

Ithaca College Chamber and Symphony Orchestras

Octavio Más-Arocas, director and conductor

Christin Schillinger, bassoon

Ivy Walz, soprano

Dann Coakwell, tenor

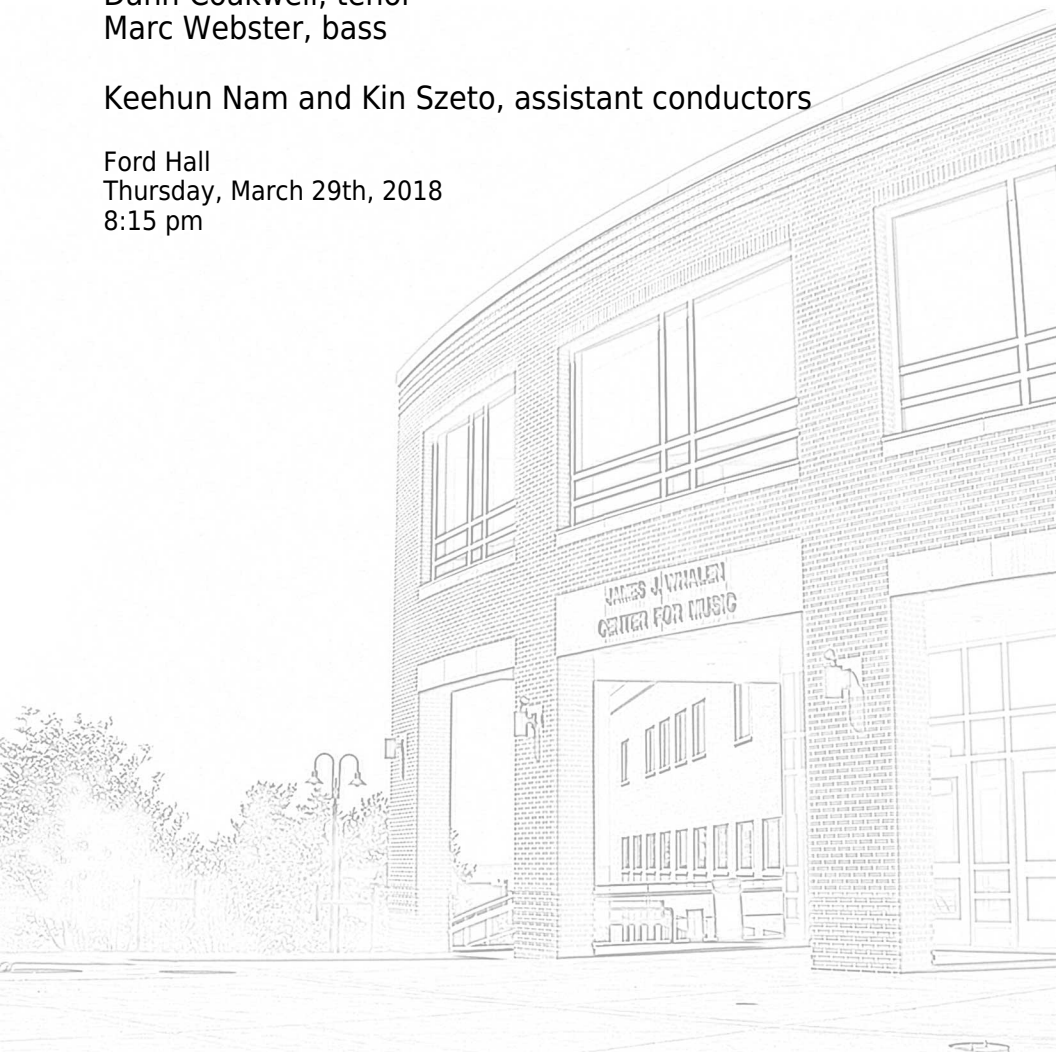
Marc Webster, bass

Keehun Nam and Kin Szeto, assistant conductors

Ford Hall

Thursday, March 29th, 2018

8:15 pm



ITHACA COLLEGE

School of Music

Concert Program

Patchwork

Jason Balthazar Eldridge
(b. 1987)

World Premiere, IC Orchestras Fanfare Project

Symphony No. 8 in B minor ("Unfinished")

Franz Schubert
(1797-1828)

I. *Allegro moderato*

II. *Andante con moto*

Keehun Nam and Kin Szeto, conductors

Three Night Pieces

for Bassoon and Chamber Orchestra

Christin Schillinger, bassoon

Damian Montano
(b. 1976)

Pulcinella

Igor Stravinsky
(1882-1971)

