

4-15-2005

Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Jeffrey Grogan

Michael Lippert

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE CHAMBER ORCHESTRA

Jeffrey D. Grogan, conductor
Michael R. Lippert, graduate conductor

Ford Hall
Friday, April 15, 2005
8:15 p.m.

ITHACA

PROGRAM

Concerto No. 2 in g minor, op. 22

Camille Saint-Saëns
(1835-1921)

I. *Andante Sostenuto*

Ji Hea Hwang , piano

Symphony No. 5 in B-Flat Major, D. 485

Franz Schubert
(1797-1828)

- I. *Allegro*
- II. *Andante con moto*
- III. *Menuetto and trio*
- IV. *Finale*

Carmen Suite No. 1

Georges Bizet
(1838-1875)

- Prelude*
- Aragonaise*
- Intermezzo*
- Seguedille*
- Les dragons d'Alcala*
- Les Toréadors*

Michael R. Lippert, conductor

Program Notes

Ji Hea Hwang, age 18, was born in Cheong-ju, Korea. She began her piano studies at the age of three. Since age five, she has won numerous competitions, such as grand prizes at Hyundai National Music Competition, Cheong-ju City Musical Association Competition, and first prize at the Korea Times Competition.

Upon winning competitions, Miss Hwang has performed at various winner's concerts. In addition, at age nine, she has appeared as a soloist with Cheong-ju Youth Orchestra and Taesung Orchestra, which was featured on MBC-TV.

In 1998, she moved to the United States and entered the Juilliard Pre-College, where she has been a recipient of Relson Family Scholarship in piano. She was also a semi-finalist at the New Jersey Symphony Orchestra Young Artists Auditions. Recently, she won the first prize at the Ithaca College Piano Competition, concerto division, and the second prize in the solo division.

She has given many solo recitals and chamber music performances at the Paul Recital Hall, Morse Recital Hall, and Weill Recital Hall at Carnegie Hall. Last summer she was selected as a music scholar for the Governor's School of the Arts of New Jersey, where she spent a month with other talented musicians. She currently studies with Mr. Frank Levy, and is a senior at the Academy for the Advancement of Science and Technology at Hackensack, New Jersey.

Camille Saint-Saëns was a child prodigy, able to play all of the Beethoven piano sonatas by the age of twelve. He differed from many French composers of the era in that he was not a progressivist, but rather more conservative in style. He tried his hand at virtually every genre of music, another differing point from his contemporary French composers. His second piano concerto was written after Anton Rubenstein, the famed Russian pianist/composer/conductor, had asked him to arrange a concert in Paris. Saint-Saëns was the pianist and Rubenstein the conductor of the premiere. The work begins with a solo improvisation in the manner of Bach, after which we hear the opening theme. Gabriel Fauré, a student of Saint-Saëns, showed him a *Tantum Ergo* setting. Saint Saëns asked him for it, using it as a base from which to create the work's main theme.

Franz Peter Schubert was among the first Romantic composers, writing largely in the time of late Beethoven. Born and raised in Vienna, Schubert was a prolific composer and wrote masterpieces in many different genres. He is perhaps most renowned for his love of chamber music and his extensive cycles of art songs. Schubert's works are characterized by endless melodies and rich harmonies, as well as an expansive use of classical form. For several years he worked as a teacher, following in his father's footsteps, before trying to make composition his sole source of income.

Schubert completed his fifth symphony on October 3, 1816. Only 19 years old, Schubert was working as an assistant school master to his father. Although composing only at night, Schubert was still able to complete around 125 songs and 50 other works for chorus, orchestra, and various chamber ensembles. His fifth symphony takes a dramatic step back from his earlier "Tragic" Symphony. Writing largely in a classical manner with similarities to early models by Mozart and Haydn, Schubert chose to write for a smaller group than his last symphony. There are no clarinets, no trumpets, no timpani, and only a single flute. The symphony opens with an Allegro that is a wonderful and clear example of a sonata-allegro form, albeit with a non-tonic recapitulation, with the first theme coming back in the subdominant. The first theme is preceded by a graceful four-measure introduction that plays a significant role in the development. The theme itself is tossed back and forth between first violin and cello. The Andante con moto in E-Flat major grows from two themes whose back-and-forth trading result in a kind of rondo. The third movement is a Minuetto in G minor with a major-mode trio that is marked by a very attractive lilt. The main theme of the finale feels a bit scampering, the second theme being pure string quartet writing, with the winds simply commenting of the work of the strings.

