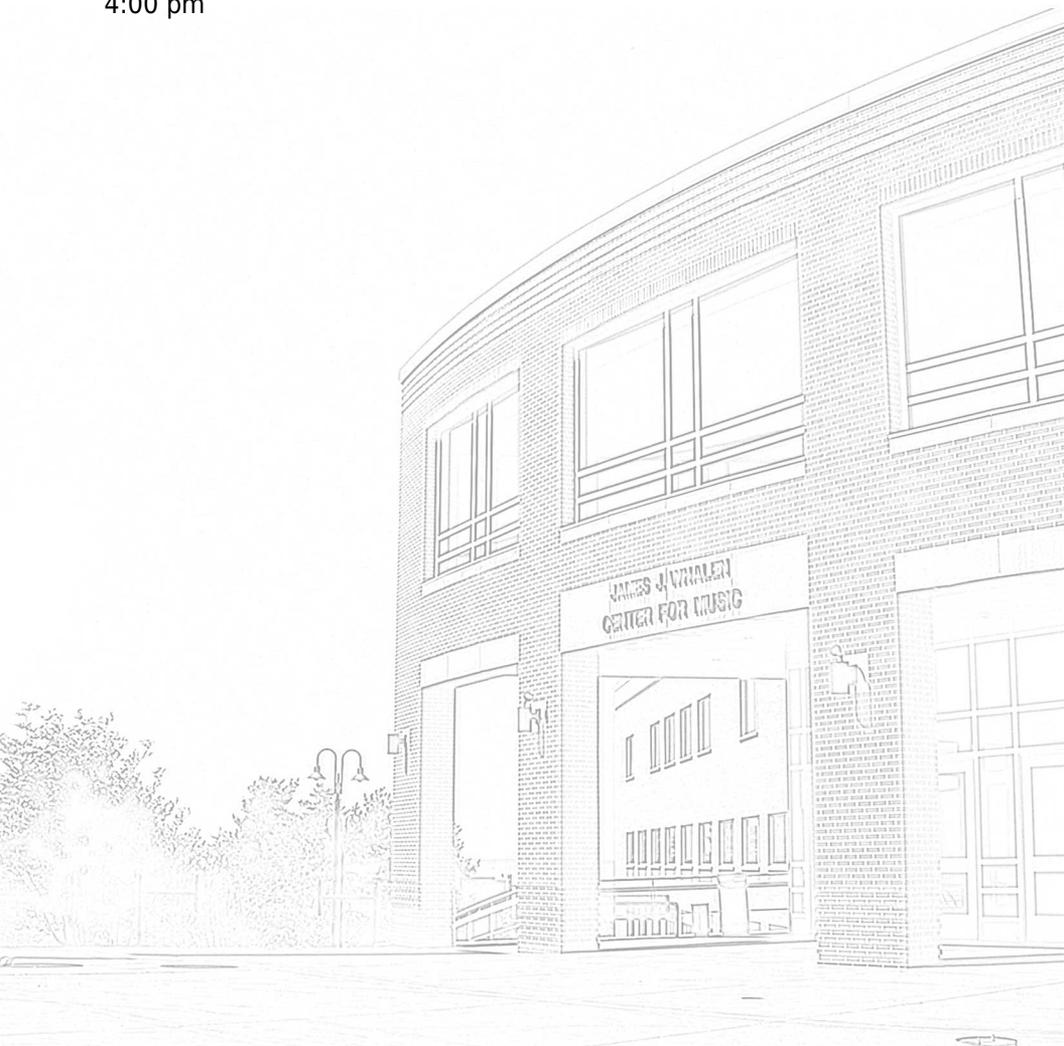


Ithaca College Symphony Orchestra

Jeffery Meyer, conductor
Miri Yampolsky, piano

Ford Hall
Sunday, October 12th, 2014
4:00 pm



ITHACA COLLEGE

School of Music

Program

Spectre of the Spheres

David Hertzberg
(b. 1990)

Rhapsody on a Theme of Paganini, op. 43

Sergei Rachmaninoff
(1873 - 1943)

Miri Yampolsky, piano

Intermission

Scheherazade, op. 35

Nikolai Rimsky-Korsakov
(1844 - 1908)

- I. The Sea and Sinbad's Ship
- II. The Story of the Kalendar Prince
- III. The Young Prince and Princess
- IV. Festival in Baghdad - The Sea - The Ship Breaks Up Against a Cliff
Surmounted by a Bronze Horseman - Conclusion

