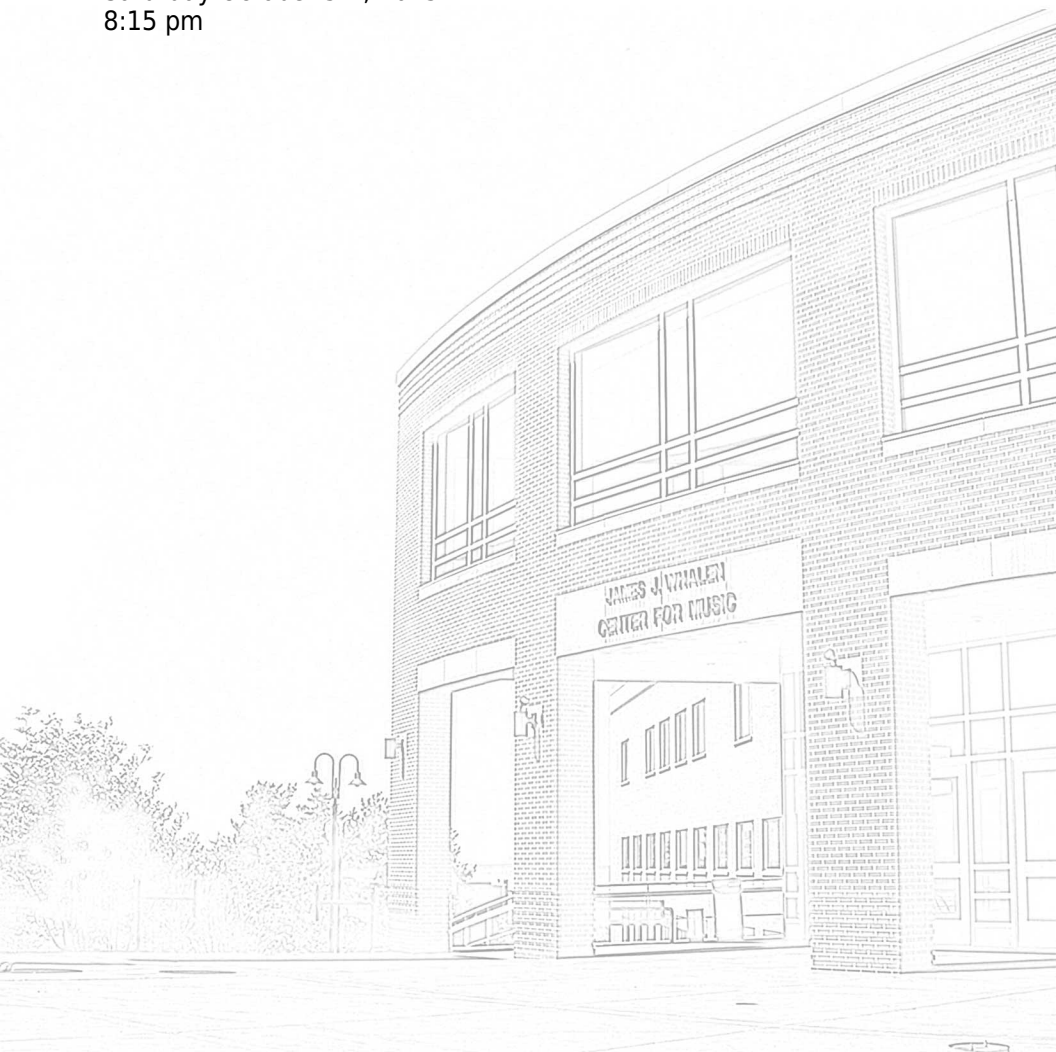


# Ithaca College Symphony Orchestra

Jonathan Pasternack, conductor  
Nadina Mackie Jackson, bassoon

Ford Hall  
Saturday October 5th, 2013  
8:15 pm



ITHACA COLLEGE

School of Music

# Program

Girando, Danzando (1996/2013)

Carlos Sanchez-Gutierrez  
(b. 1964)

Concerto for Bassoon, String Orchestra, Harp and  
Piano (1954)

