

Ithaca College Symphony Orchestra

Jonathan Pasternack, Music Director

Paul Grobey, Assistant Conductor

Featuring Winners of the 2014 Concerto Competition

Pan Yan, cello

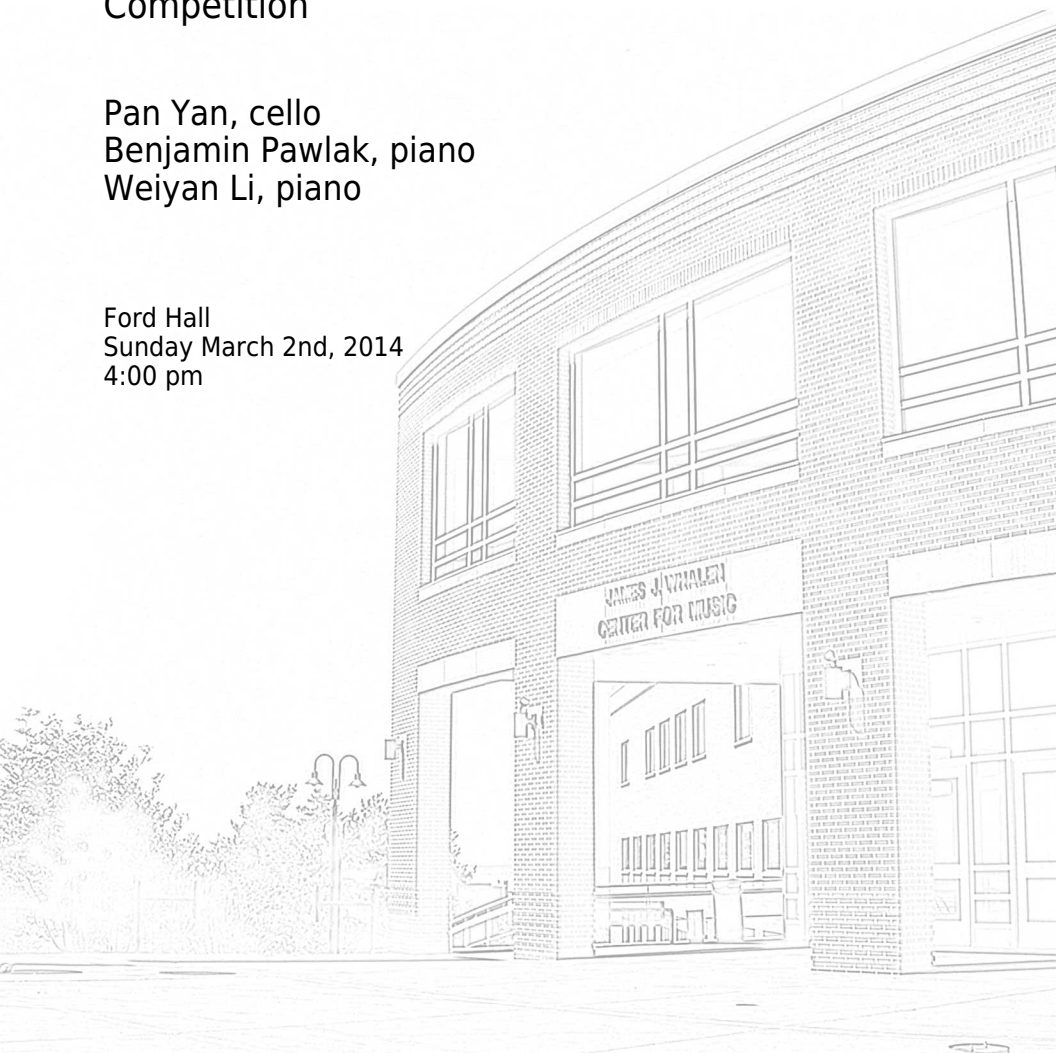
Benjamin Pawlak, piano

Weiyang Li, piano

Ford Hall

Sunday March 2nd, 2014

4:00 pm



ITHACA COLLEGE

School of Music

Program

Tromba Lontana (1986)

John Adams
(b. 1947)

