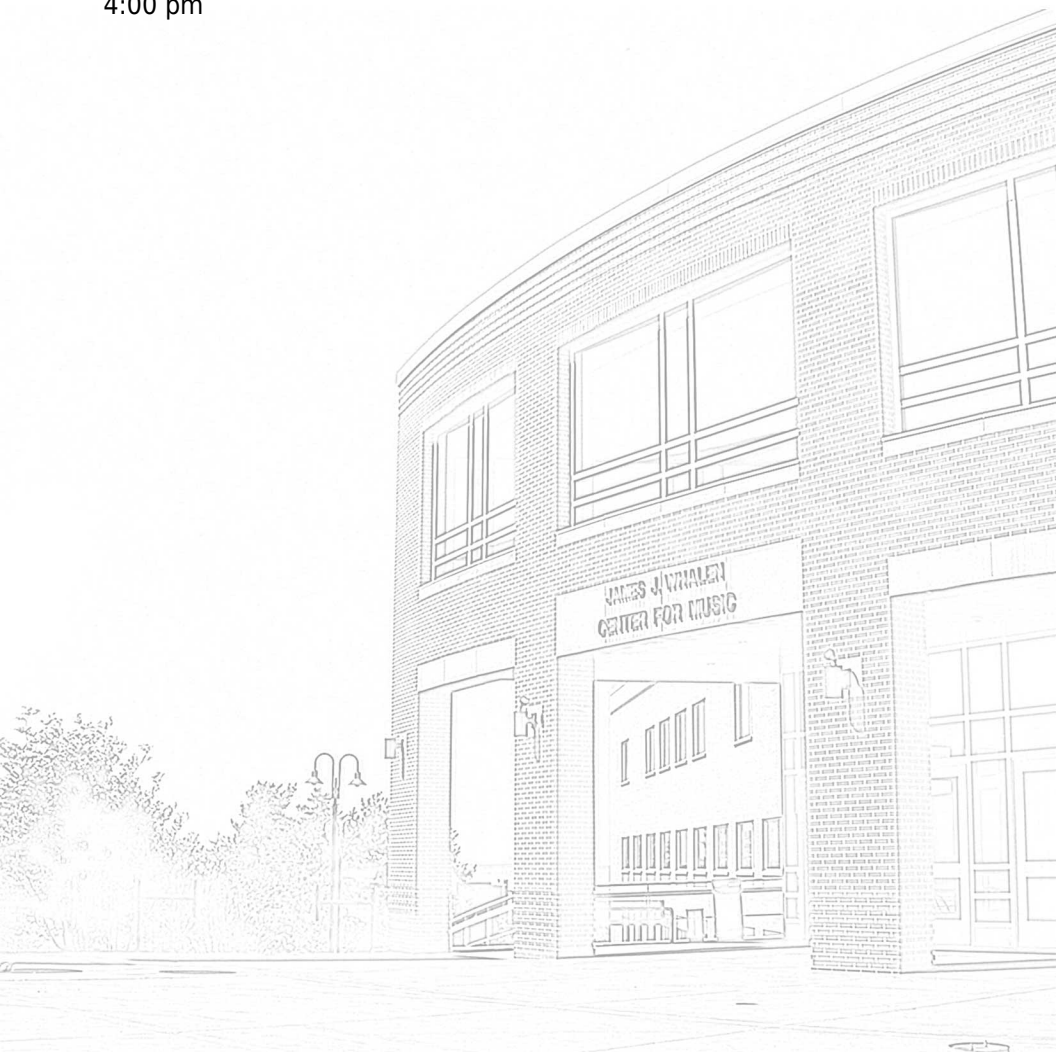


Ithaca College Chamber Orchestra

Michael Hall, conductor
Michael Galván, clarinet

Ford Hall
Sunday, September 11th, 2016
4:00 pm



ITHACA COLLEGE

School of Music

Program

La Création du Monde, op. 81a

Darius Milhaud
(1892-1974)

Clarinet Concerto in A major, K.622

Wolfgang Amadeus Mozart
(1756-1791)

Michael Galván, clarinet

- I. *Allegro*
- II. *Adagio*
- III. *Rondo*

Intermission

Symphony No. 103 ("Drum Roll") in E-flat
Major, H. I/103

Franz Joseph Haydn
(1732-1809)

