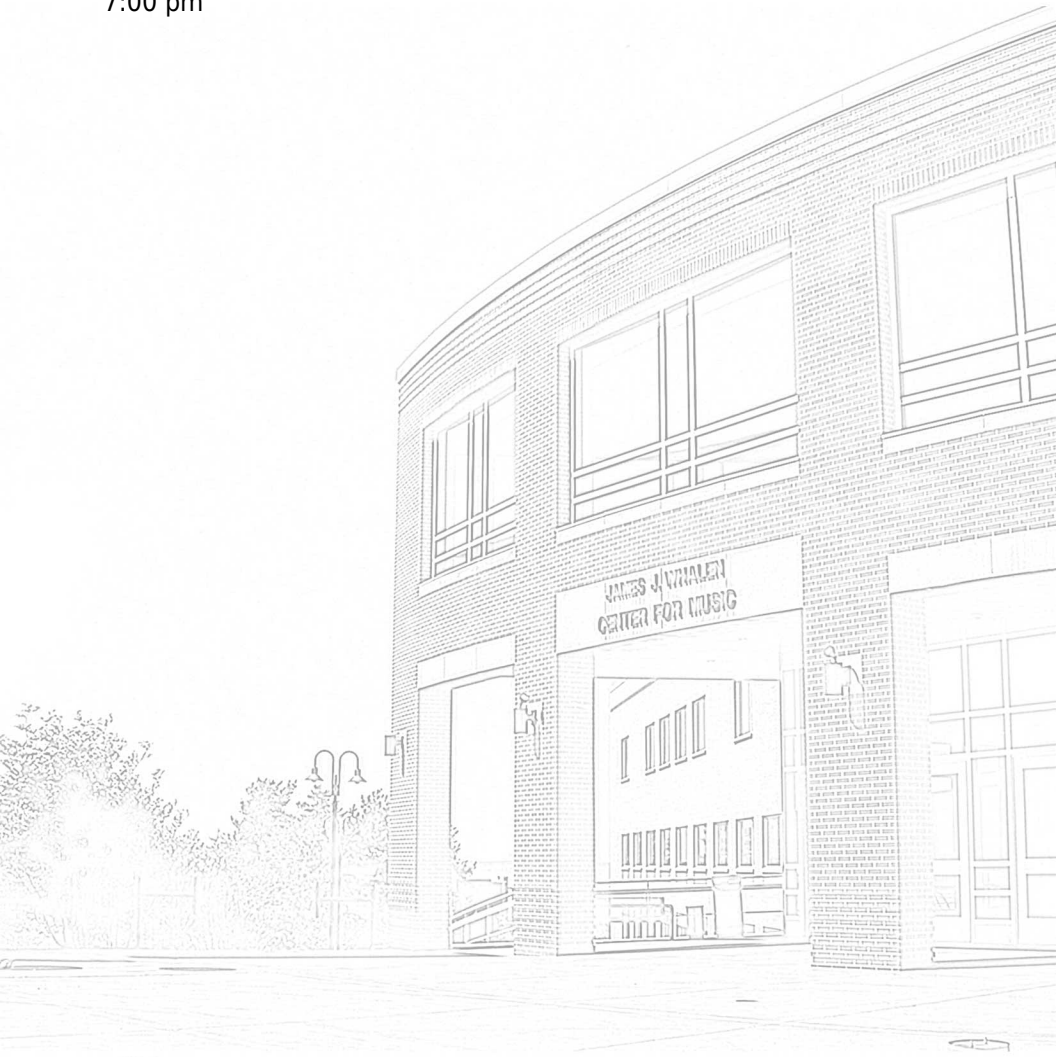


Ithaca College Chamber Orchestra

Jeffery Meyer, conductor
Gilbert Kalish & Miri Yampolsky, pianos

Ford Hall
Saturday, December 5th, 2015
7:00 pm



ITHACA COLLEGE

School of Music

Program

Overture to Leonora No. 3, Op. 72a

Ludwig van Beethoven
(1770-1827)

Concerto No. 10 in E-flat major for
two pianos, K. 356/316a

Wolfgang Amadeus Mozart
(1756-1791)

- I. Allegro
- II. Andante
- III. Rondo. Allegro

Intermission

Symphony No. 4 in A major, op. 90, "Italian"

Felix Mendelssohn
(1809-1847)

- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello. Presto

Biographies

Gilbert Kalish leads a musical life of unusual variety and breadth. His profound influence on the musical community as educator and as pianist in myriad performances and recordings has established him as a major figure in American music making.