Thomas Pang and Aaron Scoccia, trumpets
Paul Grobey, conductor

Tout un monde lointain... (1970)

I. *Énigme* (Enigma)

Pan Yan, cello

Henri Dutilleux
(1916-2013)

Piano Concerto No. 1 in D flat major, Op. 10

Allegro brioso - Andante assai -

Allegro scherzando

Benjamin Pawlak, piano

Sergei Prokofiev
(1891-1953)

Intermission

Piano Concerto No. 1 in G minor, Op. 25

Molto allegro con fuoco - Andante - Presto -

Molto allegro e vivace

Weiyan Li, piano

Felix Mendelssohn
(1809-1847)

Taras Bulba, Rhapsody for Orchestra (1918)

I. The Death of Andrei

II. The Death of Ostap

III. The Prophecy and Death of Taras Bulba

Leoš Janáček
(1854-1928)

Biographies

Pan Yan started learning cello at age nine and has been a pupil of Prof. Jiwu Li since age 13. He was a prize winner at numerous competitions, including the Golden Bell Award in 2005. In 2006, he was awarded a full scholarship to participate in the Canada Music Bridge Program. In 2008, Pan joined the Nibbana Trio, and was awarded the first prize at the Asian Pacific Chamber Music Competition held in Melbourne in 2009. In 2010, he was awarded the second prize in the China National Cello Competition (no first was awarded), became a Robert H.W. Ho Family Foundation Orchestral Fellow of the Hong Kong Philharmonic Orchestra, and participated in master classes with cellists Yo-Yo Ma and Jian Wang in Hong Kong and Guangzhou. Pan currently studies with Elizabeth Simkin at Ithaca College in Ithaca, NY.

Benjamin Pawlak, a native of Big Flats, NY, is a freshman pursuing a degree in piano performance. Ben began playing piano at the age of six, but quit at the age of eleven to pursue his interest in string instruments. Three years later, he decided to continue studying piano and in high school took lessons with Dr. Nathan Hess. Ben is currently a student of Dr. Jennifer Hayghe. He also enjoys keeping up with his viola as a member of the Ithaca College Sinfonietta.

Ben has participated in various competitions, taking first prize in the 2011 Debussy Piano Competition held at Nazareth College in Rochester, first prize in the 2011 NYSMTA Empire Competition held at Ithaca College, first prize in the 2012 Cantata Singers Young Artist Competition in Elmira, first prize in the 2013 Thursday Morning Musicales Scholarship Competition in Elmira, honorable mention at both the 2012 and 2013 NYSMTA District Auditions in Ithaca, and second place in the 2013 Orchestra of the Southern Finger Lakes Herzog Young Artist Competition.

For the past five summers, Ben has attended the Credo Chamber Music Festival at the Oberlin Conservatory of Music, where he has honed his collaborative skills. There he has studied with numerous chamber coaches including James Howsmon and Alvin Chow of the Oberlin Conservatory piano faculty, Steuart Pincombe of the baroque chamber group Apollo's Fire, principal cellist of the Pittsburgh Symphony Anne Martindale Williams, and the late Dean Emeritus of The Juilliard School Stephen Clapp.

Weiyang Li comes from Chongqing, China, where she started playing the piano at age three. After initial piano studies with Chenggang Yang at the Sichuan Conservatory of Music in Chengdu (2002-2008), she completed her undergraduate piano studies with Youzhe Lou at the Shanghai Conservatory of Music (2008-2012). During her time

there, she presented several solo recitals in Chongqing and Shanghai, with a repertoire ranging from Scarlatti to Messiaen. In 2010 she was one of the winners at the KAWAI Asia Piano Competition in Hong Kong. In the same year she also founded the "Glory Trio," a piano trio which performed in Shanghai, Hangzhou and Nanjing. She is currently a second-year graduate piano performance major and a graduate assistant at the Ithaca College School of Music where she studies with Dr. Charis Dimaras and Dr. Wenqing Bouche-Pillon.