Overture: *Allegro moderato*

Serenata: *Larghetto*: "Mentre l'erbetta" (tenor)

Scherzino: *Allegro*

Allegro

Andantino

Allegro

Ancora poco meno: "Contento forse vivere" (soprano)

Allegro assai

Allegro - alla breve: "Con queste paroline" (bass)

Andante: "Sento dire no'ncè pace" (soprano, tenor and bass)

Allegro: "Ncè sta quaccuna po" (soprano and tenor)

Presto: "Una te fallan zemprece" (tenor)

Allegro - Alla breve

Tarantella

Andantino: "Se tu m'ami" (soprano)

Allegro

Gavotta con due variazioni

Vivo

Tempo di minuetto: "Pupillette, fiammette d'amore" (soprano, tenor and bass)

Finale: *Allegro assai*

Ivy Walz, soprano
Dann Coakwell, tenor
Marc Webster, bass

Ithaca College Symphony Orchestra

Flute

Hannah Morris
Kathleen Barnes

Oboes

Erica Erath
Stefanie Nicou

Clarinets

Emma Grey
Bryan Filetto

Bassoons

Emily Roach
Cynthia Becker

Horns

Ben Futterman
Sydney Rosen

Trumpets

Peter Gehres
Elliot Lowe

Trombones

Will Esterling
Johanna Wiley
Sean Bessette

Timpani

Grace Asuncion

Violin I

Peter Nowak
Bailey Angstadt
Dgybert Jean
Julia Plato
Anna Lugbill
Tyler Bage
Katelyn Tai

Violin II

Emilie Benigno
Taylor Payne
Timothy Ryan
Parham
Masakazu
Yasumoto
Rowan
Whitesell
Matthew
Barnard
Liam Mazierski
Miranda
Crosley

Viola

Carter Kohler
Nikolette
Cartales
Maria Dupree
Simone
Cartales
Alora Foster
Christopher
Chen
Jessica
Herman
Molly Crocker
Enaw Elonge
Geoff
Devereux

Cello

Kelton
Burnside
Caroline
Andrews
Hannah
Weibley
Elizabeth
Carroll

Cello (cont.)

Melanie Sadoff
Dylan
Carrafiello
Costa
Michael
Ziegler
Colleen
d'Alelio
Margaret Chan
Emma
Scheneman

Basses

Tom Brody
August Bish
Emani Barber
Matt Suffern
Jonathan Hoe
Sam Higgins
Adam Siegler
Grace Wible

Ithaca College Chamber Orchestra

Flute

Nicole Murray*
Jeannette
Lewis^

Oboes

Ellen O'Neill*^
Morgan Atkins

Clarinets

Erin Dowler*^
Katherine
Filatov

Bassoons

Olivia
Fletcher*^
Brittany Giles

Horns

Jacob Factor*^
Jeremy Strauss

Trumpet

Kristen
Warnokowski

Trombone

Julie
Dombroski

Percussion

Dan Syvret

Harp

Jessica Wilbee

Violin I

Lucia Barrero
Oliver*^
Shelby Dems
Reuben Foley
Henry Scott
Smith
Kai Hedin
Kathryn Drake

Violin II

Daniel
McCaffrey*^
Esther
Witherell
Alem Ballard
Lily Mell
Emily
Scicchitano
Gabriella Stout

Violas

Jacob Shur*^
Michelle Metty
Zac Cohen
Karly Masters
Richard Cruz
Alyssa
Budzynski

Cello

Terri Landez*^
Craig Mehler
Molly
DeLorenzo
Grace
Dashnaw
Malachi Brown

Basses

Zane
Carnes*^
Kiefer Fuller
Ryan Petriello

^ = Principal
for Montano
* = Principal
for Stravinsky

Biographies

Octavio Más-Arocas is a versatile and dynamic conductor whose achievements demonstrate his talent and musicianship. The 2017-18 season marks the beginning of two new positions for Más-Arocas as he starts his tenures as the Music Director and Conductor of the Mansfield Symphony Orchestra in Ohio and as the Director of Orchestras at Ithaca College in New York.

An award-winning conductor, Mr. Más-Arocas won the Robert J. Harth Conducting Prize at the Aspen Music Festival; the Felix Mendelssohn-Bartholdy Award, given by Kurt Masur; the Thelma A. Robinson Award from the Conductors Guild; a prize from the Third European Conductors Competition; and the National Youth Orchestra of Spain Conductors Competition. In 2012, Mr. Más-Arocas was selected by the League of American Orchestras to conduct the Fort Worth Symphony Orchestra in a showcase event during the League's National Conference in Dallas.

