

Ithaca College Chamber Orchestra

Ryan MacEvoy McCullough, piano

Richard Faria, bass clarinet

Michael Compitello, percussion

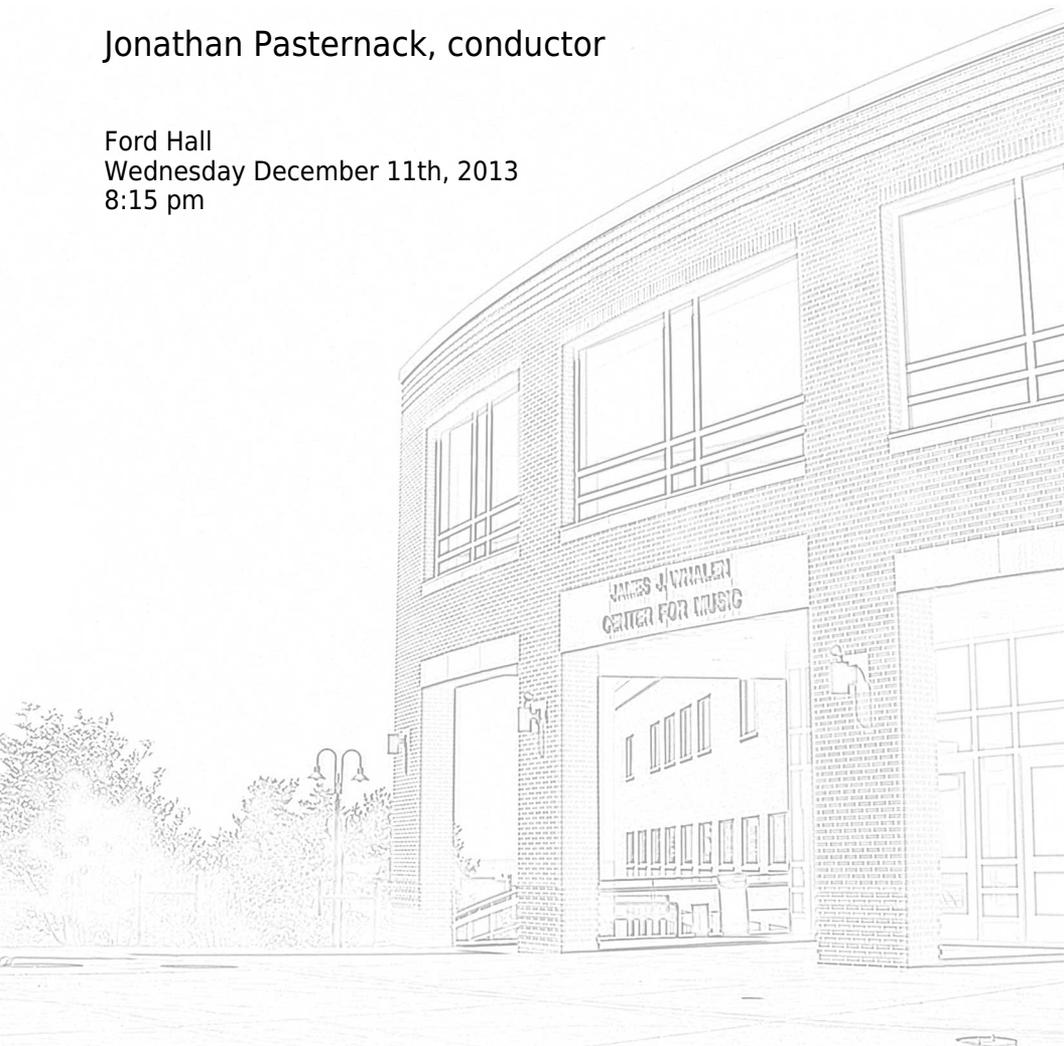
Jennifer Hayghe, piano

Jonathan Pasternack, conductor

Ford Hall

Wednesday December 11th, 2013

8:15 pm



ITHACA COLLEGE

School of Music

Program

Candelabra III (2002)

Ricardo Zohn-Muldoon
(b. 1962)

Ryan MacEvoy McCullough, piano
Richard Faria, bass clarinet
Michael Compitello, percussion

