

Ithaca College Symphony Orchestra

Annual Concerto Concert

Jeffery Meyer, conductor

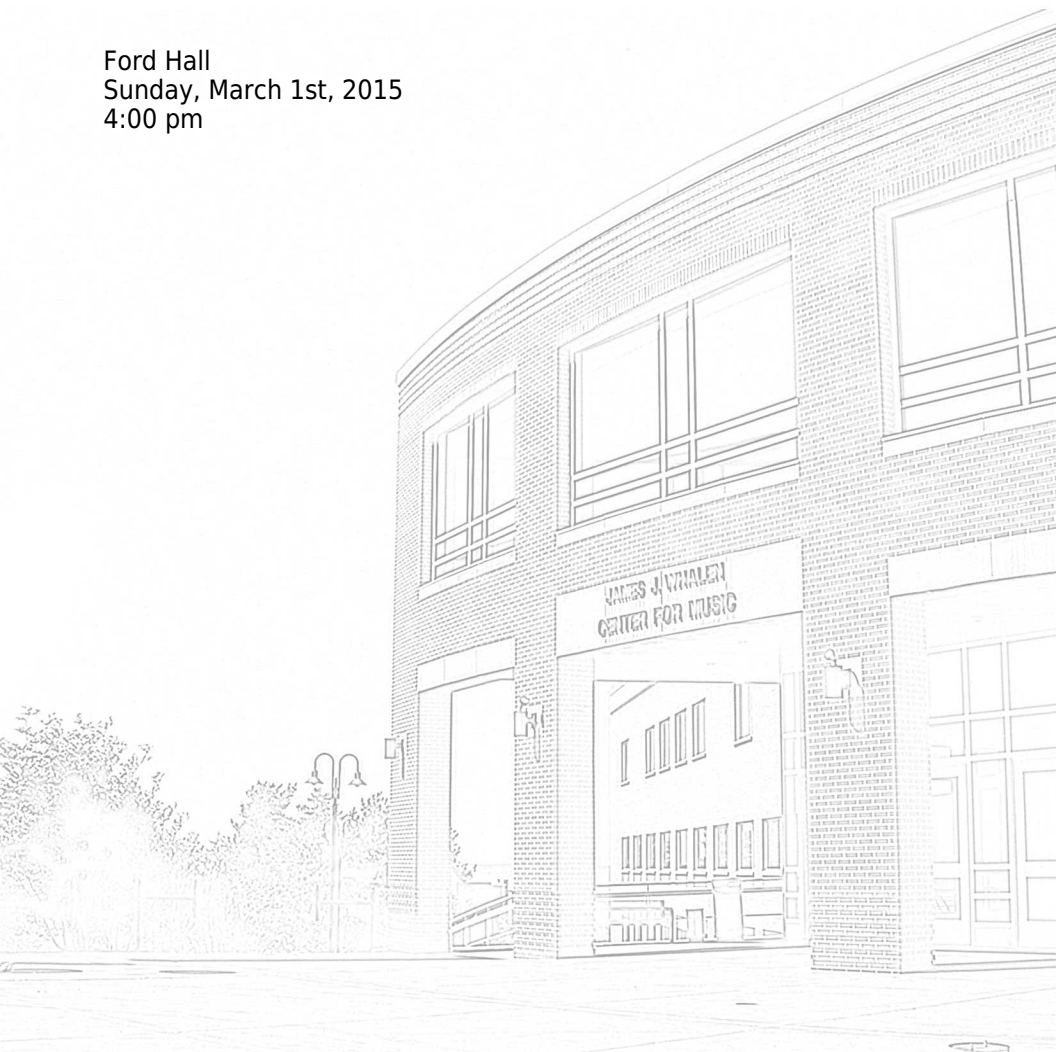
Ryan Pereira, clarinet

Junwen Liang, piano

Ford Hall

Sunday, March 1st, 2015

4:00 pm



ITHACA COLLEGE

School of Music

Program

Night Train to Perugia (2012)

Michael Gandolfi
(b. 1956)

Il Concerto for Clarinet and Symphony Orchestra
(2012)

Oscar Navarro
(b. 1981)