Notes by Ben Aneff

Georges Bizet's masterpiece *Carmen* is recognized as one of the greatest 19th-century operas. Its tunes are familiar to millions, and its evocation of Spain, where Bizet never set foot, has done as much to propagate the elements of the style as Spanish music itself. The opera opened on March 3, 1875 in Paris after an exceedingly long rehearsal period in which the orchestra and the chorus struggled with the unfamiliar technical and dramatic demands and the director publicly voiced his confusion with the book and score. Despite the notorious response of the press and the evident outrage of many in the audience due to its frank portrayal of mature themes, *Carmen* was not truly a failure. It ran for 45 performances in 1875, and while Parisian theaters did not revisit the opera until 1883, *Carmen* quickly spread to many other cities throughout Europe where it achieved both critical acclaim and popular success. Both Saint-Saëns and Tchaikovsky hailed its originality, and time has firmly cemented *Carmen's* place as perhaps the most performed opera in the repertoire.

This suite of pieces and a second companion suite was assembled in the era before recording to permit the public to revisit highlights from the opera in the concert hall. The Prelude can be thought of as a microcosm of the entire opera, introducing the chromatic motif associated both with fate and with Carmen throughout the work, presented in the strident contrasting timbres of the cello, trumpet, clarinet, and bassoon. The Aragonaise, presented in the opera as the entr'acte to Act IV, is based on Spanish songs compiled by Manuel García. A lively Spanish dance, it sets the tone for the final scene outside the bullring in Seville, exchanging passages of ominously mournful bravado in the oboe with lighthearted exchanges between winds and strings. In contrast, the Intermezzo that precedes Act III, with its exquisite solo for flute and harp, provides respite from the hot tempers and fiery passions of *Carmen's* Spain. The Seguedilla is an orchestration of the Act I aria "Près des ramparts de Séville" in which Carmen describes to Don José her taste for free living and loving, seducing him into releasing her and setting in motion the events that lead to his downfall and her demise. Les dragons d'Alcala (foot soldiers of Spain), the entr'acte to Act II, provides yet another contrast in its alternating minor and major passages of the life of the Spanish foot soldier and Don José's pursuit of Carmen after her escape. The suite concludes with the famous March of the Toreadors, encapsulating the spirit and passion associated with the bullfights of Spain and the essence of *Carmen* itself.

Notes by MRL

ITHACA COLLEGE CHAMBER ORCHESTRA
Jeffrey D. Grogan, conductor

Violin I

Tamara Freida, concertmaster
Dan Demetriou
Joshua Modney
Katie Cavallaro
Elizabeth Stein
Sarah Geiger

Violin II

Christian Simmelink*
Natasha Colkett
Christopher Jones
Shawn Riley
Paul Diegert
Megan Atchley

Viola

Cassandra Stephenson*
David Kelts
Nina Missildine
Loftan Sullivan

Cello

Christina Stripling*
Elizabeth Meszaros
Diana Geiger
Alana Chown

Bass

Patrick O'Connell*
James Mick

Flute

Leslie Kubica*
Melissa Wierzbowski*

Oboe

Emily Di Angelo
Noelle Drewes*

Clarinet

Matthew Libera*
Sarah Bennett

Bassoon

Andrew Beeks*
Ryan Potvin

Horn

Michael Bellofatto*
Jenna Troiano

Trumpet

Kathryn Cheney*
Joseph Brown

Trombone

Matt Haines*
Emily Selman
Mark Walsh

Timpani

Nicholas Galante

Harp

Myra Kovary**

Graduate Assistant

Benjamin Aneff

* denotes principal
** guest artist

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

CONCERT CALENDAR

April

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 th 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