Aubade, Concerto chorégraphique for Piano and
18 Instruments

Francis Poulenc
(1899-1963)

- I. Toccata (Lento e pesante - Molto animato)
- II. Récitatif: Les compagnes de Diane (Larghetto)
- III. Rondeau (Allegro) - Entrée de Diane (Più mosso)
- IV. Toilette de Diane (Presto)
- V. Récitatif: Introduction à la Variation de Diane (Larghetto)
- VI. Andante: Variation de Diane (Andante con moto - Animer - Emporté)
- VII. Allegro feroce: Désespoir de Diane
- VIII. Conclusion: Adieux et départ de Diane (Adagio - Più mosso)

Intermission

Toccata e Due Canzoni

Bohuslav Martinů
(1890-1959)

- I. Toccata: Allegro moderato
- II. Canzone I: Andante moderato
- III. Canzone II: Allegro

Biographies

Ryan MacEvoy McCullough, piano

Born in Boston and raised near the coastal redwoods of northern California, pianist Ryan MacEvoy McCullough is beginning to make his mark as an artist of great versatility and musical fervor. He has developed a diverse career as recitalist, concerto soloist, vocal and instrumental chamber musician, and is also a frequent collaborator with both established and up-and-coming composers.

As a concerto soloist Ryan has appeared with orchestras including the Los Angeles Philharmonic, Sarasota Festival Orchestra, Colburn Conservatory Orchestra, Orange County Wind Symphony, and World Festival Orchestra, with such conductors as Gisele Ben-Dur, Christoph Eschenbach, Leonid Grin, Anthony Parnter, Larry Rachleff, Mischa Santora, and Joshua Weilerstein. Mr. McCullough has been a featured performer with the Mark Morris Dance Group, contemporary ensemble *eighth blackbird*, and at the Tanglewood Music Center, Token Creek Chamber Music Festival, Sarasota Festival, Nohant International Chopin Festival, and at the invitation of Mezzo-Soprano Stephanie Blythe the inaugural season of the Fall Island Vocal Arts Seminar. In the fall of 2011, Ryan was awarded the Tanglewood Music Center's Henri Kohn Memorial Award for musical achievement and was subsequently invited back in 2012 as one of the festival's New Fromm Players.

Mr. McCullough has won prizes from the Milosz Magin Piano Competition, World Piano Competition, Virginia Waring International Piano Competition, and Bronislaw Kaper awards. He was also recipient of the 2011 Outstanding Graduate Award from the University of Southern California's Thornton School of Music. Ryan holds his B.A. from Humboldt State University and M.Mus. from the University of Southern California, as well as Artist Diplomas from the Colburn Conservatory and The Glenn Gould School. His primary teachers have been Dr. Deborah Clasquin, David Louie and John Perry, in addition to influential work with Stephen Drury, Peter Serkin and Leon Fleisher.

Richard Faria, bass clarinet

Clarinetist Richard Faria pursues an active career as soloist, chamber musician, and educator. He has been a participant in such festivals as the Bard Music Festival of the Hamptons, Skaneateles Festival, and has collaborated with the Zephyros and Sylvan Wind Quintets, Atlantic and Arianna String Quartets. He has performed in Weill, Zankel and Carnegie Hall, Spivey Hall, the Smithsonian Institution, as well as at the American Academies in Rome and Berlin, and Glinka Hall in St. Petersburg, Russia.

A fervent advocate of new music, Richard premiered the *Clarinet Sonata* by Roberto Sierra at the International ClarinetFest 2007 in Vancouver, BC, as well as the *Pyrrhic Suite* by Kevin Gray at the ClarinetFest 2010 in Austin, Texas. His first solo CD, *Roberto Sierra: Clarinet Works*, was described as "a superb recording that belongs on every clarinetist's shelf" by the American Record Guide. His recording of Stephen Hartke's *The Horse with the Lavender Eye* was released on the Chandos label.

Richard is a contributing author to *The Clarinet* magazine, and studied at Ithaca College, Michigan State University, and SUNY Stony Brook, as well as the Aspen Music Festival, National Repertory Orchestra and the Stockhausen Courses Kürten. His teachers have included Joaquin Valdepeñas, Dr. Elsa Ludewig-Verdehr and Charles Neidich. He is Professor of Clarinet at Ithaca College.