Chosen by Kurt Masur, Mr. Más-Arocas was awarded the prestigious Felix Mendelssohn-Bartholdy Scholarship. Consequently, he worked as Maestro Masur's assistant with the Leipzig Gewandhaus Orchestra and the Helsinki Radio Orchestra and made his German conducting debut with the Leipziger Symphonieorchester. The offer came after Mr. Más-Arocas' New York debut concert sharing the podium with Maestro Masur and the Manhattan School of Music Symphony.

Mr. Más-Arocas served as Principal Conductor of the Green Bay Symphony Orchestra, Wisconsin and held the positions of Director of Orchestral Studies and Opera Conductor at the Lawrence University Conservatory of Music in Wisconsin, Director of Orchestral Studies and Associate Professor of Conducting at the Baldwin Wallace University Conservatory of Music in Ohio, Director of Orchestras at the Interlochen Arts Academy in Michigan, Resident Conductor of the Sewanee Summer Music Festival in Tennessee, and Assistant conductor of the National Repertory Orchestra in Colorado. Simultaneous to his work with the Lawrence Symphony Orchestra, Mr. Más-Arocas was the Resident Conductor of the Unicamp Symphony Orchestra in Campinas, Brazil where he also was a Visiting Professor of Conducting at the Universidade Estadual de Campinas in 2013. Mr. Más-Arocas spends part of his summers and winters near Grand Traverse, MI where he has developed a relationship as guest conductor of the Traverse City Orchestra and continues his association as guest conductor at the Interlochen Center for the Arts. In addition, he has worked with the Alabama Symphony Orchestra as a regular cover conductor.

In the last few years Mr. Más-Arocas has conducted orchestras across North and South America and Europe including the Filarmonica George Enescu in Romania, the Granada City Orchestra in Spain, the Leipziger Symphonieorchester in Germany, the Orquestra Sinfônica da Unicamp in Brazil, the Green Bay, Traverse City, Fort Worth, Spokane, Toledo, Phoenix, Memphis, Kansas City, and San Antonio Symphonies, the National Repertory Orchestra, the Manhattan School of Music Symphony, the orchestras of Viana do Castelo and Artave in Portugal, the Interlochen Philharmonic, the Universidad Nacional Autonoma de Mexico Philharmonic, the Rosario Symphony in Argentina, Kharkov Symphony in Ukraine, the National Youth Orchestras of Portugal and Spain, the Pescara Symphony in Italy, the Amsterdam Brass in the Netherlands, and the Ciudad Alcala de Henares Symphony. In addition, Mr. Más-Arocas has served as assistant conductor at the Madrid Royal Opera House.

Mr. Más-Arocas was assistant conductor of the National Repertory Orchestra, which he conducted in subscription, family, and pops concerts. As the Resident Conductor at the Sewanee Summer Music Festival he conducted the Festival, Symphony, and Cumberland Orchestras. Other festival appearances include the Aspen Music Festival, the Cabrillo Festival of Contemporary Music, the Festival Internacional Carlos Gomes in Campinas, Brazil, the Interlochen Music Festival, the Bach Festival at Baldwin Wallace University, and the MidAmerican Center for Contemporary Music.

His ability to work, inspire, and transform young talents has led him to be a frequent guest conductor with prominent music education organizations and ensembles around the world. He has worked with the World Youth Symphony Orchestra, the national youth orchestras of Portugal and Spain, has conducted All-State Honor Orchestras, and has been in residence with university orchestras in Chicago, Portugal, and Brazil. Mr. Más-Arocas has led tours with the National Youth Orchestra “Templarios” of Portugal, the Interlochen Symphony, the Baldwin Wallace Symphony, and toured Argentina with the Silleda Wind Symphony.

Mr. Más-Arocas is an alumnus of the prestigious American Academy of Conducting at Aspen where he studied with David Zinman. He completed doctoral studies, and his main mentors include Kurt Masur, Harold Farberman, and Emily Freeman Brown.

Dann Coakwell, tenor, has been praised as a “clear-voiced and eloquent ... vivid storyteller” (*The New York Times*), with “a gorgeous lyric tenor that could threaten or caress on the turn of a dime” (*The Dallas Morning News*). He can be heard as a soloist on the Grammy-winning *The Sacred Spirit of Russia* (2014), Grammy-nominated *Considering Matthew Shephard* by composer/director Craig Hella Johnson (2016), which peaked at number three on the Billboard Classical chart, and Grammy-nominated *Conspire: A Company of Voices* (2009). All three collaborations joined *Conspire* on Harmonia Mundi records. He also appeared on the Naxos release of composer Mohammed Fairouz’s *Zabur* (as Jibreel), with the Indianapolis Symphonic Choir and Orchestra, which Napster.com praised as one of the top 10 best classical albums of 2016. He has performed as a soloist internationally under such acclaimed conductors as Helmuth Rilling, Masaaki Suzuki, William Christie, María Guinand, Nicholas McGegan, Matthew Halls, and the late John Scott.

