

# Ithaca College Chamber Orchestra

Jonathan Pasternack, conductor

Ford Hall  
Sunday September 29th, 2013  
4:00 pm



**ITHACA COLLEGE**

School of Music



# Program

Concerto Grosso in G Major, Op. 6, No. 1,  
HWV 319

- I. A tempo giusto
- II. Allegro
- III. Adagio
- IV. Adagio - Allegro
- V. Allegro

George Frideric Handel  
(1685-1759)

Serenade for Wind Quintet, Xylophone,  
Harp & Strings (1963)

- I. La montagne
- II. La nuit
- III. La danse

Karel Husa  
(b. 1921)

# Intermission

Symphony No. 104 in D Major, "London"

- I. Adagio - Allegro
- II. Andante
- III. Menuetto and Trio: Allegro
- IV. Finale: Spiritoso

Joseph Haydn  
(1732-1809)

# Biographies

## Jonathan Pasternack

Jonathan Pasternack is Visiting Director of Orchestras at the Ithaca College School of Music during the 2013-14 season. As a conductor of orchestras, opera and ballet internationally, he has appeared 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 experience leading works for the theater includes over two dozen opera and ballet productions, including world premiere operas by Wayne Horvitz, Gloria Wilson Swisher, and Robert Clerc. Dr. Pasternack's 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. Dr. Pasternack made his conducting debut when he was eighteen, while a student at MIT, where he founded and led the MIT Chamber Orchestra for three seasons. 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. He has held appointments with the Oregon Symphony, Bellevue Opera, Skagit Opera, Affinity Contemporary Ensemble, Icicle Creek Music Center, and Seattle Youth Symphony.

From 2010-2013, Jonathan Pasternack served as Director of Orchestral Activities at the University of Washington School of Music. Under his leadership, the school's orchestral program was revitalized, resulting in innovative programming and critically acclaimed performances by the University Symphony, including the United States premieres of Sofia Gubaidulina's *The Rider on the White Horse* and Joël-François Durand's *Athamor*, and the Seattle premiere of Olivier Messiaen's *Un sourire*. In celebration of the onehundredth anniversary of Igor Stravinsky's *Le sacre du printemps*, Dr. Pasternack led the University Symphony in sold-out performances of the fully staged ballet, featuring modern choreography and danced by Montréal's *Compagnie Marie Chouinard*. As a guest professor, he has taught orchestral performance, conducting and chamber music at Pacific Lutheran University, Central Washington University, East Oregon University, Pacific University, Conservatoire de Maurepas in France, and the Haute Ecole de Musique de Genève in Switzerland. He also frequently leads workshops and clinics for high school orchestras and youth symphonies.

## **Program Notes**

### **Handel: Concerto Grosso in G Major, Op. 6, No. 1 HWV 319**

George Frideric Handel was born a German and died a naturalized British subject. Accordingly, his long and varied career as a baroque composer took him throughout Europe, and his music shows influences from English as well as German and Italian traditions. This concerto grosso is one of twelve which constitute Handel's Op. 6. It was first published in 1739, at the beginning of the final phase of Handel's career. Prior to this, he had found great success as an opera composer; however, the market became strained and Handel, who by this time had become a household name, began composing what we remember him most for today: his English-language oratorios.

The concerti grossi, few of which exceed fifteen minutes in length, were intended as interludes for concerts which mainly featured Handel's oratorios. Stylistically, they follow in the vein of Corelli's multi-movement concerti, scored for a concertino of two violins and one cello, along with ripieno strings and continuo - winds would have been included depending on availability, during this era.

The first movement has a stately tone of solemn majesty, featuring descending sighing lines which alternate with more sustained passages from the solo concertino. The second movement is a brisker Allegro, consisting mostly of variations and transformations upon the material introduced in the first two bars. The third movement, the only segment not focused on the G Major tonality, is set in the relative E minor. The fourth movement is largely fugal, but has a playful humor, including a surprise quiet ending. The concerto concludes with a spirited, vivacious jig.

### **Husa: Serenade for Wind Quintet, Xylophone, Harp & Strings**

Karel Husa's career as a composer took him from his birthplace, Prague, through Paris, where he studied with Arthur Honegger and Nadia Boulanger. In 1959 he became an American citizen and spent many years in Ithaca as a lecturer at both Cornell University and Ithaca College, retiring in 1992. His seldom-performed Serenade was composed in 1963, about a decade into his tenure at Cornell. In his later years Husa's music became increasingly atonal, but the mood of this fifteen-minute Serenade is, overall, bright and engaging. It was premiered by the Baltimore Symphony Orchestra in 1964.