Biographies

Pianist **Miri Yampolsky** made her orchestral debut as a soloist with the Israel Philharmonic Orchestra and maestro Zubin Mehta at the age of 16, playing Prokofiev Piano Concerto No.1. Since then, she appeared with the Jerusalem Symphony Orchestra, the Israel Chamber Orchestra, as well as the Mainz Symphony, Orquesta Sinfonica de Valencia, Chicago Chamber Orchestra, National Orchestra of Johannesburg, Cayuga Chamber Orchestra, the Peninsula Music Festival orchestra and Cornell Symphony and Chamber Orchestra. A first prize winner of the Valencia International Piano Competition Prize Iturbi in Valencia, and the ARD International Music Competition in Munich, Ms. Yampolsky is an avid and active chamber musician, with appearances in festivals such as Tanglewood; Ravinia; Davos; Berlin Festwoche; Tucson Winter International Chamber Music Festival; Olympic Music Festival; Icicle Creek Chamber Music Festival; Peninsula Music Festival; Hitzacker "Music Days"; Schwetzingen Festival; Sessa "Musica d'Insieme" ; Citta di Castelo; Klassikfest Kaisrstuhl; Lucena International Piano Festival and Salzburg's "Mozarteum".

Yampolsky's teachers include Hannah Shalgi, Michael Boguslavsky and Chaim Taub in Israel; Prof. Dmitri Bashkirov and Marta Gulyas at the Escuela Superior De Musica "Reina Sofia" in Madrid, and Leon Fleisher at the Peabody Institute in Baltimore. Yampolsky was a recipient of AICF scholarships between 1985-1996, and is on the faculty at Cornell University and is a co-artistic director of Mayfest. She lives with her husband, Xak Bjerken, and three children, Misha and Anna, and Maya.

Jeffery Meyer is the Director of Orchestras at Ithaca College School of Music, as well the Artistic Director of the St. Petersburg Chamber Philharmonic in Russia. In recent concert seasons, he has been seen conducting, performing as piano soloist and chamber musician, as well as conducting from the keyboard in the United States, Canada, Mexico, Russia, Italy, Spain, Germany, Austria, Norway and throughout Eastern and Southeastern Asia.

Called "one of the most interesting and creatively productive conductors working in St. Petersburg" by Sergei Slonimsky, his work with the St. Petersburg Chamber Philharmonic has been noted for its breadth and innovation. In 2010, he led the St. Petersburg Chamber Philharmonic in its United States debut with three performances at Symphony Space's "Wall-to-Wall" Festival in New York City which the New York Times called "impressive", "powerful", "splendid", and "blazing." His programming with the Ithaca College Orchestras has been recognized with three ASCAP Awards for Adventurous Programming, as well as the Vytautas Marijosius Memorial Award for Programming. He has been distinguished in several international competitions and was a prizewinner in the 2008 International Conducting Competition "Antonio Pedrotti" and the winner of the 2013 American Prize in Conducting.

Recent and upcoming activities include a guest residency at Tianjin Conservatory, concerts with the Thailand Philharmonic Orchestra and the Philippine Philharmonic Orchestra, masterclasses at the Central Conservatory in Beijing and the Universität für Musik und Darstellende Kunst in Vienna, and appearances with Stony Brook Symphony Orchestra in New York, Alia Musica in Pittsburgh, the Orquesta Sinfónica de Xalapa in Mexico, the MiNensemble in Norway, and the Portland-Columbia Symphony in Oregon.

Meyer holds degrees in piano as well as composition and completed his Doctorate of Musical Arts in Piano Performance with Gilbert Kalish at the State University of New York at Stony Brook.

Program Notes

Spectre of the Spheres

DAVID HERTZBERG

Born in 1990.

Spectre of the Spheres was commissioned by the Colorado All State Association and premiered by Jeffery Meyer and the Colorado All State Orchestra in Fort Collins, Colorado on February 15th, 2014.

This is where the serpent lives, the bodiless.
His head is air. Beneath his tip at night,
Eyes open and fix on us in every sky.

Or is this another wriggling out of the egg,
Another image at the end of the cave,
Another bodiless for the body's slough?

This is where the serpent lives. This is his nest,
These fields, these hills, these tinted distances,
And the pines above and along and beside the sea.

This is form gulping after formlessness,
Skin flashing to wished-for disappearances
And the serpent body flashing without the skin.