André Jolivet  
(1905-1974)

I. Recitativo - Allegro gioviale

II. Largo cantabile - Fugato

*Nadina Mackie Jackson, bassoon*

## Intermission

Symphony No. 10 in e minor, Op. 93

Dmitri Shostakovich  
(1906-1975)

I. Moderato

II. Allegro

III. Allegretto

IV. Andante - Allegro

## **Biographies**

### **Nadina Mackie Jackson**

Immediately upon graduation from the Curtis Institute of Music in 1981, Nadina Mackie Jackson began her career with the Montreal Symphony. She is the principal bassoonist of the Toronto Chamber Orchestra, the Group of 27, the Aradia Baroque Ensemble and a regular guest with Violons du Roy. Nadina has appeared as soloist with l'Orchestre Symphonique de Montréal, Toronto Chamber Orchestra, Group of 27, Les Idées Heureuses (Montréal), Cayuga Chamber Orchestra (Ithaca, New York), the Grand River Baroque Festival Soloists, Prince George Symphony Orchestra and l'Orchestre Symphonique de Trois-Rivières and in 2013/14 will perform as concerto soloist with Group of Twenty-seven (Toronto), Orchestra London, Orchestra Toronto and the Okanagan Symphony.

### **Carlos Sanchez-Gutierrez**

Composer Carlos Sanchez-Gutierrez was born in 1964, grew up in Mexico, and now lives in the New York Tundra, where he is Professor of Composition at the Eastman School of Music. He studied with Jacob Druckman, Martin Bresnick, Steven Mackey, and Henri Dutilleux at Yale, Princeton, and Tanglewood, respectively. He has received many of the standard awards in the field (e.g. Barlow, Guggenheim, Fulbright, Koussevitzky, Fromm, American Academy of Arts and Letters). Carlos co-directs the Eastman BroadBand Ensemble. He is a 2013-14 Karel Husa Visiting Professor of Composition for the School of Music at Ithaca College.

## **Jonathan Pasternack**

Jonathan Pasternack has led conductor of orchestras, opera and ballet internationally, with such ensembles as the London Symphony Orchestra, Residentie Orkest of The Hague, Scottish Chamber Orchestra, and the National Symphony Orchestra at the Kennedy Center, among many others. His recent debut recording on the Naxos label, leading the London Symphony in Béla Bartók's *Miraculous Mandarin Suite* and the *Symphony No. 1* by Johannes Brahms, was hailed by critics as “superbly done” (FANFARE), with “risk-taking, profound” Brahms (National Public Radio), and Bartók sounding “especially delectable in Pasternack’s hands” (The Seattle Times).

Born and raised in New York City, Jonathan Pasternack studied vio-lin, cello, trombone, piano, and percussion. He won a scholar-ship at the age of sixteen to the Manhattan School of Music and later transferred to the Massachusetts Institute of Technology, where he studied astronomy and political philosophy. He earned his MM and DMA degrees from the University of Washington, and also studied at the Mannes College of Music and Accademia Musicale Chigiana. His conducting teachers included Peter Erös, Neeme Järvi, Jorma Panula, Hans Vonk, and James DePreist. A top prizewinner at the Sixth Cadaqués International Conducting Competition in Barcelona, Spain, where he was the only American invited to compete, Dr. Pasternack also earned distinctions at the Aspen, Brevard, and David Oistrakh Festivals. From 2010-2013, Jonathan Pasternack served as Director of Orchestral Activities at the University of Washington School of Music. He has held appointments with the Oregon Symphony, Bellevue Opera, Skagit Opera, Affinity Contemporary Ensemble, Icicle Creek Music Center, Pacific Lutheran University, and Seattle Youth Symphony.