A native New Yorker and graduate of Columbia College, Kalish studied with Leonard Shure, Julius Hereford, and Isabella Vengerova. He was the pianist of the Boston Symphony Chamber Players for 30 years and was a founding member of the Contemporary Chamber Ensemble, a group devoted to new music that flourished during the 1960s and 70s. He is a frequent guest artist with many of the world's most distinguished chamber ensembles. His 30-year partnership with the mezzo-soprano Jan DeGaetani was universally recognized as one of the most remarkable artistic collaborations of our time. He maintains longstanding duos with the cellists Timothy Eddy and Joel Krosnick, and he appears frequently with soprano Dawn Upshaw.

Kalish is Distinguished Professor and Head of Performance Activities at the State University of New York at Stony Brook. From 1969 to 1997, he was a faculty member of the Tanglewood Music Center and served as the "Chairman of the Faculty" at Tanglewood from 1985 to 1997. He often serves as guest artist at distinguished music institutions such as The Banff Centre, and the Steans Institute at Ravinia, and the Marlboro Festival, and is renowned for his master class presentations.

Gilbert Kalish's discography encompasses classical repertory, 20th-century masterworks, and new compositions. Of special note are his solo recordings of Charles Ives's Concord Sonata and the sonatas of Joseph Haydn, as well as an immense discography of vocal music with Jan DeGaetani and landmarks of the 20th century by such composers as Carter, Crumb, Shapey, and Schoenberg. In 1995, he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time.

Pianist **Miri Yampolsky** made her orchestral debut as a soloist with the Israel Philharmonic Orchestra and maestro Zubin Mehta at the age of 16, playing Prokofiev Piano Concerto No.1. Since then, she appeared with the Jerusalem Symphony Orchestra, the Israel Chamber Orchestra, as well as the Mainz Symphony, Orquesta Sinfonica de Valencia, Chicago Chamber Orchestra, National Orchestra of Johannesburg, Cayuga Chamber Orchestra, the Peninsula Music Festival orchestra and Cornell Symphony and Chamber Orchestra. A first prize winner of the Valencia International Piano Competition Prize Iturbi in Valencia, and the ARD International Music Competition in Munich, Ms. Yampolsky is an avid and active chamber musician, with appearances in festivals such as Tanglewood; Ravinia; Davos; Berlin Festwoche; Tucson Winter International Chamber Music Festival; Olympic Music Festival; Icicle Creek Chamber Music Festival; Peninsula Music Festival; Hitzacker "Music Days"; Schwetzingen Festival; Sessa "Musica d'Insieme" ; Citta di Castelo; Klassikfest Kaisrstuhl; Lucena International Piano Festival and Salzburg's "Mozarteum".

Yampolsky's teachers include Hannah Shalgi, Michael Boguslavsky and Chaim Taub in Israel; Prof. Dmitri Bashkirov and Marta Gulyas at the Escuela Superior De Musica "Reina Sofia" in Madrid, and Leon Fleisher at the Peabody Institute in Baltimore. Yampolsky was a recipient of AICF scholarships between 1985-1996, and is on the faculty at Cornell University and is a co-artistic director of Mayfest. She lives with her husband, Xak Bjerken, and three children, Misha and Anna, and Maya.

Jeffery Meyer is the Director of Orchestras at Ithaca College School of Music, as well 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.

Program Notes

Overture to Leonora No. 3, Op. 72a

Ludwig van Beethoven

Born: December 1770 in Bonn, Germany

Died: March 26, 1827 in Vienna, Austria

For all of his accomplishments in almost every other genre of music—orchestral, concert, string quartets and solo—Beethoven never quite conquered the opera. He completed one opera in his life, and this one only came to existence through painstaking revision and rewrites. The overture alone exists in four different versions: three entitled Overtures to Leonore 1, 2, and 3 (bearing the former name of the opera), and the final version named Fidelio, which became the one attached to the final opera. Leonore 3 (which was the first version he wrote), is the one most frequently performed in concert.

The opera tells the story of Leonore, a woman seeking her husband Florestan who has been taken prisoner by the politician named Don Pizarro. Under disguise as a man called Fidelio, she takes up a job as assistant jailer in order to get him out. Don Pizarro, hearing of an impending jail inspection by the minister, decides to kill the unjustly imprisoned Florestan. Leonore reveals herself at the last moment, when a trumpeter signals the arrival of the minister (listen for the off-stage trumpet calls within the overture).

The overture itself is one of Beethoven's most sweeping. It is almost symphonic in its scope, and is longer than the other overtures. It begins with an expansive and harmonically unstable slow introduction. The Allegro opens in the key of C major, though departs to several seemingly unrelated keys such as B major and G-flat major. Beethoven made several unusual orchestration decisions, including the transition to the final Presto which occurs over a long passage of scales where strings are added on one at a time. The movement comes to a rousing finish, emblematic of Beethoven's heroic period.