Andante - Presto
Adagio
Presto

Ryan Pereira, soloist

Intermission

Concerto for Piano and Orchestra, Op. 20

Alexander Scriabin
(1872-1915)

Allegro
Andante
Allegro moderato

Junwen Liang, soloist

Pini di Roma

Ottorino Respighi
(1879 - 1936)

Pini di Villa Borghese
Pini presso una Catacomba
I pini del Gianicolo
I pini della Via Appia

Biographies

Jeffery Meyer is the Director of Orchestras at Ithaca College School of Music, as well as the Artistic Director of the St. Petersburg Chamber Philharmonic in Russia. In recent concert seasons, he has been seen conducting, performing as piano soloist and chamber musician, as well as conducting from the keyboard in the United States, Canada, Mexico, Russia, Italy, Spain, Germany, Austria, Norway and throughout Eastern and Southeastern Asia.

Called “one of the most interesting and creatively productive conductors working in St. Petersburg” by Sergei Slonimsky, his work with the St. Petersburg Chamber Philharmonic has been noted for its breadth and innovation. In 2010, he led the St. Petersburg Chamber Philharmonic in its United States debut with three performances at Symphony Space’s “Wall-to-Wall” Festival in New York City which the New York Times called “impressive”, “powerful”, “splendid”, and “blazing.” His programming with the Ithaca College Orchestras has been recognized with three ASCAP Awards for Adventurous Programming, as well as the Vytautas Marijosius Memorial Award for Programming. He has been distinguished in several international competitions and was a prizewinner in the 2008 International Conducting Competition “Antonio Pedrotti” and the winner of the 2013 American Prize in Conducting.

Recent and upcoming activities include a guest residency at Tianjin Conservatory, concerts with the Thailand Philharmonic Orchestra and the Philippine Philharmonic Orchestra, masterclasses at the Central Conservatory in Beijing and the Universität für Musik und Darstellende Kunst in Vienna, and appearances with Stony Brook Symphony Orchestra in New York, Alia Musica in Pittsburgh, the Orquesta Sinfónica de Xalapa in Mexico, the MiNensemble in Norway, and the Portland-Columbia Symphony in Oregon.

Meyer holds degrees in piano as well as composition and completed his Doctorate of Musical Arts in Piano Performance with Gilbert Kalish at the State University of New York at Stony Brook.

Ryan Pereira is from Tannersville, Pennsylvania in the Pocono Mountains. He is currently a Junior Clarinet Performance and Music Education major at Ithaca College School of Music, studying under Michael Galván. He was formerly a student of Sanford Kravette. Ryan began playing clarinet at the age of 9 and started private lessons at the age of 14. During high school, he has ranked in the Pennsylvania Music Educators Association’s District 10, Region 5, and All-State Bands and Orchestras as well as the National Association for Music Education’s All-Eastern and All-National Wind Ensembles. Ryan has performed as soloist with the George Mason University Wind Symphony, performing Carl Maria von Weber’s Concertino as a result of winning the 2010 National Young Artist Solo Clarinet Competition of the John Philip Sousa Foundation. He also won the 2011 Friends of Music Outstanding Young Artist Competition in Bethlehem, Pennsylvania. He placed 2nd in the 2011 Allentown Symphony’s Voorhees Concerto Competition. Recently, he was placed 2nd Prize winner of the 2014 National Society of Arts and Letters Collegiate Woodwind Competition in the New York Chapter. During his time at Ithaca College, he has played for the Ithaca College Concert Band, Wind Ensemble, Symphony Orchestra, and Chamber Orchestra.