Coakwell has performed many times at Carnegie Hall and Lincoln Center’s Alice Tully and David Geffen halls, as well as Saint Thomas Church Fifth Avenue and Trinity Church Wall Street in New York. He has appeared as a soloist with organizations such as Internationale Bachakademie Stuttgart in Germany, Bach Collegium Japan (across Europe, Mexico, and Japan), Orquesta Sinfónica de Venezuela, Philharmonia Baroque Orchestra in San Francisco, Oregon Bach Festival, *Conspire*, Indianapolis Baroque Orchestra, as well as the Charlotte, Indianapolis, Quad City, Kansas City and Nashville symphony orchestras.

Specializing in the Evangelist and tenor roles of J.S. Bach, Coakwell frequently performs the composer’s major oratorios—*St. Matthew Passion*, *St. John Passion*, *Christmas Oratorio*, and *Mass in B-Minor*—as well as many of Bach’s cantatas. An enthusiast of Benjamin Britten, Coakwell has appeared in several productions of Britten’s *Canticles*, *Serenade for Tenor, Horn, and Strings*, and *St. Nicolas*. Other prominent solo and titular roles performed also include: Rameau’s *Pigmalion*; Handel’s *Samson*, *Judas Maccabaeus*, *Israel in Egypt*, *Alexander’s Feast*, and *Messiah*; Haydn’s *Creation* and *Missa in Angustiis*; Mozart *Requiem* and *Mass in c* (Levin, Beyer, and Süßmayr completions); Medelsohn’s *Elijah*; and Beethoven’s *Missa Solemnis*.

Dr. Coakwell also serves on the voice faculty at Ithaca College, and has enjoyed guest teaching artist residencies at institutions such as Yale University, El Teatro Teresa Carreño in Venezuela, University of Missouri Kansas City, Dartmouth College, Texas State University, and University of Idaho. He holds an Artist Diploma from the Yale School of Music/Institute of Sacred Music, a Doctor of Musical Arts and Master of Music degree from Texas Tech University, and a Bachelor of Music degree from the University of Texas at Austin. www.danncoakwell.com

Ivy Walz, mezzo soprano has performed extensively as an opera, concert and recital singer. She has performed with Spoleto Festival, Cincinnati Opera, Des Moines Metro Opera, Syracuse Opera, and Tri-Cities Opera. A few of her favorite performed roles include Cherubino in *Le Nozze di Figaro*, Nicklausse in *Les Contes D'Hoffmann* and Dido in *Dido and Aeneas*. She most recently performed the role of Mother in *Amahl and the Night Visitors* with Resonance Works Pittsburgh and Madame Larina in Syracuse Opera's production of *Eugene Oregin*. As a concert soloist she has enjoyed performing a variety of alto/mezzo roles such as those in Handel's *Messiah*, Mozart's *Requiem*, Mozart's *Mass in C minor* and Prokofiev's *Alexander Nevsky*, to name a few. Recently she has appeared with Akron Symphony, Orchestra of the Southern Finger Lakes, Symphoria Syracuse, Binghamton Philharmonic and Cayuga Chamber Orchestra . As a recitalist and chamber musician, Ivy performs a wide variety of vocal and musical styles, and is a proponent of modern American Art Song. She has enjoyed collaborations with numerous living composers, some of whom include Jake Heggie, Stephen Dankner, Sally Lamb McCune, John Musto, and Dana Wilson. An active recitalist and vocal chamber music performer; she has enjoyed invited performances with Finger Lakes Chamber Ensemble, SongFest, Cincinnati Art Song Initiative and Denver Art Song Project. Ivy Walz, DMA is on the Voice Faculty at Ithaca College School of Music where she works with a vibrant community of developing singer musicians.

