidental music to *Die Geschöpfe des Prometheus* in 1800. The work was Beethoven's first major work for the stage and premiered with huge success at Vienna's Burg Theater in 1801. Though it was given many early performances, the incidental music itself was criticized by some as being 'too learned,' and is rarely played in its entirety today. The extracted overture is however a standard part of the orchestral repertoire, another of his masterful overtures including the *Leonore* overtures, *Fidelio*, *Coriolanus*, *Egmont*, and others. Interestingly, the primary theme came to even greater prominence through its use in Beethoven's *15 Variations and Fugue for piano*, Op. 35, and in the finale of his epochal *Symphony No. 3 in E flat major* ("Eroica"), Op. 55.

On his way back from America in 1942 **Benjamin Britten** began two choral works, *Hymn to Saint Cecilia* and *A Ceremony of Carols*, that were premiered the same year. Morale-boosting concerts with tenor Peter Pears (both were conscientious objectors and already lifelong partners) preoccupied them for the next 11 months. Not until he was hospitalized with measles early in 1943 did Britten begin to compose again, working on what he described as "6 Nocturnes for Peter and a lovely young horn player, Dennis Brain, & Strings." He dedicated the finished Serenade to Edward Sackville-West, who later wrote: "The subject is Night...the lengthening shadow, the distant bugle at sunset, the Baroque panoply of the starry sky, the heavy angels of sleep; but also the cloak of evil, the worm in the heart of [William Blake's] rose, the secret sense of sin in the heart of man. The whole sequence forms an Elegy or Nocturnal, as Donne would have called it." It was premiered with Walter Goehr and his orchestra in London's Wigmore Hall on October 15, 1943.

The horn plays unaccompanied on natural (rather than tempered) harmonics at the beginning and the end, onstage in the Prologue. In the Pastoral, the first song, in D flat, Charles Cotton's seventeenth century words "could be a description of a Constable landscape...[while] the horn continues to play in imitative diatonic phrases." So wrote Humphrey Carpenter in his 1992 biography of Britten. In the succeeding Nocturne (words by Alfred, Lord Tennyson, ABA form, E flat and C major), the horn echoes and later embellishes its partner's jaunty, triplet-filled melody. Next, in the Blake Elegy, subject matter darkens the music landscape. Its extended horn preface and postlude are dominated by descending half-step intervals, eerily so at the end—symbolizing "the sense of sin" that had its origin, for Britten, in boarding and public schools that he both dreaded and despised. The anonymous fifteenth century Lyke Wake Dirge follows in grim G minor, and is keened by the tenor at the upper extreme of his voice, keeping the half-step intervals from the Elegy. Here, however, they ascend. Carpenter calls this "a relentless funeral march in the strings...the tenor's swoops up the octave suggest mortal terror of judgment." Its fugal character turns ghoulish at the horn's rude intrusion more than halfway through. The B flat setting of Ben Jonson's Hymn to Diana, goddess of the moon as well as the chase, is marked "presto e leggiero." Triplet-filled hunting calls and scales passages on the horn are

imitated by the tenor in a cadenza near the end. The sixth and final song lets the horn rest while the tenor sings Keats' sonnet about the healing power of sleep, albeit uneasily, almost pleading on repeated high D's at the end ("seal the hushèd casket of my soul") over a sustained D by two solo violins and viola. From offstage, the horn repeats the Prologue note for note in an Epilogue.

1. Pastoral

Language: by Charles Cotton (1630-1687)

The day's grown old; the fainting sun
Has but a little way to run,
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.

The shadows now so long do grow,
That brambles like tall cedars show;
Mole hills seem mountains, and the ant
Appears a monstrous elephant.

A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme.

And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the West,
Shall lead the world the way to rest.

2. Nocturne

by Alfred, Lord Tennyson (1809-1892) "Blow, Bugle, blow"

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle answer, echoes, dying, dying, dying.

O hark, O hear how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, dying, dying, dying.

3. Elegy

by William Blake (1757-1827)

O Rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm,

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

4. Dirge

by Anonymous/Unidentified Artist , 15th century.

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleete and candle-lighte,
And Christe receive thy saule.

When thou from hence away art past,
Every nighte and alle,
To Whinnymuir thou com'st at last;
And Christe receive thy saule.

If ever thou gav'st hos'n and soon,
Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.

If hos'n and soon thou ne'er gav'st nane,
Every nighte and alle,
The winnies shall prick thee to the bare bane;
And Christe receive thy saule.

From Whinnymuir when thou may'st pass,
Every nighte and alle,
To Brig o' Dread thou com'st at last;
And Christe receive thy saule.

From Brig o' Dread when thou may'st pass,
Every nighte and alle,
To Purgatory fire thou com'st at last;
And Christe receive thy saule.

If ever thou gav'st meat or drink,
Every nighte and alle,
The fire shall never make thee shrink;
And Christe receive thy saule.

If meat or drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleete and candle-lighte,
And Christe receive thy saule.

5. Hymn

by Ben Jonson (1572-1637)

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close;
Bless us then with wishèd sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

6. Sonnet

by John Keats (1795-1821)

O soft embalmer of the still midnight,
Shutting with careful fingers and benign,
Our gloom-pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine:
O soothest Sleep! if so it please thee, close
In midst of this thine hymn my willing eyes,
Or wait the "Amen" ere thy poppy throws
Around my bed its lulling charities.
Then save me, or the passèd day will shine
Upon my pillow, breeding many woes, -
Save me from curious Conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oilèd wards,
And seal the hushèd Casket of my Soul.