Michael Compitello, percussion

Percussionist Michael Compitello is guided by his passion to create new art through collaborations with composers, performers, actors, and artists in all mediums. Currently Director of Percussion at Cornell University, Michael has worked with composers David Lang, John Luther Adams, Martin Bresnick, Helmut Lachenmann, Alejandro Viñao, and Marc Applebaum on premieres and performances of new works, and has performed as a chamber musician and soloist in diverse locations such as the Darmstadt Summer Course, the LA Phil's Green Umbrella Series, the International Festival of Arts and Ideas, the Norfolk Chamber Music Festival, and the Kurt Weill Festival.

From 2009 to 2010, Michael performed and studied contemporary chamber music with the Ensemble Modern and the International Ensemble Modern Academy in Frankfurt, Germany on a Fulbright Grant from the US Department of State.

Michael's interest in inter-disciplinary collaboration has led to performances at the Yale Repertory Theater and the Yale Cabaret, where he helped create "Basement Hades," a multimedia musical drama featuring his duo New Morse Code, composer Dan Schlosberg, students from the Yale School of Drama, and director Ethan Heard.

As a student of Robert van Sice, Michael earned an MM and MMA from the Yale School of Music, and a BM from the Peabody Conservatory. He was Interim Lecturer in Percussion at UMass Amherst in the fall of 2012.

Ricardo Zohn-Muldoon, composer

The music of Mexican-born composer Ricardo Zohn-Muldoon is characterized by its detailed sculpting of musical ideas and "kaleidoscopic" contrapuntal design. Mexican literature has provided the point of departure for many of his compositions, such as Pluck. Pound. Peel., on aphorisms by Raúl Aceves, commissioned by Meet the Composer for the Syracuse Society for New Music, the miniature opera NiñoPolilla, on a libretto by Juan Trigos senior, and premiered at the festival A•Devangarde, in Munich, and the scenic cantata Comala, based on the novel Pedro Páramo, by the noted Mexican writer Juan Rulfo. Comala was selected as a finalist for the Pulitzer Prize in 2011.

His honors include the 2011 Lillian Fairchild Award and fellowships from the Guggenheim Foundation, Camargo Foundation, and México's Sistema Nacional de Creadores de Arte, among others. His works have been performed internationally, and recorded on the Bridge, Verso, CRI, and Quindecim labels. He earned a Ph.D. in composition from the University of Pennsylvania, where his principal teacher was George Crumb, and held positions at the School of Music, University of Guanajuato, Mexico, and the College-Conservatory of Music, University of Cincinnati, before joining the Eastman School in 2002.

Jennifer Hayghe, piano

Jennifer Hayghe has performed in solo recitals and made orchestral appearances throughout the world, including the United States, Europe and Asia. Hayghe received her bachelors, masters degrees, and doctorate degree in piano performance from The Juilliard School, where she was the last student of the legendary artist-teacher Adele Marcus. Hayghe won every award possible for a Juilliard pianist to receive, including the William Petschek Debut Award, resulting in her New York City recital debut at Alice Tully Hall.

Hayghe's orchestral appearances include performances on numerous series with the

National Symphony Orchestra, recent concerts with the Syracuse Symphony Orchestra, the Virginia Symphony Orchestra, the Pensacola Symphony Orchestra and performances with various orchestras in the United States and abroad. She has performed in major chamber music series, including the Museum of Modern Art's "Summergarden" series and Bargemusic in New York. She has also performed as a chamber musician in the Mostly Mozart Festival at Lincoln Center and has taught chamber music throughout the United States and Central America. In addition, Hayghe has been frequently featured in radio broadcasts, including National Public Radio's Performance Today series, and on live broadcasts on the major classical radio stations of Washington, D.C., Chicago and New York City. Her first solo recording, *Paintings From the Piano*, featuring works by Debussy, Schumann and Mussorgsky, was recently released by Centaur Records.