Bass, **Marc Webster** has performed extensively in opera and oratorio with companies and apprentice studios throughout the United States, including Wolf Trap Opera, Seattle Opera Studio, Florida Grand Opera Studio, San Francisco Opera Merola Studio, Juilliard Opera Center, On Site Opera NYC, Syracuse Opera, and Mercury Opera. Recent Oratorio performances include soloist engagements with Rochester Philharmonic Orchestra, Buffalo Philharmonic Orchestra, Symphoria, Symphony Syracuse, Cayuga Chamber Orchestra, Ensemble X, Juilliard Symphony in Alice Tully Hall, Actus Tragicus, and guest artist performances with Ithaca College, Cornell University, and Eastman School of Music Choruses and Orchestras. An active recitalist, Marc Webster has also recently performed with the New York Festival of Song with Stephen Blier, and *The Song Continues* Series at Weill Recital Hall. Mr. Webster was a finalist in the Metropolitan Opera National Council Auditions and holds first place awards from the Jessie Kneisel Lieder, Eastman Concerto, and Eastman Opera Competitions. Mr. Webster holds an Artist Diploma from The Juilliard Opera Center at the Juilliard School, a Masters Degree in Performance and Literature from Eastman School of Music, and is nearing completion of a Doctor of Musical Arts Degree from Eastman School of Music. A frequent guest master teacher and adjudicator, Mr. Webster is currently on the voice faculty at Ithaca College and has given recent masterclasses at Wake Forest University, Binghamton University, DePaul University, Pacific Lutheran University, University of Texas at Brownsville, Baldwin Wallace Conservatory, University of Southern Mississippi, Eastern Kentucky University, Cornell University, University of Incarnate Word, Texas A&M University, and Bethune Cookman University. His students have won national voice competitions, are pursuing graduate study at major conservatories, and sing professionally on Broadway and throughout the United States.

Hailed as a "soloist, teacher, and force of nature" by *The Double Reed (Journal of the International Double Reed Society)*, bassoonist **Christin Schillinger** specializes in the accessibility of the avant-garde, aiming to broaden the audience for both new music and bassoon. American Record Guide refers to her playing as "full of life and inspiration." She plays [bassoon] with total mastery." (Fanfare)

Schillinger works closely with living composers. Her newest solo album, to be released in 2017, highlights works from the 21st Century written in her dedication. Her prior solo albums, *Bassoon Transcended* (2013) and *Bassoon Surrounded* (2009), produced for MSR Classics by Swineshead Productions, include world-premiere recordings of new

works. Collaborative composers remark on her "natural interpretation" and "perfect musical choices."

To facilitate the demands of 21st-century compositions, Schillinger researches reed-making consistency. Her 2016 book, *Bassoon Reed Making* (Indiana University Press) details current and historic trends in this field. Schillinger's groundbreaking research extends to guest lectures and residencies throughout the United States and Europe.

Schillinger is an active participant in the International Double Reed Society where she has published numerous articles, and appears regularly as a performer and lecturer. In addition, Schillinger co-hosted the 2012 Annual Conference and inaugural IDRS Teen Camp.

Schillinger is on faculty at Ithaca College in New York. Previously, she has held positions with Miami University, the University of Nevada, and various orchestras throughout the west. She is a student of Bob Barris, Barrick Stees, Michael Kroth, Albie Micklich, and Jeff Lyman.

Damian Montano is a bassoonist and composer living in Los Angeles, CA. As a classical composer his works have been commissioned and performed by national ensembles, including the Houston Symphony, National Symphony, Los Angeles Chamber Orchestra, and Dallas Wind Symphony. As a film composer, Montano's orchestration and compositions can be heard on TV series such as *The Flash*, *Community*, *Food, Inc.*, and *Starting Over*. Montano has been recognized with a grant from the National Endowment for the Arts and a fellowship with the Sundance Institute Composers + Documentary Lab. He earned a Bachelor of Music degree from Rice University and a Master of Music degree from the University of Southern California. A professional bassoonist, Montano is a member of the Los Angeles Chamber Orchestra, and regularly performs with the Los Angeles Philharmonic and Los Angeles Opera. He is also a studio musician featured on numerous film and television soundtracks written by industry icons such as John Williams, Danny Elfman, and Hans Zimmer.

Keehun Nam is a student of Octavio Más-Arocas at Ithaca College. In Ithaca, he has served as the Music Director of the Ithaca College Sinfonietta, Assistant Conductor to Ithaca College Symphony and Chamber Orchestras, Orchestra Director to Savoyards Ithaca, guest conductor of Cornell Chamber and Symphony Orchestras, and conductor of the Ithaca College Contemporary Ensemble.

Prior to moving to Ithaca, he founded and was the Music Director of the Vanderbilt Commodore Orchestra, the first and only community orchestra at Vanderbilt University which has now become a cornerstone of student culture on campus. At Vanderbilt University, he collaborated with world-class soloists in concert such as Jeremy Wilson (formerly Vienna Philharmonic) and Peter Sheppard-Skaerved (Royal Academy of Music, London) in a BMI-sponsored world premiere of the full version of Elliott Schwartz's *Chamber Concerto VI: Mr. Jefferson*. Outside of school, he served as production assistant to Jim Gray, one of the most sought-after arrangers and orchestrators in the country. Under Mr. Gray, he supervised recording sessions, prepared music, and engraved manuscripts.