A native of Nanning/Guangxi, China, **Junwen Liang** started playing the piano at the age of nine. Two years later, he enrolled at the Guangxi Arts Institute: First as a High-School student for professional music studies under Sha Liu (2006-2012) and later as a collegiate undergraduate freshman in piano performance in the studio of Yu Zhao (2012-2013). During these seven years, he presented several solo recitals in Nanning and in Foshan and he was the prizewinner of many piano competitions in China, such as: the KAWAI Asia Piano Competition, the Gulangyu National Competition, as well as the Hong Kong International Piano Competition. Mr. Liang has also often performed in master classes for such renowned international Pianists and Professors as Beatrice Berthold (Germany), Larry Graham (USA), Douglas Humpherys (USA), Mingqiang Li (China), Qifang Li (China) and Marc Silverman (USA). In 2013, Mr. Liang moved to the USA as a transfer sophomore piano performance major at Ithaca College. Ever since then, he has garnered numerous awards and scholarships, including the 1st prize in the Collegiate Division of the 2014 Empire State Competition in Rochester/NY. This afternoon marks his debut as soloist with orchestra, as a result of winning the 2015 Ithaca College Concerto Competition, earlier this semester. Mr. Liang is from the studio of Dr. Charis Dimaras.

梁俊文，生于广西南宁，九岁起习琴。十一岁考入广西艺术学院附中，师从于刘沙讲师。2012 年以优异成绩考入广西艺术学院钢琴系，并完成了大学一年级的学习，师从于赵宇讲师。在广艺学习的七年时间，梁俊文曾多次在南宁及佛山等地成功举办个人独奏钢琴音乐会，并在国内外钢琴比赛中取得骄人的成绩。其中包括亚洲 KAWAI 钢琴比赛，厦门鼓浪屿钢琴比赛，香港国际钢琴公开赛等。梁俊文也曾多次参加大师班并受到中外大师们的一致认可，包括：贝特丽丝·贝特霍尔德（德国），拉瑞·格拉汉姆（美国），道格拉斯·汉弗莱斯（美国），李名强（中国），李其芳（中国），马克·希尔弗曼（美国）等。2013 年，梁俊文获得全额奖学金，以大二学生身份转校到美国伊萨卡大学音乐学院，继续攻读钢琴演奏学士学位，师从于哈里斯·迪马拉斯教授。在美读书期间，梁俊文赢得校内外各类比赛奖项，包括 2014 年纽约州恩派尔音乐比赛钢琴组第一名。2015 年春季，以绝对的优胜实力夺得伊萨卡音乐学院协奏曲比赛第一名，并与学校交响乐团合作演出斯克里亚宾钢琴协奏曲。

Program Notes

Night Train to Perugia (2012)

Michael Gandolfi, born July 5, 1956, Melrose, MA.

Boston-based composer of contemporary classical music, jazz and rock. The span of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, and theater. He is currently chair of the Composition Department at New England Conservatory of Music and is a faculty member of the Tanglewood Music Center.

Night Train to Perugia is a monothematic work that takes flight through musings on neutrinos (subatomic particles), trains, and surrealism. Variations in musical time and perception are explored as the theme progresses through myriad guises. During the piece's brief duration, train whistles (old and new), train-track rhythms, Doppler effects, neutrino showers, time dilation effects, and a host of contrapuntal thematic treatments are heard. After a grand arrival at "the station," we magically find ourselves poised at the beginning, as if the train has yet to leave the station, implying that the beginning of the journey and the end are the same; a kinship with a neutrino's perspective.

While composing this piece, several serendipitous circumstances conspired to influence its direction. One day while composing a passage evocative of steam train whistles, a freight train passed nearby. I transcribed its pitches and scored them for the French horns (a good match for the timbre of that train's horn), at the precise point in the piece at which I was working. On another day, surrealist references, of the work's descriptive/expressive phrasings. During a recent trip to Chicago, I placed several of these phrases in the score and took a break to visit the art surrealist painting, *La Durée Poignardée*, literally "ongoing time stabbed by a dagger," but popularly known as "time Transfixed," which depicts a train emerging front of a mirror that partially reflects the contents placed on the mantle. This painting best exemplifies the main conceptual sources of my piece: trains, surrealism, and time and its odd, quantum effects.

Night Train to Perugia derives its title from an underground scientific 'test-track,' which begins at the Cern particle accelerator in Switzerland and terminates at a research facility under Italy's Gran Sasso Mountain. Neutrinos are sent along this 'track' to test various quantum effects. Perugia is the penultimate city under which the neutrinos travel. While considering a name for the work, I called upon Boston-based writer, Dana Bonstrom, who provided this evocative title.