October 2013

## Program Notes

**Girando, Danzando** ("Spinning, Dancing") was commissioned by the Tanglewood Music Center through the Paul Jacobs Memorial Fund. Much of the source material for each of its larger sections derives from two earlier works, "Girándula" and "Fandango y Cuna". Throughout the piece, treatment emphasizes various motivic, harmonic, instrumental and formal dichotomies. The first half—as if slowly emerging out of those spinning wheels sometimes used in fireworks—gradually dilates until it is thrown amidst a serpentine beam of fire that ultimately dissolves back into nothingness. The boisterous second half is as much a dance as it is a dawdling ritual where materials are introduced and elaborated through the use of juxtaposition and sharp contrasts. The above compositional plan seems to be finding its way with greater frequency into many of my works, perhaps reflecting my own experience as a Mexican artist living and working in the United States.

-Carlos Sanchez-Gutierrez

Jolivet's **Concerto for Bassoon, String Orchestra, Harp and Piano** was composed in 1954. Composition in twentieth-century France was often experimental, political, and somewhat segregated (groups like "Les Six" and "La jeune France," Jolivet's musical alliance with Olivier Messiaen and others, come to mind); and in this context did Jolivet construct his highly-regarded wind concerti. The first movement opens with a fantasy-like exchange between the solo bassoon and the orchestra, with long, soaring passages in the bassoon and mysterious interludes from the orchestra. The soloist and the orchestra increase dynamic and rhythmic intensity until suddenly, the music dissipates into a carefree, Gershwin-esque tune, first introduced by the solo piano. Later, a percussive texture à la Stravinsky reminds us of Jolivet's affiliations with the experimental, before the piece returns to its initial jovial jazz to finish. In the second movement, the opaque, piano-like chords of the strings define the atmosphere in which the bassoon sings long, voluptuous lines. No work of this nature would be complete without a grotesque *fugato*, which is precisely how Jolivet closes this work. Ostinati - notes that repeat again and again - lie beneath sharp interjections by the

solo bassoon and the rest of the orchestra, gradually increasing not only in variety but also in tempo, until the celebratory major-key ending is reached.

Shostakovich wrote the **Symphony No. 10 in e minor, Op. 93**, in 1953 - his first symphony in eight years. Denounced in 1948 for his "formalist" practices, Shostakovich turned to other kinds of composition, such as film, in the late forties and early fifties; the death of Stalin in 1953, perhaps, presented itself as another chance to again write for the genre.

The symphony begins softly, ominously, with a simple, haunting "ground bass" - a bass line that returns again and again - played by the low strings. This elemental bass line is presented in different contexts; it is at times angry, powerful, peaceful, and even redemptive. An array of themes fitting together simply in this very long first movement present the artistic ideals of the work not so much moment by moment, but over time; the movement begins nearly as it ends, and there is an impression of having taken a long journey; waltzes, snare drums, and sad lullabies populate the themes. As if to summarize his despair, Shostakovich ends the movement with a lone piccolo solo, accompanied only by occasional timpani and string *pizzicato*. The impression is of one alone, nervous, whistling. Surely Shostakovich was well acquainted with such feelings.

Shostakovich is quoted as having said that the second movement - only about four minutes in length, compared with the nearly twenty-five minute first movement - is, roughly speaking, a musical portrait of Stalin himself. For fans of Shostakovich, this chromatic, frenetic, syncopation-filled gallop is relatively standard fare; of note is the augmentation (stretching out) of the initial melody of the movement in the low brass near the end of this movement, upon which the upper voices beat out a series of three notes. The image conjured is of a broad, pacing figure, surrounded by rage. The military implications of the brass and snare drum texture are undeniable.

If the first and second movements of the work may be tied together for their stark contrasts, then the third and fourth movements may be tied together for their similarities; both share the infamous "DSCH" letters in music. (In German, the

letter “H” is used to represent the note B, and the phonetic spelling of the letter “S”, es, means E-flat; thus, DSCH, Shostakovich’s “initials” of sorts, form the notes D, E-flat, C, and B natural.) The third movement opens with a rather sinister, capricious melody played softly by the violins while the other strings accompany in a mechanical, almost percussive way. Rather abruptly, the music changes to a waltz-like, nearly exotic sounding setting of DSCH, fashioned into a melody. These initials carry us, by way of a crescendo in the cellos, to a middle portion, which is undeniably nostalgic. Combining the ground bass of the first movement with a solitary, pure horn call consisting of another series of initials (“E-La-Mi-Re-A,” for Elmira Nazirova, a piano student and alleged muse of Shostakovich’s), the memories stir until an alarmingly intense climax is reached which poses the two series of letters against one another—the horns against the rest of the orchestra. After this conflict, the two series of letters intertwine with each other, decreasing in intensity, until the concluding chord, one of undefined tonality that gives the impression of eternity, provides the backdrop for the last few mentions of Shostakovich’s name in letters.

