

Ithaca College

Digital Commons @ IC

All Concert & Recital Programs

Concert & Recital Programs

12-2-2007

Concert: Ithaca College Symphony Orchestra with Ithaca College Women's Chorale

Ithaca College Symphony Orchestra

Ithaca College Women's Chorale

Jeffery Meyer

Janet Galván

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Ithaca College Symphony Orchestra; Ithaca College Women's Chorale; Meyer, Jeffery; and Galván, Janet, "Concert: Ithaca College Symphony Orchestra with Ithaca College Women's Chorale" (2007). *All Concert & Recital Programs*. 6862.

https://digitalcommons.ithaca.edu/music_programs/6862

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE SYMPHONY ORCHESTRA
Jeffery Meyer, conductor

with

ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor

Ford Hall
Sunday, December 2, 2007
4:00 p.m.

ITHACA

PROGRAM

New Era Dance (1988)

Aaron Jay Kernis
(b. 1960)

Nocturnes

Claude Debussy
(1862–1918)

- I. *Nuages [Clouds]*
- II. *Fêtes [Festivals]*
- III. *Sirènes [Sirens]*

with Ithaca College Women's Chorale

INTERMISSION

Symphony No. 2 in D Major, Op. 73

Johannes Brahms
(1833–1897)

- I. *Allegro non troppo*
- II. *Adagio non troppo*
- III. *Allegretto grazioso (Quasi Andantino) – Presto ma non assai*
- IV. *Allegro con spirito*

Photographic, video, and sound recording and/or transmitting devices are not permitted in the Whalen Center concert halls. Please turn off all cell phone ringtones.

Program Notes

Look through Aaron Jay Kernis's list of works, and there are a surprising number of titles that directly, or indirectly, cite dance. Most obviously *Concierto de 'Dance Hits' and 100 Greatest Dance Hits* – but when titles like *Too Hot Toccata* and *Salsa Pasada* are added to the equation, it's enough to suggest that Kernis is as firmly at home on the dance floor as in the concert hall.

Kernis's orchestral showpiece *New Era Dance* was written in 1992 to celebrate, as the composer wrote, "a new era of leadership at the New York Philharmonic" and 'in anticipation of the new millennium to come in the year 2000, in hope for a time of imperative political and social change in this country." The piece is proudly "New York-ish", following a distinguished lineage of musical cityscapes inspired by Manhattan's looming vistas from the likes of Edgard Varèse, George Gershwin, Steve Reich and Leonard Bernstein.

Kernis explained that "Bernstein was a very important influence, both in the sense of openness to the mingling of serious and popular culture and, more important, in looking for a kind of visceral energy in music, a kind of grab-you-by-the-lapel experience." More than grabbing you by the lapels, *New Era Dance* drags you to your feet, with a beat that sounds as if West Side Story got mulched with bebop, Blondie and rap.

"I wondered what *New Era Dance's* shelf life would be," Kernis once mused. "But through the later 1990s it became my most performed piece. I think it's important to write what's necessary – none of us knows the future." The work packs a tumultuous level of activity into its relatively modest six-minute duration, and Kernis has embedded the sound of the street deep inside his orchestra. In a neat nod to Varèse, a police siren is plugged into the percussion section, while blaring rap samples whizz past, heard through a MIDI keyboard. Kernis even requires the orchestral musicians themselves to rap at one point. And when classical musicians rap it is, indeed, a "new era". (Program note by Philip Clark)

In 1894 Claude Debussy (1862–1918) began work on a piece he first imagined as a solo violin work to be called *Nocturnes*. During this time, compositional styles across Europe were evolving from a highly chromatic, late Romantic style of composers such as Richard Wagner (1813–1883) to the nearly twentieth-century sound of composers like Jules Massenet (1842–1912), Pietro Massgagni (1863–1945) and Ruggero Leoncavallo (1859–1919). Several disparate movements in music grew out of this period of experimentation and growth: realism, expressionism, futurism, neoclassicism, and finally, impressionism – the genre in which Debussy's music is most often described and which is associated with the impressionist movement in painting (Monet, Pissarro, and Morisot to name a few).

Nocturnes was never completed as a piece for solo violin. Debussy felt the colors in orchestral scoring better suited his compositional intent, and he completed the piece for full orchestra in 1898. "Nuages" (Clouds) employs a song originally composed by Modest Mussorsky (1839–1881) as the basis for the opening theme. "Nuages" is in a symmetrical ABA form: the A section is filled with chromaticism while the B section is based on a pentatonic scale. The imagery of the clouds is one full of melancholy and

constant languorous passing, ending in what Debussy scholar Leon Vallas called "gray agony quietly tinted with white."