-Michael Gandolfi

II Concerto for Clarinet and Symphony Orchestra (2012)

Oscar Navarro, born in 1981, Alicante, Spain.

Oscar Navarro is a film and concert music composer. He studied composition and conducting at the "Allegro International Music Academy" of Valencia, with Ferrer Ferrán. Shortly thereafter, he was selected by the prestigious University of Southern California's Thornton School of Music to study Scoring for Motion Picture and TV. Today, Navarro holds many national and international composition awards and his music is performed in major performance venues across the world by some of the leading orchestral and wind ensembles.

The II Concerto for Clarinet and Symphony Orchestra was a commission of the "Valencia Music Institute" and dedicated to clarinetist José Franch Ballester. The work was written between November-December 2011 and January 2012. The shape of this concerto is in one movement with three main sections clearly identifiable. In the

majority of the course of the piece, his language is within a tonal framework with lots of color and a very rich orchestration. The work exploits most of the technical possibilities of the clarinet, while in many parts it is treated as the instrument par excellence in all of us, the voice. The first major section of the work is divided into two parts, a very cantabile style tinged with ethnic tones; the second is contrasting, with flamenco music of Spanish folklore, featuring clapping from the orchestra.

Clarinet, orchestra and clappers are responsible for creating the dance that takes us to the second large section of the work. This second section, with minimalist characteristics, exploits the dynamic possibilities of expression of the clarinet, becoming at times very close to the human voice. The pianissimo and the high level of expression come to hypnotize the listener until the climax, when the orchestra, with much energy, gives way to ethereal relaxation of impressionistic strokes.

The last section, the prestissimo, is framed in a big dance, where the clarinetist exhibits passages of technical demand and virtuosity. Dialog between the clarinet and the orchestra is present throughout.

-Oscar Navarro

Piano Concerto in F-sharp minor, Op. 20

Alexander Scriabin, born January 6, 1871, Moscow; died April 27, 1915, Moscow.

First performance Odessa 1897

The *Piano Concerto, Op. 20*, is Scriabin's sole contribution to the genre. In his pursuit of the mystical, ecstatic, and sensual in his later style (considered to have begun just a few years after the concerto's completion), Scriabin would employ the large orchestra as well as the solo piano - but never simultaneously. This work therefore enjoys a unique position in Scriabin's oeuvre. Unlike the later poems and piano sonatas, characterized by an increasingly atonal language, Scriabin's earlier output is romantic, with an especial eye towards formal clarity and ingenuity, harmonic creativity, and melodic expression. In his chronology, the concerto represents one of the most consistent and financially stable (albeit short) periods of the young composer's life. The first movement, an expressive *allegro*, follows many formal dictates of romantic sonata form. The first theme, full of yearning and angst, is characterized by its rhythmic momentum and dissonant leaps. A sunnier second theme, marked *scherzando*, is more playful and light-hearted. An emotionally uncertain development section reveals the initial theme in a moment of passionate brilliance. The movement's conclusion is a forceful culmination. The *andante*, a theme and variations, features at its outset the string section of the orchestra. Its simple, lovely tune is adopted by wind soloists as the pianist adds expressive filigree. A *scherzo*, a funeral march, a Chopinesque intermezzo, and a summary reiteration of the opening lead to the movement's close. The third movement, *allegro moderato*, is an energetic, yet grounded, virtuosic statement. Its rhythmically intense character is contrasted by a delicately flowing major-key second theme. Thematic imitation pervades the movement, particularly the climactic *maestoso* in the movement's middle. Light triumphs over darkness at the concerto's majestic conclusion.

Pini Di Roma, Poema sinfonico per orchestra.

Ottorino Respighi, Born July 9, 1879, Bologna, Italy; died April 18, 1936, Rome, Italy.

Respighi was one of the first Italian composers at the turn of the 20th century to obtain international recognition with purely orchestral works. He started his musical education in his native town, Bologna. Later, he began his career as a violist in the Imperial Opera in St. Petersburg, Russia, where he had the opportunity to study orchestration and

composition with Nicolai Rimsky-Korsakov. Then, he studied with Max Bruch in Berlin before returning to Italy. Once in Italy, he was appointed professor of composition at the Accademia di Santa Cecilia in Rome in 1913. This position was vital to his career, giving him ample time to work on his compositions. During this time, he achieved his first success with the tone poem "Fontane di Roma" in 1917. Years later in 1924, out of his fascination of beautiful Roman landscapes filled with pine trees, he composed "Pini di Roma." It was premiered on December 14, 1924, at the Teatro Augusteo in Rome, very well-received by the audience with a standing ovation, thanks to the triumphant finale.