Concerto No. 10 in E-flat major for two pianos, K. 356/316a

Wolfgang Amadeus Mozart

Born: January 27, 1756 in Salzburg, Austria

Died: December 5, 1791 in Vienna, Austria

Mozart wrote the Concerto for two pianos in the mid- to late 1770s. Though it remains the only concerto that he wrote for two pianos, it was far from alone as a concerto for multiple instruments. Just a few years later, he was to compose another work for two soloists that was performed earlier this year by the orchestra in front of you: the Sinfonia Concertante for Violin and Viola, K. 364.

In this concerto, the two pianos maintain a cheerful dialogue with each other and with the orchestra throughout the work. The music is equally divided among the two pianists, who answer and echo each other—and sometimes, in friendly sibling-rivalry fashion, egg each other on (the concerto was most likely written for Mozart himself playing with his similarly talented sister Nannerl).

The concerto unfolds in three movements: an Allegro, a slower Andante, and a Rondeau Finale. The first movement Allegro features both pianists early on in the piece (rather than giving each instrument a grand entrance, as was more typical in concerti of that time). These quiet pianistic nudges give way to a movement that is dominated by the keyboards, with light orchestral accompaniment throughout. The movement has noble character that Mozart frequently associated with the key of E-flat major.

The second movement Andante is more reflective. This movement is also very lightly scored, with extended passages featuring only the two pianists as they build upon the other's melodies.

The final movement begins softly. The pianists here echo each other and play with the previous player's solos: imagine Mozart hearing another pianist and imitating that material but also elaborating upon it to show off. The piece comes to a finish after an extensive cadenza for both of the pianists, showcasing not only their individual personalities but their ability to play with one another as one pianistic force, bringing the concerto to its rousing finish.

Symphony No. 4 in A major, op. 90, "Italian"

Felix Mendelssohn

Born: February 3, 1809 in Hamburg, Germany

Died: November 4, 1847 in Leipzig, Germany

Mendelssohn wrote the Italian Symphony while inspired on a trip to Italy in 1830. He was delighted by the country and felt this was the jolliest piece he had ever written—indeed, it is his most popular symphony.

The first movement is a buoyant A major sonata, with a joyful first and second theme underpinned by bubbling eighths, followed by a minor-key march that is only introduced in a fugato within the development. The primary theme and the march seem to be caught against one another until the recapitulation, during which both themes are reconciled and bring the movement to a close.

The second movement is a solemn slow movement that features the violas, the oft-neglected altos of the string section. The basses and cellos provide a continuously walking bassline underneath the flowing chorale melody, which alludes to techniques often employed by one of Mendelssohn's biggest musical influences and fellow Leipziger—J.S. Bach. A contrasting section features a more lyrical and Romantic character.

The menuet and trio follows. Mendelssohn ignores Beethoven's scherzo-and-trio model and chooses the lighter and more noble menuet dance. The horns and bassoon articulate the trio with a crisp

fanfare. The form recalls Beethoven's Seventh Symphony third movement: the minuet and the trio are both repeated an extra time, allowing the composers to divert the audience right before the end of the movement.

The symphony's overall trajectory of A major to minor—a very unique harmonic design—is misleading regarding the work's overall joyful demeanor. Though the last movement is in minor, there is scarcely a "happier" sounding minor. Indeed, Mendelssohn described his symphony in a letter to his sister as "the happiest piece I have ever written, especially the last movement." The movement is a Saltarello dance; literally, the term translates to "jump", an audible effect in the music and visible in the violinists' bows. The movement unfolds with energy and direction, until the dance literally seems to wear itself out—not unlike what may happen to one dancing such a dance (and surely drawn from Mendelssohn's own experiences and observations in Italy).

-Program notes by Kamna Gupta

Ithaca College Chamber Orchestra

Violin I

Hannah Lin, concertmaster
Justine Elliott
Kathleen Wallace
Kang Zhuo Li
Kristina Sharra
Amy Chryst

Violin II

Jason Kim, principal
Alma Dizdar
Darya Barna
Emily Kenyon
Jennifer Riche
Kai Hedin

Viola

Carly Rockenhauser, principal
Renee Tostengard
Sam Rubin
Zachary Cohen

Cello

David Fenwick, principal
Emily Doveala
Julia Rupp
Grace Miller

Bass

Lindsey Orcutt, principal
Tristen Jarvis

Flute

Jeanette Lewis, principal
Kaitlyn Laprise

Oboe

Jacob Walsh, co-principal
Ellen O'Neill, co-principal

Clarinet

Brooke Miller, principal
Ryan Pereira

Bassoon

Sonja Larson, principal
Andrew Meys

Horn

Tori Boell, principal
Jacob Factor
Evan Young
Patrick Holcomb

Trumpet

Kaitlyn DeHority, principal
Matthew Brockman

Trombone

Julie Dombroski, principal
Ben Albee
Louis Jannone

Timpani/Percussion

Lillian Fu, principal