Paul Grobey is a native of Preston, Washington and a graduate student in orchestral conducting at Ithaca College. In fall 2013 he served as assistant conductor to the Ithaca College Sinfonietta, and he currently serves as assistant conductor to the Ithaca College Chamber and Symphony Orchestras. Paul holds a Bachelor of Music degree in violin performance from the University of North Texas, and is an active violinist and composer.

Jonathan Pasternack conducts 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 violin, cello, trombone, piano, and percussion. He won a scholarship 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. 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, Seattle Youth Symphony, Bellevue Opera, Skagit Opera, Affinity Contemporary Ensemble, Icicle Creek Music Center, and Pacific Lutheran University. Pasternack's conducting teachers included Peter Erös, Neeme Järvi, Jorma Panula, Hans Vonk, and James DePreist.

Program Notes

Tromba Lontana ("distant trumpet") was written to commemorate the 150th anniversary of Texas' declaration of independence from Mexico. Adams writes that the piece "was written at the request of the Houston Symphony, part of a fanfare commissioning project initiated by the composer Tobias Picker, who wrote his own well-known Old and Lost Rivers for the same series. Taking a subversive point of view on the idea of the generic loud, extrovert archetype of the fanfare, I composed a four-minute work that barely rises above mezzo piano and that features two stereophonically placed solo trumpets (to the back of the stage or on separate balconies), who intone gently insistent calls, each marked by a sustained note followed by a soft staccato tattoo. The orchestra provides a pulsing continuum of serene ticking in the pianos, harps and percussion. In the furthest background is a long, almost disembodied melody for strings that passes by almost unnoticed like nocturnal clouds."

Tout un monde lointain..., completed in 1970 and dedicated to the late Mstislav Rostropovich, is a five-movement work usually thought of as a cello concerto, though not technically bearing that designation in the score. Based explicitly on the poetry of Charles Baudelaire (1821-1867), and borrowing its title from his *Les fleurs du mal*, *Tout un monde lointain...* ("a whole distant world") is united by cyclic musical thematic threads, though the inspiration for each movement is based on a separate poem. The first movement, *Énigme* ("Enigma") bears this inscription: "... And in this strange and symbolic nature." After beginning with an improvisatory exchange between the solo cello and percussion, the strings quietly enter, the solo cello continuing to punctuate solos with extended pizzicato (plucked) material. The first full tutti, decorated by glissandi (slides) in the solo cello, announces a theme that will run through the entire piece. Imitative material based on the first several notes and played with extended techniques in the orchestra (the wood of the bow being used to beat the strings, timpani glissandi, etc.) comprise the rest of this movement, whilst supporting the extremely virtuosic nature of the solo cello part.

Sergei Prokofiev's **Piano Concerto No. 1** was completed in 1912, receiving its premiere in the same year with the soloist as composer. Famously, in 1914, he won the Anton Rubinstein Prize at the St. Petersburg Conservatory for his performance of the work, correctly forecasting that he would be more likely to win playing his own music, since mistakes were less likely to be noticed by the panel of judges. Similar in conception to his first violin concerto, which was originally intended to be a one-movement ternary-form work, the first piano concerto is indeed in one movement, and ends largely as it begins. The opening heroic theme is played in its entirety by the piano and orchestra together, before a scherzo like developmental section leads to a second darker, yet comical theme. The slow portion, *andante*, is soulful, dark, and poignant, beginning quietly and reaching a dramatic climax. Fragmented scherzando material leads into a recapitulation of music from the first portion before the concerto ends in triumph.

Felix Mendelssohn wrote his **Piano Concerto No. 1 in G minor** in great haste, a common circumstance in his generally recognized "Grand Tour" period (1829-1832), during which he visited Switzerland, France, and Italy, and Britain twice. This particular piece was written and premiered in Munich

in the space of one month, October of 1832. The piece embodies those of Mendelssohn's techniques most familiar to us: a one-movement construction and an immediate entrance of the soloist, much like his later violin concerto; striding, bold, dotted rhythms; and a juxtaposition of tender themes with both storm-like and scherzando writing. Though the work is united into one single movement by careful modulation to and away from the key of the middle section, three "movements" are easily identifiable: a stormy first movement, a tender and evocative second, and a jovial third. The piano writing is virtuosic throughout, yet allowing the orchestra melodic material of definitely romantic proportions.