-Wallace Stevens, *The Auroras of Autumn*, 1948

While composing *Spectre of the Spheres*, I came across this poem (from which my title is drawn), and, although my work's conception was purely abstract, I felt a deep expressive sympathy with these lines, as though they translated into another medium some essence of what I wanted to say with music; with this piece I sought to create something that moves and breathes like the unfettered *Aurora*, with a reckless vitality, inexorably, and of its own mystical accord.

-David Hertzberg

Rhapsody on a Theme of Paganini for Piano and Orchestra, Opus 43

SERGEI RACHMANINOFF

Born April 1, 1873, Semyonovo, Russia; died March 28, 1943, Beverly Hills, California.

The *Rhapsody on a Theme of Paganini* is a set of twenty four variations based on the famous *Caprice no. 24* for solo violin by 19th-century violin virtuoso Niccolò Paganini. This work was composed in the summer of 1934, and was premiered on November 7 of the same year, the composer himself as soloist with the Philadelphia Orchestra and Leopold Stokowski. Immediately well received, the piece instantly become a popular staple of the repertoire. It is his last work for piano and orchestra, and considered one of his final major works.

The piece's initially martial, forward opening forecasts much of its character: after a brief outburst, a soft, light-hearted and almost comical presentation of the theme is provided. The first deviation we hear from it is in Variation III, where a longer melody is contrasted by quick, soft passages in the woodwinds. Variation IV features perpetually running sixteenth notes in the piano accompanied by fragments of the theme and, in the second half, a long melody that answers to that found in III. Variation V builds upon

the interplay of solo piano and orchestra with punctuated forte chords. Variation VI contains brief out-of-time cadenzas by the piano that point us towards something new, and the mysterious English horn solo at the end of the movement assures us of this. Variation VII reveals the *dies irae*, a 13th-century Latin hymn for the day of judgment, most known for its use in the Catholic requiem mass. Appearing in much of Rachmaninoff's music, its usage here is by no means exclusive; yet in this piece at large, it is not used with melancholy, but eventually as a triumphant conclusion of an epic life. Variations VIII-X break out in an additional burst of excitement, but the appearance of the *dies irae* in Var. X pacifies the music into a contemplative, dream-like episode for the soloist (Var. XI), followed by a calm minuet (Var. XII). Variations XIII-XV flow in one tempo, with brilliant virtuosity for both piano and orchestra, followed by a mysterious, yet romantic allegretto (XVI), an even more darkened, obscured excursion in the same key (XVII), and finally a dissolution into the beloved, romantic Variation XVIII. Undoubtedly the work's most famous variation, it is also the longest, likely due to the broadening of its melody (which is, consistently with the rest of the piece, derived from Paganini's theme, but this time, turned upside-down).

After its peaceful conclusion, loudly accented pizzicatos signal the work's final act, and carry us into three highly virtuosic, bravura variations (XIX-XXI). Variation XXII is extended, and serves as a build-up to the piece's conclusion, culminating with tutti forces. On his way into Variation XXIII, Rachmaninov changes key on us no less than four times, and this clever device is prelude to a full presentation of the piece's opening theme, heard in full for the first time since the beginning. Rather than stopping there, a piano cadenza carries us into one final variation, this one carrying the work's other salient theme: *dies irae*. A long crescendo carries us to a triumphant declaration in the brass, and the first-time listener anticipates a fantastic pyrotechnical finish - only to be surprised with two soft, almost whimsical chords played by the solo piano.

Scheherazade, Opus 35

NIKOLAI RIMSKY-KORSAKOV

Born March 18, 1844, Tikhvin, near Novgorod, Russia; died June 21, 1908, Liubensk, near St. Petesburg, Russia.

Scheherazade is an orchestral suite inspired by the collection of Middle Eastern and Indian tales known as *The Thousand and One Nights*. These stories detail the intrepid *Scheherazade's* diversion of the Sultan Shahryar's plans to kill her after a single night of matrimony (as he did with all his other wives). She employs a chain of cliff-hanger tales, one every night, to captivate and win over the sultan.

Rimsky-Korsakov's suite was composed in the summer of 1888, with the composer himself conducting the premiere on November 3 in Saint Petersburg. Although generally considered programmatic, no specific movement bears intentional relation to any of the *Arabian Nights*; the titles were added later by Rimsky-Korsakov's student, Anatoly Lyadov. The composer did, however, intend two programmatic elements: the respective themes of the Sultan and *Scheherazade*, which are heard in succession at the outset of the work.