The finale of the work bears the most relation to the rest of the symphony in its continued use of the DSCH letters; it is in nearly all ways self-contained. A slow introduction, opening with albeit the same instrumentation as the opening movement, yet with a very different impression, provides the groundwork for longing, sorrowful woodwind solos. Suddenly, a clarinet humorously takes up one such solo into a quick “gopak” – a Russian dance. After an intense restatement of the DSCH letters, the music from the introduction is taken up in the new tempo, with a flowing, lyrical character, by the cellos. After this lyricism, the humorous material from the outset carries us into an intense crescendo, full of Shostakovich’s signature, into a final stretch of sunny E major, but its presence in the piece is too ironic to be completely convincing; after the rest of such a mammoth symphony of somber nostalgia, one has trouble believing in such sunlight to round out this powerful symphony.

*program notes by Paul Grobey*

## Personnel

### Violin I

Jason Kim, *principal*  
Martiros Shakhzadyan  
Christopher Mattaliano  
Kathleen Wallace  
Marcus Hogan  
Ryann Aery  
Emilie Benigno  
Aiden Chan  
Emily Wilcox  
Collin Gill  
Jenna Jordan  
Joseph D'Esposito  
Michael Petit

### Violin II

Derek Voigt, *principal*  
Timna Mayer  
Xinying Liu  
Kangzhuo Li  
Cynthia Mathiesen  
Corey Dusel  
Emily Kenyon  
Darya Barna  
Hallie Smith  
Keryn Gallagher  
Rachel Doud  
Amy Chryst  
Scott Altman  
Leila Welton

### Viola

Carly Rockenhauser, *principal*  
Daniel Martinez  
Emma Brown  
Lindsey Clark  
Kelly Sadwin  
Alyssa Rodriguez  
Jonathan Fleischman  
Amanda Schmitz  
Angelica Aseltine  
Isadora Herold  
Austin Savage

### Cello

Pan Yan, *principal*  
Rachele Prawdzik  
David Fenwick  
Zachary Brown  
Brooks Griffith  
Emily Faris  
Julia Rupp  
Felicya Schwarzman  
Emily Doveala  
Bryce Tempest  
Alex Lampel  
Sean Swartz  
Grace Miller  
Andrew Dessel  
Alexandria Kemp

### Bass

Andrew Ryan, *principal*  
Kevin Thompson  
Andrew Whitford  
Cara Turnbull  
Alana Dawes  
Lindsey Orcutt  
Alexander Toth  
Gillian Dana  
Nora Murphy

### Flute

Jessica Peltz, *principal*  
Emily Nazario  
Sandi O'Hare

### Oboe

Chloe Washington, *principal*  
Julia Perry  
Phoebe Ritrovato

### Clarinet

Christopher Peña, *principal*  
Ryan Pereira  
Anna Goebel, E-flat clarinet  
Vanessa Davis, bass clarinet

### Bassoon

Ross Triner, *principal*  
Andrew Meys  
James Smith, contrabassoon

### Horn

Robert Oldroyd, *principal*  
Emma Staudacher  
Paul Shim  
Jacob Factor

### Trumpet

Tom Pang, *principal*

Aaron Scoccia  
Paul Schwartz

### Trombone

Stephen Meyerhofer, *principal*  
Ethan Zawisza  
Jeff Chilton, bass

### Tuba

Joseph Sastic, *principal*

### Timpani

Chris Demetriou, *principal*

### Percussion

Andrew Hedge, *principal*  
Clare Iralu  
Will Marinelli  
Dennis O'Keefe

### Harp

Caroline Reyes

### Assistant Conductors

Tiffany Lu  
Paul Grobey