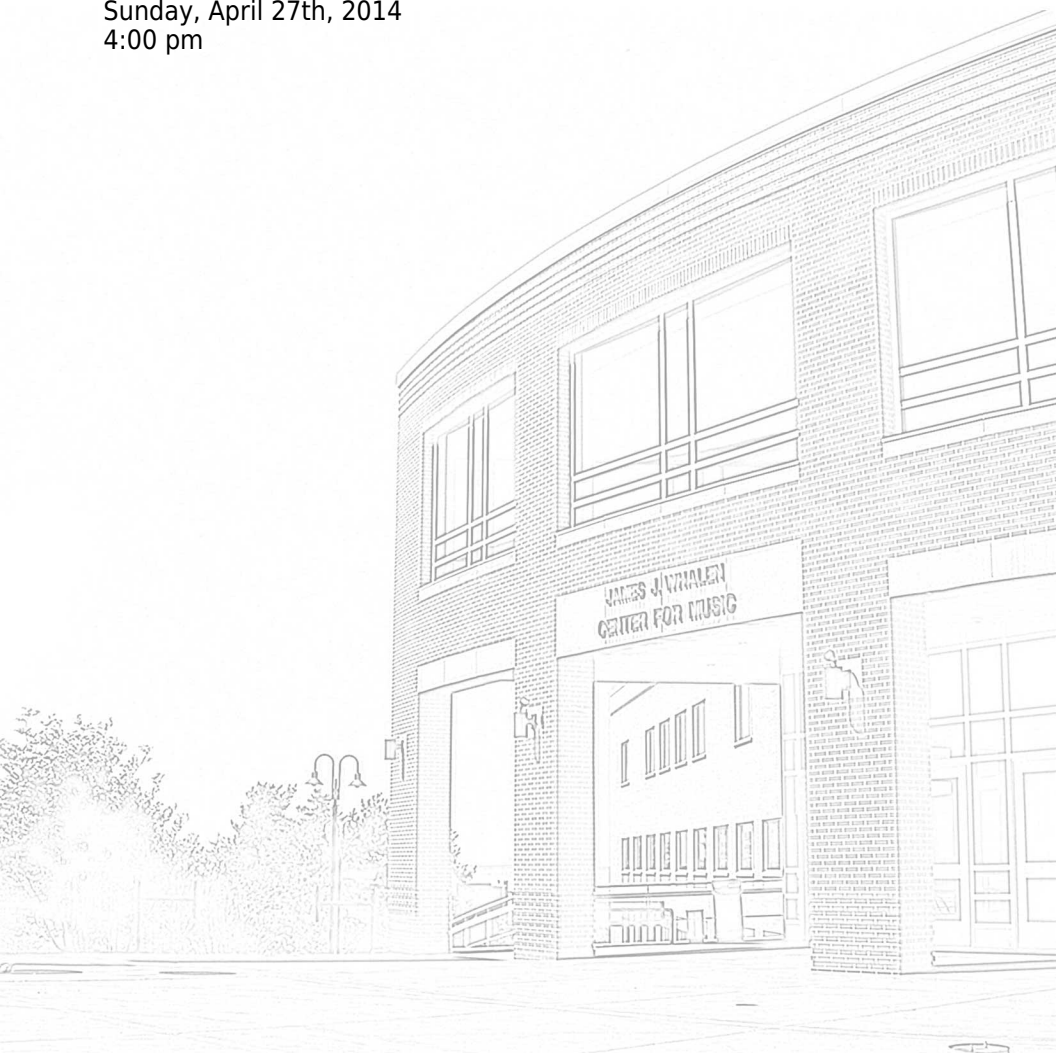


Ithaca College Symphony Orchestra

Susan Waterbury, violin
Elizabeth Simkin, cello
Jonathan Pasternack, conductor

Ford Hall
Sunday, April 27th, 2014
4:00 pm



ITHACA COLLEGE

School of Music

Program

Concerto for Violin, Cello and Orchestra in A
minor, Op. 102

Johannes Brahms
1833-1897

I. Allegro

II. Andante

III. Vivace non troppo

Susan Waterbury, violin
Elizabeth Simkin, cello

Intermission

Symphony No. 6 in B minor, Op. 74
(*'Pathétique'*)