"The Sea and Sinbad's Ship" opens with the Sultan's deep, unison, fortissimo motif followed by an enchanting violin solo, representing *Scheherazade*. An undulating ostinato (repeated gesture), reminiscent of the ocean and played by the cellos, accompanies a broad, sweeping melody, in the violins. After a great climax is reached, expressive solos in the winds, horn, and cello pose questions ultimately answered by the solo violin. Rimsky Korsakov's service in the Russian navy, which brought him as close to us as Niagara Falls, undoubtedly gave him peculiar inspiration for this music.

The solo violin intones a new story for "The Tale of the Kalendar Prince." The main motif of the movement is played by the solo bassoon, over resonant drones, played by

the double basses. This melody passes through stages of exoticism, excitement, and eventually heroics, as the strings strongly punctuate double stops leading into the movement's coda. A tranquil summary of the tale is followed by an *accelerando* and brilliant *fortissimo* ending.

"The Young Prince and Princess," the piece's center of tenderness, opens with a song-like, simple melody (likely the longest complete melody in the piece), which cleverly contains hints of Scheherazade's theme. This is not the extremely psychological love that usually translates, in 19th-century orchestral music, into very slow; instead, it at all times flows, and conveys a variety of emotions. The entire movement is simple and innocent, and even playfully *scherzando* in its middle section and its conclusion.

The finale, "Festival in Baghdad," begins with a vivacious, agitated depiction of the Sultan and Scheherazade. Her last word on the solo violinist's open E string pulls us into spirited festival music. Here, Rimsky-Korsakov gives us strong imagery: tambourine, doubled flutes in their low register, and sounds in accompanying instruments faintly reminiscent of guitars. As this frenetic dancing loses control in its climactic moments, the sea theme is brought back majestically and in full splendor. Scheherazade will not let the tranquil ending of the first movement having the last word, and she interrupts with a final reminder of herself in the solo violin. As she rests on her final high note, a melancholy, mysterious portrayal of the Sultan sings underneath. The work ends on the same brilliant, peaceful chord that closed the first movement.

Ithaca College Symphony Orchestra

Violin I

Martiros Shakhzadyan,
concertmaster
Marcus Hogan
Keryn Gallagher
Michael Petit
Kevin Pham
Darya Barna
Kathleen Wallace
Nicholas Pinelli
Emily Wilcox
Cynthia Mathiesen
Corey Dusel
Rebecca Lespier
Daniel Angstadt
Richard Cruz
Eric Satterlee

Violin II

Emilie Benigno,
principal
Emily Kenyon
Esther Witherell
Alem Ballard
Kai Hedin
Kristina Sharra
Amy Chryst
Kathryn Althoff
Lucia Lostumbo
Mary Jurek
Rachel Doud
Erika Rumbold
Matthew Barnard
Jacqueline Tran
Jennifer Riche

Viola

Rebecca Johnson,
principal
Carly Rockenhauser
Jonathan Fleischman
Samuel Rubin
Emma Brown
Austin Savage
Amanda Schmitz
Erin Kohler
Natalie Morrison
Jamie Shum

Cello

Samantha Hamilton,
principal
Hamadi Duggan
Molly DeLorenzo
Shauna Swartz
Julia Rupp
Bryce Tempest
Emily Faris
Kelton Burnside
Felicya Schwarzman
Grace Miller
Mercedes Lippert

Bass

Lindsey Orcutt,
principal
Samuel Shuhan
Tristen Jarvis
Cara Turnbull
Harrison Dilthey
Alexander Toth
Nora Murphy
Abrey Feliccia
Gillian Dana

Flute

Rachel Auger,
principal
Ashley Watson
Kirsten Schmidt,
piccolo

Oboe

Chloe Washington,
principal
Jacob Walsh, English
horn
Ariel Palau

Clarinet

Christopher Peña,
principal
Kyle McKay

Bassoon

Sean Harkin, principal
Cynthia Becker
Aiden Braun

Horn

Paul Shim, co-principal
Joshua Jenkins,
co-principal
Jeremy Straus
Nicole Friske

Trumpet

Kaitlyn DeHority,
principal
Alexander Miller

Trombone

Benjamin Allen,
principal
Matthew Sidilau
Paul Carter, bass

Tuba

Brennen Motz,
principal

Timpani

William Marinelli,
principal

Percussion

Dennis O'Keefe,
principal
Corinne Steffans
Taylor Newman
Rose Steenstra
Andrew Hedge

Harp

Deette Bunn, principal

Celeste

Patrick Young,
principal