Kin Szeto, pursuing a strong interest in classical orchestral music, began his conducting training at the Hong Kong Academy for Performing Arts as a student of Perry So, First Prize winner of the Fifth International Prokofiev Conducting Competition and former Associate Conductor of Hong Kong Philharmonic. His other conducting mentors include maestros Donald Schleicher, Markand Thakar, Kirk Trevor and Tomas Netopil. In his early career, he trained with Ho Man Chuen, a renowned conductor and

pedagogue in Hong Kong. Drawing upon his experience with Chinese music, Szeto pursues a distinct and extraordinary conducting style.

In 2013, Szeto founded the Hong Kong University Student Union Chinese Orchestra and held the position of founding conductor till 2016. He also served as the conductor assistant of the Diocesan Boys' School Chinese Orchestra. During his tenure, he coached the orchestra through many performances and successfully captured numerous awards, including 1st prize (Chinese orchestra category) in the Hong Kong Music Festival, "Golden Band" as well as the "Grand Prix (overall champion)" in the 6th Bratislava International Youth Music Festival.

Born in Hong Kong, Szeto graduated from the Hong Kong Academy for Performing Arts with a degree, double major in Erhu and Gaohu. His teachers include maestro Wong On Yuen and professor Yu Qi Wei. He is an unprecedented contestant to enter the Hong Kong Academy for Performing Arts' Concerto Competition as a conductor.

As a recipient of the Hong Kong Scholarship for Excellence Scheme and the Ithaca College Scholarship, Szeto is now pursuing his Master degree in Music, majoring in orchestral conducting, at the Ithaca College under the mentorship of Professor Octavio Más-Arocas. Szeto is the co-director of the Ithaca College Sinfonietta, guest conductor of the Ithaca's Flute Ensemble and cover conductor of the Cornell Chamber Orchestra. He is also a graduate assistant for the Ithaca College orchestras and conducting classes. In addition, Szeto was awarded the title of "Hong Kong Scholars" and "Hong Kong Ambassador" by the Hong Kong government for his supreme performance in the industry.

Program Notes

Damian Montano: Three Night Pieces

Program note by Keehun Nam

Damian Montano's *Three Night Pieces* began as a personal project. Montano—a professional bassoonist in the Los Angeles area who has often performed in iconic soundtracks and regularly performs with LA's best orchestras including its Philharmonic, Opera, and Chamber Orchestra—had wanted to write a bassoon concerto for a long time. Having won grants and awards for film scoring, Montano beautifully unites his experience in film-scoring with a even deeper knowledge of the bassoon in this concerto. Written in 2012 and premiered the same year at the International Double Reed Society Conference (with the composer as soloist), *Three Night Pieces* has become widely performed in the United States including versions for a string-only orchestra and another version for flute ensemble. Montano states that "the piece has some modern tonality, but it is very much in the classical concerto form... a three-movement 'fast-slow-fast' format, with the first movement in sonata-allegro form, a lyrical second movement, and a third movement in rondo form. Also listen for the influence of film music." The classic elements of a great film-score are all there—mysteriousness, yearning, and victory.

Igor Stravinsky: *Pulcinella*

Program note by Phillip Huscher

Stravinsky began the ballet *Pulcinella* in the late summer of 1919 and completed it on April 20, 1920. It was premiered on May 15 of that year by the Ballets Russes, at the Paris Opera. The complete score calls for soprano, tenor, and bass soloists, with an orchestra of two flutes, two oboes, two bassoons, two horns, trumpet, trombone, tenor and bass trombone, a quintet of solo strings, and orchestral strings. Performance time is approximately forty minutes.

How odd Stravinsky's *Pulcinella* must have sounded in 1920—charming, witty, disarmingly simple eighteenth-century music from the man who had shocked Paris only seven years earlier with the fierce modernism of *The Rite of Spring*. But *Pulcinella* was also, in its own way, radical: Stravinsky seemed to be saying that the music of the future might well learn from the lessons of the distant past. *Pulcinella* is usually credited as the first music of neoclassicism. It did, certainly, signal a shift in Stravinsky's own thinking that served him well for years to come. "*Pulcinella* was my discovery of the past," the composer wrote—"the epiphany through which the whole of my late work became possible." "It was a backward glance, of course," he later said, "but it was a look in the mirror, too."