- I. *Adagio - Allegro con spirito*
- II. *Andante più tosto allegretto*
- III. *Menuetto*
- IV. *Finale: Allegro con spirito*

Biographies

Michael Galván is professor of music at the Ithaca College School of Music. As a performer he has appeared from China, Japan, and Europe to Arizona, Albuquerque, and Washington, D.C. Galván is principal clarinet of the Cayuga Chamber Orchestra, soloing under music directors Carl St. Clair, Heiichiro Ohyama, and Kimbo Ishii-Eto, and regularly is featured in the orchestra's chamber music series. Galván has also performed with the Syracuse Symphony, Glimmerglass Opera, Binghamton Symphony, Champaign-Urbana Symphony, and the Orchestra of Santa Fe. He has performed chamber music with the Ariadne String Quartet, the Skaneateles Music Festival, Ensemble X, the New York Woodwind Quintet, and the Illinois Woodwind Quintet.

As the clarinetist of the Ithaca Wind Quintet, Galván performs and teaches extensively in concert halls, schools, conferences, and symposia including the International Double Reed Society, the National Flute Association, the Symposium for New Woodwind Quintet Music, Music Educators National Conference, for public radio, and at Lincoln Center. Mr. Galván has a long association with the International Clarinet Association. He was President-elect and then President of the ICA from 2003 to 2006. Educated at the University of Illinois, Northwestern University and the University of New Mexico, Mr. Galván's teachers included Howard Klug, Larry Combs, and Floyd Williams. Additionally he studied with Anthony Gigliotti and Stanley Hasty and chamber music with Marcel Moyse.

His own students may be found teaching in colleges and public schools; performing in orchestras, the armed services bands, and on Broadway; and studying in graduate programs across the country. Prior to his appointment at Ithaca College in 1982, Galván taught at the University of Illinois and in the New Mexico public schools.

Michael Hall, having concluded his second season as Music Director of the Kennett Symphony, is recognized for his inspired performances, imaginative programming, and passion for developing new audiences. In addition to his recent appointment as Principal Guest Conductor of Florida's Space Coast Symphony, Hall has appeared with many of today's

leading ensembles, including the Houston Symphony, the Toronto Symphony, and the Vancouver Symphony. He will return to the Tucson Symphony, with whom he has a special relationship and has been a frequent guest conductor in multiple concert series over the past nine seasons.

Formerly Music Director of the Southwest Florida Symphony from 2007 to 2012, Hall's drive for artistic excellence, innovative thematic programming, and collaborations with celebrated guest artists resulted in unprecedented artistic growth, audience praise, and enthusiastic reviews. Before being appointed Music Director of the Southwest Florida Symphony, Michael Hall held the position of Associate Conductor with the Pacific Symphony in California.

A passionate advocate for music education, both in the concert hall and in the classroom, Maestro Hall has conducted many noteworthy college and youth orchestras including the Pacific Symphony Youth Orchestra, the Winnipeg Symphony Youth Orchestra, and the Orchestra of the Bob Cole Conservatory of Music at California State University. During the 2012/13 season, Hall was Visiting Guest Artist, Conductor in Residence at Ball State University's School of Music in Indiana, and this season, has accepted an invitation as Visiting Guest Professor at Ithaca College's School of Music.

Hall holds a Master's degree in conducting from the University of Michigan, a DipRAM from the Royal Academy of Music in London. While studying in England, Hall also held the position of Assistant conductor of the Havant Symphony Orchestra in the UK. He was also a finalist in the International Conducting Competition in Besançon France and was awarded Third Prize in the Cadaques Orchestra International Conducting Competition in Spain.

Program Notes

**Darius Milhaud (b. Marseilles, September 4, 1892;
d. Geneva, June 22, 1974)**

La Création do Monde

In the early 1920s, Paris was swept up by a fashion trend which popularized African and Afro-American styles. This trend may have motivated the influential **Ballets suédois**, a ballet company rivaling **Ballets Russes** (the company that commissioned *The Firebird*, *Rite of Spring*, amongst others), which commissioned Darius Milhaud a ballet inspired by this fashion trend. What he delivered was a 6 part ballet based on the strong impressions left on Milhaud by American jazz bands which he heard from London to on the streets of Harlem. When writing *La création du monde*, Milhaud was less concerned about being exactly true to the jazz language (if one can even be defined) and instead focused on coloring his music with similar harmonies, sounds, and moods.