"Fêtes" (Festivals) contains a warmer tone-color pallet than "Nuages". Its meters and rhythms are dance-like and remain in a brisk 9/8 for the great portion of the movement. A primary theme begins in the woodwinds and is passed throughout instrumental sections and developed until a brass choir enters with a fanfare-like secondary theme. The themes are simultaneously stated until the original woodwind theme begins its recapitulation. Finally a gradual decrescendo brings the movement to a close.

"Sirens," (Sirens) the most brilliantly orchestrated of the *Nocturnes*, uses a women's choir that adds color that exceeds the general expectation of a symphony hall. The women's choir represents the Sirens of Greek mythology who charmed sailors into sailing near them, luring them to crash their boats into cliffs with their beauty and music. The compositional ideas for the movement were primarily inspired by Javanese music, known as, in this instance, as Gamelan music, and the repetitive nature of the movement represented to Debussy "the sea and its unnumberable rhythm; then amid the billows silvered by the moon and the mysterious song of the sirens is heard; it laughs and passes."

One year after the completion of the monumental Symphony 1 in C Minor, Op. 68, Johannes Brahms (1833–1897) took a much deserved summer's holiday in the idyllic countryside of Pörschach, Austria. It was here that he began work on Symphony No. 2 in D Major, Op. 73, and, in a letter to contemporary music critic Eduard Hanslick, remarked, "so many melodies fly about, one must be careful not to step on them!" The melodies of the second symphony came to Brahms with great ease when compared with the fourteen year struggle of the first symphony. He completed Symphony No. 2 the same year in which he began, premiering the work in Vienna on December 30, 1877 with Hans Richter at the podium.

Notable musical materials include the opening of the symphony in the cellos and basses with a three-note motive, D - C-sharp - D. These three notes pervade the entire movement either as the melody or embedded deep within each section, a wonderful example of Brahms's mastery of counterpoint and motivic development. The second theme enters in f-sharp minor and foreshadows the darker second movement which also incorporates D - C-sharp - D motive into the second of two longer fragmented themes. The Scherzo and Trio third movement is unique because it contains a trio in duple meter constructed around thematic transformations from the scherzo section as opposed to newly composed material as was more typical for trio sections. The finale is a modified sonata rondo form in which is found some of the most cheerful, playful and exuberant music Brahms ever composed. The opening of the finale is a synthesis of several of the symphony's themes, particularly the D - C-sharp - D motive from the first movement. Its outgoing and genial nature set this work apart from Brahms's three other symphonies, and one would be hard-pressed to find another work of Brahms' output that concludes with such brilliance, joy and optimism.

Notes by Aimee Shorten

ITHACA COLLEGE SYMPHONY ORCHESTRA

Jeffrey Meyer, conductor

Violin I

Andrew Bergevin,
concertmaster
Mary Raschella
Kate Goldstein
Natasha Colkett
Colin Oettle
Tim Ball
Jeannine McGreevey
Ian Salmon
Brian Hwang
Sharon Mohar
Will Downey
Charlie Palys
Laura Sciavolino
Samantha Hecht

Violin II

Maeve O'Hara,
principal
Natalie Brandt
Gabriella Colkett
Aimee Lillenstein
Ellen Kogut
Matteo Longhi
Alyssa Jutting
Kevin Harper
Bridget Corrigan
Sarah Weber
Kyle Unruh
Lena Weinstein
Sarina Woo

Viola

Lauren Buono,
principal
Rosie Newton
Kathleen Stevens
Derek Hensler
Katie Kimble
Aara Edwards
Jennifer Meckler
Joe Messina
Violet Goncarovs
Mike Capone
Sara Shepard
Nicole Wright
Marissa Ledet
Bethany Niedbala

Cello

Sara Bennett Wolfe,
principal
Jennifer Chieffalo
Matt Rotjan
Allie Rehn
David MacLeese
Daniel Frankhuizen
T. J. Borden
Oshan Gunawardana
Chelsea Crawford
Michael Joy
Phil Abbott
Jeremy von Deck

Bass

Jane Lazarovic,
principal
Paul Feissner
Kevin Gobetz
Kyle Kresge
Kyle Olmstead
Corey Stevens
Audrey Miller
Joe Arcuri
Will Karl

Flute

Melissa Wertheimer,
principal
Dana Miraglia
Alison Snee, piccolo

Oboe

Alicia Rockenhauser,
principal
Justine Popik
Margaret Westreich

English horn

Margaret Westreich

Clarinet

Amanda Jenne,
principal
Andrea Vos

Bassoon

Jessica Tortorici,
principal
Amy Zordan Moore
Jillian Bushnell

Horn

Lori Roy,
principal
Liz Teucke, assistant
Rachel Haselbauer
Ella Nace
Michael Drennan