Hayghe has served as a featured artist at music teachers conventions in New York, Louisiana, Texas, Missouri, Oklahoma, Arkansas and Virginia, and has performed and taught as a soloist and chamber musician at universities and colleges throughout the country. She recently conducted masterclasses at the Manhattan School of Music and on the famed New York University Piano Master Class Series. Former faculty positions include her work at Louisiana State University as the Barineau Endowed Professor of Piano and Keyboard Area Coordinator. Hayghe was the recipient of a 2004 Artists Fellowship from the Louisiana Division of the Arts and was subsequently invited to be on the State Artists Touring Roster. Hayghe and her husband, Robert McGaha, currently live with their son outside of Ithaca, NY.

Jonathan Pasternack, conductor

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 *Athanos*, and the Seattle premiere of Olivier Messiaen's *Un sourire*. In celebration of the one-hundredth 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

Candelabra III

This work was written for the Sirius Ensemble under the auspices of the U.S./México Fund for Culture. It is part of a series of works united by the same compositional principle and original material. Each successive work is an expanded version of the previous one, successively developing in greater detail and length the previous musical materials. Each *Candelabra* is composed for a different instrumental combination.

All the works in the series were conceived as memorials to members of my father's family, Jews who fled Vienna in 1938 to Tlaquepaque, a small village near Guadalajara, México. Despite this radical cultural transplantation, the family flourished. Hence the analogy to this particular cactus, which grows and flowers even in inhospitable surroundings and so named for its resemblance to the *candelabra*.

Candelabra III was written for my father. Like the others works in the series, a minute musical module is expressed in multiple dimensions such as time, pitch and timbre, creating a structure that emulates the homonymous cactus. For example, at the beginning of the piece the *crotales* and piano present a brief melodic figure in unison, but with the peculiarity that the piano adds a second "ornamental" note for each note of the *crotales*. These piano ornaments are actually quicker renditions of the same melody being presented in the slower unison figure. Finally, harmonics in the strings elongate the resonance of these melodic notes, accumulating as a harmony that sustains underneath. We thus hear this musical idea in distinct temporal planes and colors, simultaneously as line, ornament, and harmony, just as in the cactus we see the small leaves growing on bigger leaves of the same design, which in turn are perched on masses of even larger ones that have coalesced as a "trunk". The piece continues to unfold in a similar way, with further ramifications of the idea being expressed with increasing complexity contrapuntally, harmonically, and rhythmically. At the climax of the piece, all the lines, harmonies, and figures are nested in a massive chordal texture and, soon after, the rhythm stabilizes in a strong, regular beat. This metaphorically represents the "trunk" that sustains the entire structure, the pulsating heart of the piece.

-Ricardo Zohn-Muldoon

Poulenc: Aubade, Concerto chorégraphique for Piano and 18 Instruments

Poulenc's 1929 *Aubade* was written for and financed by the Vicomte and Vicomtesse de Noailles, the latter of who was one of 20th-century Paris's most forward-thinking and visible arts patrons. Its unusual instrumentation - it is one of a fairly exclusive group of orchestral concert pieces that does not include violins - is a result of the ensemble that was budgeted for the fete given the evening of the premiere at the Noailles' mansion

on June 18th, 1929.

Poulenc was a master of compositional balance, toeing the line between levity and depth, clarity and richness. This piece, now known more or less as Poulenc's first piano concerto, was originally conceived as ballet music and was premiered with choreography by Bronislava Nijinska (George Balanchine choreographed the public premiere some months later). It chronicles the story of the Diana, Roman goddess of the hunt and of chastity. The action of the ballet depicts her anguished struggle with her fate-decreed bonds of abstinence; its name refers to a Middle Age piece played or sung outdoors at dawn, and references the fact that the plot here begins at daybreak and ends at dawn one day later. While the *Aubade* has since become exclusively a concert piece - in fact, Poulenc cautions performers and audiences not to overcredit the programmatic aspect of this piece - it is still evident that Diana's plight of solitude informs the character and emotional shape of this piece.

The *Aubade* opens with a stark brass fanfare, and the first of the eight short segments (which are performed without pause) consists mostly of a frenzied solo piano cadenza channeling Diana's distress and loneliness, at odds with her eternal chastity. The orchestra's reentrance signals the awakening of Diana's companions, and the music is at first grim and foreboding but then slides into a graceful rondo, with the piano stating each subject and theme before ceding it to the orchestra. Diana's entrance at the *Piu mosso* is marked by a brightening of timbres and quickening of pace. The third segment, marked *Presto*, is a merry, quick and lively depiction of the companions as they dress Diana for her day, and its pert ending marks the conclusion of the first half of the piece.