Leoš Janáček's ***Taras Bulba*** (composed 1915-18), dedicated to the Czech armed forces, is based on scenes from Nikolai Gogol's historical novel of the same name. It is one of Janáček's earliest fully mature works, predating the popular *Sinfonietta* by about ten years. Janáček found the tale of Ukrainian patriotism especially relevant during World War I, hoping for a Russian liberation of his native land from Austrian rule. Gogol's novel chronicles the military exploits of a Cossack, Taras Bulba, and his two sons. The first movement, *The Death of Andrei*, portrays the romantic inclinations of Bulba's son Andrei towards a girl of Polish nobility, leading to his eventual defection and subsequent execution at the hands of his own father. A solo violin portrays the fated romance throughout. *The Death of Ostap* focuses on the death of the other son, who is captured by Polish forces and tortured. A mid-movement Polish Mazurka, a dance, is one of celebration as Ostap is captured; the extended E-flat clarinet solo which closes the movement is typically seen as his distraught calling to his father before he is executed. The final movement, which seems more concerned with noble or epic musical qualities than the first two, seems to presuppose the capture of the story's hero; the agitated opening motifs soon give way to a sweeping and profoundly inspiring melody played by the violins, followed by capricious dance music, a melody of triumph, and a moment of intense conflict before a broad, striding, victorious coda, which looks forward to victory and freedom. "There is no fire nor suffering in the whole world which can break the strength of the Russian people" are the words that inspired Janáček's composition, and he directs the focus of the composition towards this patriotic inspiration for the last word.

Ithaca College Symphony Orchestra

Violin I

Martiros
Shakhzadyan,
concertmaster
Brian Schmidt
Aiden Chan
Marcus Hogan
Timna Mayer
Kangzhuo Li
Aiko Richter
Michael Petit
Kevin Pham
Joe D'Esposito
Emily Kenyon
Corey Dusel
Paul Grobey

Violin II

Jenna Jordan, principal
Emily Wilcox
Jason Kim
Hallie Smith
Emilie Benigno
Xinying Li
Cynthia Mathiesen
Keryn Gallagher
Rachel Doud
Amy Chryst
Darya Barna
Scott Altman
Leila Welton

Viola

Emma Brown,
principal
Jonathan Fleischman
Kelly Ralston
Isadora Herold
Lindsey Clark
Austin Savage
Carly Rockenhauser
Kelly Sadwin
Alyssa Rodriguez
Natalie Morrison
Sam Rubin

Cello

Rachele Prawdzik,
principal
David Fenwick
Shauna Swartz
Zachary Brown
Julia Rupp
Emily Doveala
Felicya Schwarzman
Bryce Tempest
Grace Miller
Alex Lampel
Andrew Dessel
Alexandria Kemp

Double Bass

Andrew Whitford,
principal
Desmond Bratton
Lindsey Orcutt
Alexander Toth
Kevin Thompson
Gillian Dana
Cara Turnbull
John DiCarlo
Nora Murphy

Flute

Sophie Ennocenti,
principal
Jessica Peltz
Sandi O'Hare, piccolo
Allison Krauss, piccolo

Oboe

Chloe Washington,
principal
Phoebe Ritrovato
Catie McGovern,
English Horn

Clarinet

Christopher Peña,
principal
Ryan Pereira
Allison Smetana, E-flat
clarinet

Bassoon

Ross Triner, principal
Andrew Meyes
James Smith,
contrabassoon

French Horn

Emma Staudacher,
principal
Paul Shim
Jacob Factor
Joshua Jenkins

Trumpet

Thomas Pang,
principal
Aaron Scoccia
Rosemary Ward

Trombone

Matthew Confer,
principal
Stephen Meyerhoffer
Jeffrey Chilton, bass
trombone

Tuba

Justin Chervony,
principal

Timpani

Jessie Lindon, principal

Percussion

Andrew Hedge,
principal
Will Marinelli
Dennis O'Keefe

Harp

Julie Spring, principal

Keyboards

Mengfei Xu, piano
Amy Brinkman-Davis,
celesta