This work's unusual instrumentation is a diversification upon the original inspiration, a piece called *Évocations de Slovaquie* (Evocations of Slovakia) written for clarinet, viola, and cello in 1951. The three movements are named for the Slavic mountain, the night, and a lively folk dance; however, these titles are more symbolic than strictly programmatic. A largely serial work, the *Serenade* nevertheless employs inviting, plaintive tunes and driving rhythms inspired by Slavic folk music.

The serenade opens with a stark, jagged clarinet solo, and the rest of the first movement unfolds in mirror form, as if to mimic the shape of the movement's eponymous mountain. The first section is in a moderate 6/8 scored thinly for winds and harp; strings join in the second section, which is firmer and more regular in rhythm. The music accelerates into a more frenetic middle section, which then slows into abbreviated versions of the first two segments, ending with pointillistic series of pizzicati and harmonics in the strings.

The second movement is marked "tranquillo possibile" - as tranquil as possible. Long melodic wind lines mesh with muted strings until the mood is interrupted for a perturbed, agitated middle section marked by rapid, furious scales and aggressive pizzicati. The movement ends quietly, as it began. In the third movement, driving rhythms and articulations evoke a vigorous folk dance, which accelerates into a celebratory close.

## **Haydn: Symphony No. 104 in D Major, "London"**

Joseph Haydn's final symphony is rather arbitrarily nicknamed, being the last of twelve symphonies that Haydn wrote in London during his second and last visit to England. It premiered in 1795 to great success, and was the capstone on a group of symphonies that came to represent the height of late Classical-era symphonic writing, sealing Haydn's reputation as the "father of the symphony." For its time, it was a symphonic tour de force, lasting twenty-five minutes, thoroughly and compactly assembled with splendour and lighthearted brilliance, and truly meant to move the symphony from the aristocrat's ballroom to the public concert hall.

The first movement opens with a slow, grandiose introduction in D minor. The following Allegro is set in straightforward sonata form, with a playful theme in D Major which appears in A Major as the second theme as well. After repeating the exposition, the development begins with the strings in B minor; it climaxes with a dominant chord which is immediately cut off for a dramatic, unexpected silence before the recapitulation begins. The movement is closed with a brief triumphant coda in D Major.

True to form, the inner movements of this symphony are both distinct and full of character. The second movement, set in G Major, sets up a whimsical theme that serves as the basis for the rest of the movement. The middle section is stormy, but with typical tongue-in-cheek humor it is interrupted with abrupt silence, and in short order brings back the opening theme with classical ornamentations. The melody stalls and wanders into other keys, ending on a strange D-flat Major chord. A lonely flute solo lingers before the orchestra tentatively reenters and then confidently reasserts the main theme; horns bring the movement to a quiet close, mischievous in its lack of fanfare. The Menuetto returns to the main key of D Major, a stately Allegro which ventures into a more lyrical trio in B-flat major, featuring expressive lines from the oboe and bassoon.

The finale is, as its tempo marking indicates, exuberant and plucky, opening with a lively theme for the violins set in piano and accompanied by a pedal D which promises more. Shortly thereafter, the orchestra bursts in with vigor; much of the movement features the sprightly scales in the violins. The apex of the moment centers around a singular interval - a half step in the strings which widens into a yawning tenth before the D Major tonic returns with the rest of the orchestra, bringing the movement and symphony to a jubilant ending.

# Personnel

## Ithaca College Chamber Orchestra

### **Violin I**

James Blumer, concertmaster  
Jenna Trunk  
Joohyun Lee  
Brian Schmidt  
Elizabeth Benz  
Kevin Pham

### **Violin II**

Sonsoles Llodra, principal  
Sarah Hoag  
Aiko Richter  
Christopher Sforza  
Nils Schwerzmann  
Colleen Mahoney

### **Viola**

Daniel Martinez, principal  
Austin Savage  
Jonathan Fleischman  
Kelly Ralston

### **Cello**

Eric Perreault, principal  
Hamadi Duggan  
Sophie Chang  
Madeline Docimo

### **Bass**

John DiCarlo, co-principal  
Samuel Shuhan, co-principal

### **Flute**

Sarah Peskanov, principal  
Rachel Auger

### **Oboe**

Elizabeth Schmitt, co-principal  
Chloe Washington, co-principal

### **Clarinet**

James Conte, principal  
Christopher Pena

### **Bassoon**

Ross Triner, co-principal  
Sean Harkin, co-principal

### **Horn**

Robert Oldroyd, principal  
Megan Carpenter

### **Trumpet**

Daniel Venora, principal  
Thomas Pang

### **Timpani**

Keegan Sheehy, principal

### **Xylophone**

Thomas Smith

### **Harpsichord**

Mengfei Xu

### **Harp**

Deette Bunn