For all its importance to Stravinsky's musical development, the idea for *Pulcinella* was not his, but that of the great Russian impresario Sergei Diaghilev. By 1919, Diaghilev and the young composer were no longer on the best of terms, and Diaghilev was determined to patch up their differences and revive the collaboration that had produced *The Firebird*, *Petrushka*, and *The Rite of Spring*. One spring afternoon, when he and the composer were strolling in the Place de la Concorde, he proposed that Stravinsky take a look at some eighteenth-century scores with the idea of orchestrating them for a ballet. "When he said that the composer was Pergolesi, I thought he must be deranged," Stravinsky later remembered, thinking unhappily of the *Stabat Mater* and the slight comic opera *La serva padrona*. Finally, Stravinsky promised to at least take a look.

"I looked, and I fell in love," the composer recalled. And so the two men began to plan. Diaghilev showed Stravinsky a manuscript dating from 1700 which he had found in Italy; the subject of its many comic episodes was *Pulcinella*, the traditional hero of the Neapolitan commedia dell'arte, and a perfect focus for the action of their own eighteenth-century ballet. Meanwhile, Stravinsky had been sifting through the pile of manuscripts that Diaghilev had thrust in his hands, picking and choosing among trio sonatas, assorted orchestral works, and operatic selections. More than half of these works are not even by Pergolesi, as we have since learned; among Stravinsky's unwitting collaborators in *Pulcinella* are a handful of forgotten eighteenth-century composers, including the Venetian Domenico Gallo; Count van Wassenaer, a Dutch diplomat; and Carlo Ignazio Monza, a Milanese priest.

Then Stravinsky set to work in a fashion entirely new to him. "I began by composing on the Pergolesi manuscripts themselves, as though I were correcting an old work of my own," he later wrote. "I knew that I could not produce a 'forgery' of Pergolesi because my motor habits are so different; at best, I could repeat him in my own accent."

What Stravinsky created was, in fact, something entirely his own. He left the eighteenth-century bass lines and melodies alone, but the inner harmonies, the rhythms, and the sonorities all bear Stravinsky's stamp, in one measure after another. "The remarkable thing about *Pulcinella*," Stravinsky later said, "is not how much but how little has been added or changed." His achievement, then, is all the more remarkable.

The music was misunderstood from the first rehearsals. Diaghilev, expecting a harmless adaptation like Respighi's recent tribute to Rossini, *La boutique fantasque*, was shocked. "He went about for a long time with a look that suggested the Offended Eighteenth Century," the composer reported. Diaghilev was not even sure whether to acknowledge Stravinsky as the composer of *Pulcinella* or merely as its arranger. Stravinsky had the last word:

I was . . . attacked for being a pasticheur, chided for composing "simple" music, blamed for deserting "modernism," accused of renouncing my "true Russian heritage." People who had never heard of, or cared about, the originals cried "sacrilege": "The classics are ours. Leave the classics alone." To them all my answer was and is the same: You "respect," but I love.

The ballet had its premiere at the Paris Opera House in May 1920. The choreography was by Léonide Massine, with scenery and costumes by Picasso--the collaboration of these two had been part of Diaghilev's lure. (This was Picasso's third assignment for Diaghilev, following *Parade*, with music by Eric Satie, and Manuel de Falla's *Three-Cornered Hat*.) This dream collaboration was no picnic, however. Diaghilev asked Picasso to redo the designs twice and at one point threw his drawings on the floor and stomped on them. In the end, according to Diaghilev biographer Richard Buckle, "the finished result, a Neapolitan street scene conceived in Cubist terms and painted blue, grey, dark brown, and white, the houses framing a view of the bay, with a boat, Vesuvius, and the full moon, is one of the most beautiful stage settings ever made." (The stunning white floor had to be repainted for each performance.)

Pulcinella was a triumph--"one of those productions," the composer reported, "where everything harmonizes, where all the elements--subject, music, dancing, and artistic setting--form a coherent and homogeneous whole." Yet only the music endures today. (According to the composer, Picasso's backdrop ended up in storage at the Paris Opera, where it faded irrevocably, save for the moon, "whose yellow had been renewed, in part, by a cat.") In 1922, Stravinsky compiled an orchestral suite that has become popular in the concert hall; it is scored for the same orchestra as the ballet: woodwinds without clarinets, strings divided into concertino and ripieno groups (the solo and full orchestra divisions of the baroque concerto grosso), with no percussion. But the true measure of *Pulcinella*--and of Stravinsky's ingenuity--can only be appreciated when the full ballet score is performed in its original form with solo voices singing the "Pergolesi" arias that dot the score--even though those eight numbers (drawn from four different sources and composed by two different composers) have nothing to do with the plot.