The following *Recitativo* is more solemn, beginning with dissonant flourishes from the bassoons and oboes, and marked by firm dotted rhythms. Diana is handed a hunting bow, upon which she proceeds to dance alone in a lovely but resigned *Andante* introduced by solo clarinet and flute. The end of this dance is marked by a pale oscillation in the flutes, a foreshadowing of the ending. The penultimate movement, Diana's despair, is a furious and fierce outburst. It is over as suddenly as it began, however, and in the end succumbs to bleakness and loneliness. The clarinets give a flurry of protest, but in the end, a lonely solo cello line leads us to the austere coda, which features a stern brass statement overlain by a seemingly never-ending series of A-minor oscillations in the upper winds and solo piano. Eventually these, too, recede into the unelaborate ending of a single low A piano strike.

Martinů: Toccata e Due Canzoni

Bohuslav Martinů was an early 20th-century composer known for his prolificness and versatility across a daunting abundance of genres. But of all the forms he experimented and, indeed, excelled at writing, his favorite was the concerto grosso. This affinity shows itself strongly with this underperformed gem, composed in 1946 during his stint living in the United States, just after he had finished his Fifth Symphony. Martinů wrote that while the symphonic genre offered the broadest scope and "boundless dimensions," the formal, dynamic, and emotional limits of the concerto grosso were of a restrainedness which he enjoyed and blossomed under. He originally conceived of the piece as a return to "less obvious emotion, less noise, and much more music in a condensed form." However, after writing the fairly heavy toccata, his original intention for the canzoni to be light and simple underwent a metamorphosis, and they became much more dramatic and lyrical.

The Toccata, marked *Allegro moderato*, is a brilliant and compelling perpetuum mobile, featuring murmuring interwoven divisi strings which meld with a restless grumbling piano line. However, despite its incessant persistence in rhythm and in texture, there is an overarching lyricism which makes itself felt in the rhythmic figures as well as the brief but soaring fragments which overlay it. Throughout the movement the piano plays

a pivotal role, a conduit between the wind and string sections' continual sixteenth notes.

The two canzones take complimentary moods, one dignified and the other fierce, but both possessing the same rhythmic consistency and integrity as the toccata. Canzone No. 1 is solemn and stately, beginning with dark octaves and a highly chromatic melody in the solo piano. This line is fragmented and augmented by the rest of the orchestra, before the music coalesces into a luminous middle section featuring solo strings and glowing chords from the rest of the orchestra. The climax is an anguished series of falling triplets and chromatic lines; the movement closes as it began.

The second canzone alternates almost startlingly between the aggressive 6/8 which opens it and a much more lyrical theme. The orchestra plays alternating rhythms that seem to vie with each other for dominance over the meter before slowing to a 3/4 middle section which hovers in melancholy and gorgeously expressive unison lines in the violins. But the *Allegro* of the opening then returns with a vengeance, extended into a furious climax. The closing section, marked *Adagio*, is a recall of many of the textures and motifs which have dominated this rigorously rhythmic piece. The piece ends in a glorious, incandescent D Major.

-Program notes by Tiffany Lu

Personnel

Ithaca College Chamber Orchestra

Violin I

Sonsoles Llodra, *concertmaster*
Aiko Richter
Ryann Aery
Kevin Pham
Nils Schwerzmann

Violin II

Brian Schmidt, *principal*
Christopher Sforza
Haehyun Park
Xinying Liu
Colleen Mahoney

Viola

Kelly Ralston, *principal*
Jonathan Fleischman
Austin Savage
Lindsey Clark

Cello

Eric Perreault, *principal*
Sophie Chang
Madeline Docimo
David Fenwick

Double Bass

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

Flute

Sarah Peskanov, *principal*
Rachel Auger

Oboe

Elizabeth Schmitt, *principal*
Catherine McGovern

Clarinet

James Conte, *principal*
Ryan Pereira

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*

Percussion

Thomas Smith, *principal*

Piano

Weiyang Li, *principal*