The six parts of the ballet—performed attacca (without breaks)—are:

I. *Overture*

II. *Le chaos avant la création* ("The Chaos Before Creation")

III. *Le naissance de la flore et de la faune* ("The Birth of Flora and Fauna")

IV. *Le naissance de l'homme et de la femme* ("The Birth of Man and Woman")

V. *Le désir* ("Desire")

VI. *Le printemps ou l'apaisement* ("The Spring, or Reconciliation")

Wolfgang Amadeus Mozart (b. Salzburg, January 27, 1756, d. Vienna, December 5, 1791)

Clarinet Concerto in A major, K.622

Composed in the last year of Mozart's life, this concerto is undoubtedly one of his greatest. 1791 was a year of personal recoveries and financial stability which allowed Mozart to write some of his best works including *La Clemenza di Tito*, the motet *Ave verum corpus* (K. 612), and his final piano concerto in B-flat major (K. 595). His last work, the unfinished *Requiem*, was also being worked on during this time.

In September of 1791, Mozart was in Prague for the premiere of *La Clemenza di Tito*, and he fell ill. This illness turned critically severe on November 20th which forced Mozart to be bedridden and unable to do anything but to compose his *Requiem*. Just little over a month before his death, his final purely instrumental work, the *Clarinet Concerto*, was premiered in Prague by Anton Stadler, a widely acclaimed clarinetist of his day in Austria. Stadler served as one of the clarinetists in the Viennese Imperial Court, and he was endlessly fascinated and advocated for the *chalumeau register*, which on the clarinet is approximately the lowest third of its range. This register, although now regularly used, was not commonly heard in the late 18th century. Possibly, it was Stadler's mesmerizing control of this register that interested Mozart to write for him a concerto that makes full use of the clarinet's range.

Franz Joseph Haydn (b. Rohrau, Austria, March 31, 1732, d. Vienna, May 31, 1809)

Symphony No. 103 ("Drum Roll") in E-flat Major, H. I/103

Haydn was one of the most celebrated composers of his day including in England where there apparently was not a concert without a work of Haydn on it. Because of the austerity measures in the courts of Vienna at the time, Haydn was freed up from his duties to finally take his long anticipated trip to England in 1791—the same journey on which he met Beethoven at Bonn. Haydn took another trip to England between 1794-1795, and it was during this second trip that he composed and premiered the Drumroll Symphony in London at the King's Theatre.

The symphony was an astounding success as evident by a review in *The Morning Chronicle*:

"Another new Overture [i.e., symphony], by the fertile and enchanting Haydn, was performed; which, as usual, had continual strokes of genius, both in air and harmony. The Introduction excited deepest attention, the Allegro charmed, the Andante was encored, the Minuets, especially the trio, were playful and sweet, and the last movement was equal, if not superior to the preceding."

Ithaca College Chamber Orchestra

Flute

Nicole Murray
Bethany McLean

Oboe

Melissa DeMarinis
Sarah Pinto

Clarinet

Brooke Miller
Vivian Becker

Bassoon

Sonja Larson
Julia Ladd

Horn

Evan Young
Tori Boell

Trumpet

Shaun Rimkunas
Matt Brockman
Peter Gehres

Trombone

Ryan Kuehhas

Percussion

Daniel Monte
Nigel Croston

Violin 1

Hannah Lin
Henry Smith
Shelby Dems
Amy Chryst
Rueben Foley

Violin 2

Daniel Angstadt
Daniel McCaffrey
Alem Ballard
Jennifer Riche

Viola

Richard Cruz
Carter Kohler
Zachary Cohen
Geoffrey Devereux

Cello

David Fenwick
Bryce Tempest
Emily Doveala
Molly DeLorenzo
Theresa Landez

Double Bass

Alex Toth
Gillian Dana

Assistant Conductor

Keehun Nam