Antonin Dvorák, the Czech contemporary of Brahms, wrote his *Serenade for Winds and Strings* in 1878, just after his *E Major Serenade for Strings* of 1775. The first movement of the D minor serenade is a march-like *Moderato* that begins in the style of Mozart's Salzburg serenades, but Dvorák's melodies, rhythms, and harmonic vocabulary remain emphatically Czech. A tripartite structure includes a beguiling middle section in F major, introduced by clarinets. The F major *Minuetto* is really a *sousedská*, a slow Bohemian dance in triple time used several times elsewhere by Dvorák. The trio in B flat is a syncopated *furiant*, marked *Presto*, based on a motif from the *Minuetto*, which returns before the end. The slow third movement, *Andante con moto* in A major, is altogether more serious and passionately romantic. Dvorák's *Allegro molto finale* takes strong liberties with conventional rondo form. March material from Movement One begins it, altered somewhat in the finale. Episodes include a sophisticated polka before the march theme reappears for the last time, followed by a virtuosic coda in D Major.

ITHACA COLLEGE CHAMBER ORCHESTRA
Jeffrey D. Grogan, conductor

Violin I

Megan Atchley
Daniel Demetriou, concertmaster
Joshua Modney
Mary Raschella
Shawn Riley
Christian Simmelink

Violin II

Natasha Colkett
Brenna Gillette
Christopher Jones*
Jeannine McGreevy
Maevae O'Hara
Elizabeth Stein

Viola

Sayer Palmer
Hannah Petersen*
Loftan Sullivan
Annabelle Terbetski

Cello

Sam Boase-Miller
Jennifer Chieffalo
Alana Chown
Diana Geiger
Elizabeth Meszaros*

Bass

Xander Lott
Patrick O'Connell*
Ben Reynolds

Flute

Michelle Casareale*
Mary Parsnik

Oboe

Emily Di Angelo
Noelle Drewes*

Clarinet

Sarah Bennett*
Matt Libera

Bassoon

Katie Barker
Andrew Beeks*
Jennifer Meyers

Horn

Michael Bellofatto*
Brian Hoeflschweiger
Andrea Silvestrini
Rose Valby

Trumpet

Lindsey Jessick
Nikola Tomic*

Timpani

Andrew Sickmeier

Graduate Assistants

Benjamin Aneff
Devin Hughes

* denotes principal

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

Concert Calendar

October

- | | | |
|----|------|---|
| 2 | 4:00 | Faculty Recital; Susan Waterbury, violin;
Charis Dimaras, piano |
| | 8:15 | Percussion Ensembles;
Cayenna Ponchione and Conrad Alexander, directors |
| 4 | 8:15 | Chamber Orchestra; Jeffrey D. Grogan, conductor
David Parks, tenor; Alex Shuhan, French horn
<i>Ithaca College Concerts 2005-6</i> (admission charge) |
| 5 | 8:15 | <i>Guest Concert; Beaux Arts Trio</i> |
| 6 | 8:15 | Symphony Orchestra; Jeffrey D. Grogan, conductor |
| 7 | 8:15 | Faculty Recital; Jennifer Hayghe, piano |
| 9 | 3:00 | <i>Choral Collage</i> , Women's Choral and Chorus;
Elizabeth Swanson, conductor
Madrigal Singers and Choir; Lawrence Doebler, director
Vocal Jazz Ensemble; Lauri Keegan, musical director |
| | 8:15 | <i>Guest Lecture; Michael Colgrass, composer,</i>
<i>2005-6 Karel Husa Visiting Professor of Composition</i> |
| 10 | 8:15 | Music of Michael Colgrass |
| 11 | 8:15 | Wind Ensemble; Stephen Peterson, conductor |
| 18 | 7:00 | Faculty Recital; Richard Faria, clarinet
<i>Shirley and Chas Hockett Chamber Music Concert Series</i> |
| 22 | 8:15 | <i>Guest Concert; Zurich Chamber Orchestra</i>
<i>Howard Griffiths, conductor; Sharon Isbin, guitar</i> |
| 23 | 4:00 | Faculty Chamber Recital; Ariadne String Quartet
<i>Ithaca College Concerts 2005-6</i> (admission charge) |
| 24 | 8:15 | <i>Guest Concert; King's Singers</i> |
| 25 | 8:00 | <i>The Un-Master Class; William Westney, clinician</i> |
| 26 | 7:00 | Faculty Chamber Recital; Ithaca Brass |
| 30 | 1:00 | Faculty Recital; Angus Godwin, baritone; assisted by
Steve Brown, Gordon Stout, Nicholas Walker,
Shay Godwin '95, percussion |
| 31 | 7:00 | Tuba Ensemble; "Octubafest" |

November

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| 7 | 8:15 | Faculty Recital; Charis Dimaras, piano |
| 9 | 8:15 | Faculty Chamber Recital; Ithaca Wind Quintet |
| 11 | 8:15 | <i>Guest Recital; Ensemble X</i> |
| 12 | 7:00 | Choral Composition Festival Closing Concert |
| 15 | 7:00 | Flute Ensemble; Elizabeth Golden, graduate conductor |
| 16 | 8:15 | Brass Choir; Keith Kaiser, conductor |
| 17 | 8:15 | Contemporary Chamber Ensemble;
Jeffrey D. Grogan, director |
| 28 | 8:15 | Choir; Lawrence Doebler, conductor;
Carl Ruck '81 M.M., organ |
| 29 | 8:15 | Vocal Jazz Ensemble; Lauri Keegan, musical director |
| 30 | 8:15 | Jazz Workshop; Steve Brown, musical director |