Trumpet

James Covington,
principal
Omar Williams
Christine Gregory

Trombone

Frank Cook,
principal
Ryan Kuehhas

Bass Trombone

Phillip Truex

Tuba

Bryan Lewis

Harp

Myra Kovary*
Elizabeth Munch*

Piano/Keyboard

Sharon Knickerbocker
Kevin Ryan

Timpani

Andrew Sickmeier

Percussion

Seth Nicoletti, principal
Greg Sutliff
Lee Treat
Colleen Clark

Graduate Assistant

Kevin Ryan

* Guest Artists

ITHACA COLLEGE WOMENS CHORALE
Janet Galván, conductor

Soprano I-II

Megan Armenio
Adrienne Baker
Betty Bauman
Aubrey Bendix
Hilary Bucell
Virginia Creary
Cristina Faicco
Whitney Fland
Laura Intravia
Allison Macri
Jessica Martin
Jennifer O'Connell
Jacqueline Pina
Laura Proctor
Amy Suznovich
Kristin Triantafillou
Sarah Vincelett
Jenna Wolf
Lauren Yokabaskas

Soprano II

Theresa Cole
Dana Feinberg
Carla Friend
Melinda Harrison
Sara Mowery*
Emily Naydeck
Chelsea Swan
Nicole Van Hall

Soprano II-Alto I

Elizabeth Faranda
Emily Grant
Jesse Kumicinski*
Fanny Lora
Alexis Parshook

Alto I

Perry Albert
Emily Backus
Angela Di Iorio
Clair Hoover
Molly Mattingly
Kaitlyn McQuaid
Elizabeth Pollack
Erin Schaffner
Rachel Seiden
Melissa Shapiro
Vanessa Sterling
Lindsay Whitt

Alto I-II

Anna Brooks
Sarah Giordano
Dana Osterling
Susan Thoren*
Sarah Vallery
Sara Weaver

Alto II

Kristen Houde
Katherine Pike
Sara Shikowitz
Jenna Silverman
Jacquelyn Simone
Jennifer Steiger
Laurel Stinson
Megan Suozzo
Emily Wilkins*

* Section Leader

Concert Calendar

January

- 21 8:15 Martin Luther King, Jr. Memorial Concert
27 1:00 Annual Concerto Competition

February

- 1 7:00 Faculty Recital: Charis Dimaras and Karl Lutchmayer, pianos
2 8:15 *The Louis K. Thaler Concert Violinist Series*
Guest Recital: Rachel Barton Pine, violin
3 11:00 *Master Class: Rachel Barton Pine, violin*
4 8:15 *Guest Lecture: Joan Tower, 2007-8 Karel Husa Visiting*
Professor of Composition
5 8:15 Music of Joan Tower
10 4:00 Faculty Recital: Jennifer Hayghe, piano
11 8:15 Composition Premieres III
13 8:15 Electro-Acoustic Composition Premieres II
17 3:00 Faculty Recital: Jean Radice, organ
18 7:00 Faculty Recital: Carl Johengen, tenor
21 8:15 Percussion Ensembles; Gordon Stout
and Conrad Alexander, directors
23 9 AM D'Addario Classical Guitar Competition
24 3:00 Wind Ensemble; Stephen Peterson, conductor
at Bailey Hall, Cornell University
4:00 Faculty Recital: Kelly Covert, flute
26 8:15 Symphonic Band; Elizabeth Peterson, conductor
27 8:15 Concert Band; Mark Fonder, conductor
28 8:15 *Ithaca College concerts 2007-8*
Guest Recital: Tallis Scholars
29 7:00 Black History Month Concert

March

- 1 8:15 Symphony Orchestra; Jeffery Meyer, conductor
Annual Concerto Program
2 7:00 Faculty Recital: Michael Galván, clarinet
8:15 *Guest Lecture: George Tsontakis, 2007-8 Karel Husa Visiting*
Professor of Composition
3 8:15 Music of George Tsontakis
4 8:15 Faculty Recital: vocal ensemble works of Mozart
5 8:15 Chamber Orchestra; Jeffery Meyer, conductor
6 8:15 Chorus and Women's Chorale; Janet Galván, conductor
17 8:15 Choir; Lawrence Doebler, conductor
18 7:00 Faculty Recital: Frank Campos, trumpet
19 8:15 Studio Recital: saxophone students of Steven Mauk
20 7:00 Faculty Recital: Jennifer Kay, mezzo-soprano
24 8:15 Composition Premieres IV
25 8:15 Faculty Recital: Lee Steward, tenor
26 8:15 Wind Ensemble; Stephen Peterson, conductor
27 7:00 Faculty Recital: Deborah Lifton, soprano
28 8:15 Faculty Recital: Richard Faria, clarinet; assisted by
Jeffery Meyer, piano

Ithaca College Concerts 2007-8 (admission charge)

- September 26 Richard Goode, piano
February 28 Tallis Scholars
April 23 Tashi