In his old age, Stravinsky said that *Pulcinella* was the only work of Pergolesi's that he really liked.

Franz Schubert: Symphony No. 8, "Unfinished"

Program note by Paul Horsley

Behind the first puzzle posed by the "*Unfinished*" *Symphony* (why didn't Schubert finish it?), there is a second and even greater enigma. Schubert's first six symphonies, written between 1813 and 1818, showed him completely at ease with all aspects of the form. But a few years later, he was leaving fragment after fragment, as if he had no longer felt up to the challenge. The B-minor symphony is not Schubert's only "*Unfinished*." Other projected symphonies were abandoned even earlier in the compositional process: the "*Unfinished*" was preceded by two symphonic fragments (D. 615 from 1818 and D. 780A from 1820-21) and a fairly complete sketch of a symphony in E major.

All of these abortive projects point to Schubert's growing dissatisfaction with symphonic form as he had been practicing it. Clearly, he was striving for something on a far larger scale than his previous efforts. Both stimulated and discouraged by Beethoven's formidable example, he once exclaimed: "Who can do anything after him?" He was searching for his own artistic response to Beethoven's symphonies—a response that would match Beethoven in scope and dramatic energy, yet be free from any direct stylistic influence. Schubert eventually rose to the challenge in his C-major symphony of 1825; but it was a daunting task that could only be accomplished after several attempts and false starts.

With the *B-minor Symphony*, Schubert came very close to a solution. As Brian Newbould, a specialist on the Schubert symphonies, has put it, this work is not so much an unfinished symphony as a "finished half-symphony," the only one of the fragments to need no editing whatsoever in order to be performed—as far as it goes. (It must be said that there *are* some sketches for the third movement, but these are too fragmentary to ever be completed.)

While Beethoven tended to construct his symphonic movements of extremely short melodic or rhythmic gestures, Schubert often started with full-fledged melodic statements that unfolded like songs. The first movement of the *B-minor Symphony* is a case in point. Yet song soon turns into drama when the second theme is suddenly interrupted by a measure of silence, followed by a few moments of orchestral turbulence after which the previous idyll is restored only with some difficulty (and then temporarily). One particular harmonic turn in the development even uncannily anticipates Wagner's opera *Tristan und Isolde*.

The second movement, in E major, combines a peaceful and ethereal melody with a second, more majestic theme with trumpets, trombones, and timpani. A second melody is introduced in a new key (C-sharp minor), again with a dramatic extension. These sharp contrasts in mood persist until the end of the movement, where the "peaceful and ethereal" E major is finally re-established after an exacting tonal journey through a number of distant keys.

The manuscript score of the "*Unfinished*" *Symphony* was long in the possession of the minor composer Anselm Hüttenbrenner, who had been a friend of Schubert but who gave no one access to the work for decades, for reasons that are not well understood. Finally, the story goes, conductor Johann Herbeck, who directed the concerts of the Gesellschaft der Musikfreunde (Society of the Friends of Music), bribed Hüttenbrenner by offering to perform one of his (Hüttenbrenner's) works, obtained the score of the "*Unfinished*" and premiered it in 1865. Thirty-seven years had to pass after the composer's death before one of his greatest masterpieces could be revealed to the world.

Upcoming Events

April 14, 2018 at 8:15pm - Ithaca College Gospel Festival in Ford Hall

Callie Day and Taiwan Norris, soloists
Pastor Chantel Wright, guest conductor

April 20, 2018 at 7:00pm - Benefit Concert for Refugee Families in Partnership with Catholic Charities of Tompkins/Tioga Counties at Immaculate Conception Church (113 N. Geneva St.)

Giovanni Pergolesi: Stabat Mater

Juliana Child, soprano
Nicole Rivera, alto
Keehun Nam, conductor

April 28, 2018 at 4:00pm - Ithaca College Sinfenietta in Ford Hall

Antonín Dvořák: Serenade for Strings, op. 22
Pyotr Ilyich Tchaikovsky: March Slav, op. 31
Jean Sibelius: Finlandia, op. 26

Keehun Nam and Kin Szeto, conductors

April 30, 2018 at 8:15pm - Ithaca College Symphony Orchestra in Ford Hall

TJ Cole: Nightscape
Gustav Holst: The Planets

Octavio Más-Arocas and Keehun Nam, conductors

May 5, 2018 at 4:00pm - Ithaca International Conducting Masterclass Final Concert in Ford Hall

Ludwig van Beethoven: Symphony No. 7 in A major, Op. 92
Pyotr Ilyich Tchaikovsky: Symphony No. 6 "*Pathétique*"