About the work, the composer comment the following:

I. The Pines of the Villa Borghese: Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes, and...

II. The pines Near a Catacomb: we see the shades of the pine-trees fringing the entrance to a catacomb. From the depth rises the sound of mournful psalmsinging, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.

III. The Pines of the Janiculum: A quiver runs through the air - the pine trees of Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing.

IV. The Pines of the Appian Way: Misty dawn on the Appian Way - Solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army burst forth towards the Sacred Way mounting in triumph to the Capitol.

Pini di Roma is one of the first masterworks to use electronics (a recording of a nightingale). Another interesting feature is the scoring of six offstage buccine, ancient precursors to brass instruments. However, the composer noted that modern instruments could replace the buccine parts.

Ithaca College Symphony Orchestra

Violin I

Joohyun Lee,
concermaster
Ryann Aery
Colleen Mahoney
Emily Wilcox
Emilie Benigno
Jenna Jordan
Kristina Sharra
Kang zhuo Li
Esther Witherell
Cynthia Mathiesen
Daniel Angstadt
Richard Cruz
Keryn Gallagher
Darya Barna
Lucia Lostumbo
Reuben Foley

Violin II

Michael Petit, principal
Joseph D'Esposito
Emily Kenyon
Justine Elliott
Alem Ballard
Kai Hedin
Rebecca Lesprier
Eric Satterlee
Jennifer Riche
Rachel Doud
Amy Chryst
Mary Jurek
Kathryn Althoff
Nicholas Pinelli
Erika Rumbold
Matthew Barnard
Leila Welton

Viola

Austin Savage,
Principal
Renee Tostengard
Lindsey Clark
Jonathan Fleischman
Carly Rockenhauser
Erin Kohler
Emma Brown
Amanda Schmitz
Jamie Shum
Natalie Morrison
Geoffrey Devereux

Cello

Madeline Docimo,
principal
Samantha Hamilton
Shauna Swartz
Molly DeLorenzo
Felicya Schwarzman
Emily Doveala
Mercedes Lippert
Bryce Tempest
Kelton Burnside
Julia Rupp
Grace Miller

Bass

Samuel Shuhan,
principal
Cara Turnbull
Andrew Whitford
Abrey Feliccia
Kevin Thompson
Gillian Dana
Harrison Dilthey
Nora Murphy

Flute

Sarah Peskanov,
principal
Rachel Auger
Kirsten Schmidt,
piccolo

Oboe

Jacob Walsh, principal
Ariel Palau
Phoebe Ritrovato,
english horn

Clarinet

Kestrel Curro, Pricipal
Kyle McKay
Courtne Elscott, bass
clarinet

Bassoon

Sean Harkin, principal
Cynthia Becker
James Smith,
contrabassoon

Horn

Aubrey Landsfeld,
principal
Jacob Factor
Joshua Jenkins
Grace Demerath
Jeremy Straus
Paul Shim, offstage
buccine
Tori Bell, offstage
buccine

Trumpet

Kaitlyn DeHority,
principal
Alexander Miller
Jason Ferguson
Matthew Allen,
offstage buccine
Armida Rivera,
offstage buccine

Trombone

Benjamin Allen,
principal
Matthew Sidilau
Paul Carter, bass
trombone
Matthew Confer,
offstage buccine
Matthew Nedimyer,
offstage buccine

Tuba

Brennen Motz,
principal

Timpani

William Marinelli,
principal

Percussion

Dennis O'Keefe,
principal
Corinne Steffens
Taylor Newman
Rose Steenstra

Harp

Kathleen Mcauliffe,
principal

Keyboard

Chenqiu Wang,
piano/celesta
Sarah Rushing, piano
Jacob Morton-Black,
organ