Pyotr Ilyich Tchaikovsky
1840-1893

I. Adagio – Allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Finale: Adagio lamentoso - Andante

Program Notes

Johannes Brahms's **Concerto for Violin and Cello in A minor, op. 102** (the "Double Concerto") was composed in 1887, bearing dedication to the hugely important cellist and Brahms champion Robert Hausmann, and to Brahms's friend and colleague Joseph Joachim. A falling out between Brahms and Joachim had transpired in 1881 when Brahms took Joachim's wife's side in divorce proceedings; the Double Concerto repaired their friendship. It is Brahms's last orchestral composition. In contrast to the youthful vigor of the Second Symphony or the Violin Concerto (both from about ten years previous), the Double Concerto, and others of Brahms's works of the late 1880s, are marked by a pale austerity and poignant nostalgia. The first movement, of grand length and majestic tempo, begins with a brief introduction of the initial theme before the solo cello and violin offer a combined opening cadenza. An extensive orchestral tutti section follows displaying both themes, which occupy the rest of the movement. Throughout the movement one may hear integrated strains of the notes FAE, Brahms's musical "motto" for "frei aber einsam" ("free but lonely") which he associated with Joachim. In the second movement, a pastoral *Andante*, the soloists share a gentle melody with the full orchestra. The notes of an opening horn call appear throughout. The last movement, clearly inspired by Joachim's Hungarian heritage in its first subject, is contrasted by the uplifting and sincere second theme, which has obvious allusions to friendship and reconciliation. The peace closes with a slower, nearly rapturous coda, which is at last overtaken by a triumphant final statement of the initial theme.

Perhaps no symphony exists amidst a greater sea of infamy than does Tchaikovsky's **Sixth Symphony in B minor** ('Pathétique'). The work was composed in the spring and summer of 1893 and premiered in October; and the funereal implications of the symphony, particularly of its last movement, and the composer's death soon after the premiere, have given rise to speculation over his intentions in composing it. Still, it should be noted that a larger theme of valediction is present in much of Tchaikovsky's late canon, and that he did not necessarily compose this work with mortality in mind, at least as it pertained to his own life. Still, Tchaikovsky admitted to

friends that an enigmatic programme was present in the symphony, but this, along with clarity concerning his death and the relation thereof to this work, remains veiled in mystery. The symphony opens with a lugubrious bassoon solo introducing the principal theme. A more sprightly statement, followed by contrapuntal elaboration, brings the listener to the second theme, a noble, romantic, almost painful emotional statement. The turbulent development section is centered around contrapuntal invention based on the principal theme. The focal point of the movement, an intensely painful and tragic melody, is followed by a memory of the second theme, and a short brass and woodwind chorale supported by simple plucked string scales. The second movement, often called a "drunken" waltz, for its use of 5/4 (that is, uneven) meter, is simple, graceful, and lacks real harmonic development; in other words, it is a perfect foil to the first movement. The third movement, a heroic march, is similar; though more substantial in length and musical complexity, it is essentially a relief from the deep complexity and philosophical considerations of the outer movements. The finale pulls us back to the B minor reality of the first movement: the tragedy, the sadness. As in the first movement, B minor is the key of pain; D major, the key of peace. In the end, this latter melody is transposed into B minor. Whether Tchaikovsky knew that the end of his life was approaching when composing this important work, its construction leads us to conclude that its thesis is one of powerful sadness.

Biographies

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.

Ithaca College Symphony Orchestra

Violin I

Samantha Spena,
concertmaster
Jason Kim
Joohyun Lee
Jenna Jordan
Michael Petit
Kangzhuo Li
Emilie Benigno
Colleen Mahoney
Darya Barna
Rachel Doud
Amy Chryst
Paul Grobey

Violin II

Brian Schmidt,
principal
Kevin Pham
Joe D'Esposito
Marcus Hogan
Emily Kenyon
Emily Wilcox
Corey Dusel
Keryn Gallagher
Hallie Smith
Scott Altman

Viola

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

Cello

Pan Yan, principal
Shauna Swartz
Zachary Brown
Julia Rupp
Eric Perreault
Emily Doveala
Felicya
Schwarzman
Bryce Tempest
Grace Miller
Alex Lampel
Andrew Dessel
Alexandria Kemp

Double Bass

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

Flute

Sophie Ennocenti,
principal
Jessica Peltz
Sandi O'Hare

Oboe

Chloe
Washington,
principal
Catie McGovern
Phoebe Ritrovato

Clarinet

Christopher Peña,
principal
Ryan Pereira

Bassoon

Ross Triner,
principal
Andrew Meys
James Smith

Horn

Emma
Staudacher,
principal
Paul Shim
Jacob Factor
Joshua Jenkins

Trumpet

Aaron Scoccia,
principal
Rosemary Ward

Trombone

Matthew Confer,
principal
Stephen
Meyerhofer
Michael Nave

Tuba

Justin Chervony,
principal

Timpani

Jessica Linden,
principal

Percussion

Andrew Hedge,
principal
William Marinelli
Dennis O'Keefe