

# Orchestra

TOSHIYUKI SHIMADA  
Music Director & Conductor

## OF THE SOUTHERN FINGER LAKES

Sunday, May 1, 2022 at 4:00 PM  
Corning Museum of Glass, Corning, NY

### Spring Concert

#### *Program*

Duke Ellington (1899-1974)

"Twin Cities" from *The River*

[6']

Ludwig van Beethoven (1770-1827)

Violin Concerto in D Major, Op. 61

[50']

I. Allegro ma non troppo

II. Larghetto

III. Rondo. Allegro

Solomiya Ivakhiv, violin

#### *Intermission*

Antonín Dvořák (1841-1904)

Symphony No. 8 in G Major, Op. 88, B. 163

[42']

I. Allegro con brio

II. Adagio

III. Allegretto grazioso—Molto vivace

IV. Allegro ma non troppo

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This concert is sponsored in part through a gift from the estate of Brent and Martha Olmstead, both ardent supporters of the Orchestra of the Southern Finger Lakes. Brent was a violinist with the Symphony for 30 years. Martha was a glass enthusiast and docent at the Corning Museum of Glass for many years. Daughters Anne Olmstead Lonam and Amy Olmstead Brown extend their gratitude to the OSFL for honoring their parents at this concert.

Ukrainian born violinist **Solomiya Ivakhiv** is known internationally for her work as a soloist and chamber musician. She has appeared at Carnegie Hall, Merkin Concert Hall, CBC Glenn Gould Studio, Concertgebouw Mirror Hall, and Curtis Institute Field Concert Hall, and her performances have been broadcast internationally on radio and television. She has been featured at many prestigious chamber music festivals worldwide, including the Embassy Series, Ottawa Chamberfest, Newport Music Festival, Bach Festival of Philadelphia, Kyiv Fest, and Prussia Cove. As a champion of contemporary music, she has premiered numerous new works for violin by composers such as Bruce Adolphe, David Dzubay, Bohdan Kryvopust, Eli Marshall, Yevhen Stankovych, and Oleksandr Shchetynsky.

A dedicated educator, Dr. Ivakhiv has conducted masterclasses and coached chamber music at Yale University, Columbia University, Boston Conservatory, Oberlin College, and Curtis SummerFest. She is Associate Professor of Violin and Viola and Head of Strings at the University of Connecticut and a member of the string faculty at Longy School of Music of Bard College. She is also the Artistic Director of “Music at the Institute” (MATI) Concert Series in New York City. Dr. Ivakhiv was recently named the 2021 Honored Artist of Ukraine, Ukraine’s highest cultural award bestowed by the Ukrainian President.

Dr. Ivakhiv performs on the Matsuda violin previously owned by the luminary Joseph Silverstein.



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# Orchestra of the Southern Finger Lakes

Toshiyuki Shimada, Music Director and Conductor

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Augusto Diemecke, concertmaster  
Debrah Devine, assistant concertmaster  
Craig Evans  
Jessica Anthony  
Lisa Lantz  
Rachel Liao  
Chet Chang  
Yu Ray Chu

## *Violin II*

Denise Nosewicz, co-principal  
Margaret Matthews, co-principal  
Don Webster  
Tracey Ingerick  
Rachel Allen  
Mateo Garza\*

## *Viola*

Mark Lewis, principal  
John Paul Tobin  
Ashley English-Tobin  
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## *Cello*

Christine Lowe-Diemecke, principal  
Sera Smolen  
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## *Bass*

Mario Pietra, principal  
Leo Gonta  
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Jeanne Sperber, principal  
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Richard MacDowell, principal  
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## *Bassoon*

David Resig, principal  
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Claire Tuxhill-McKenney, principal  
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Jeff Stempien, principal  
Scott Kelley  
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## *Trombone*

Duane Smith, principal  
Sarahjane Harrigan  
Craig Harrigan

## *Tuba*

Dave Unland, principal

## *Timpani*

Emily Ickes, principal

## *Percussion*

Chris McAllister, principal

\*members of the Eastman School of Music  
student quartet-in-residence with the OSFL



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## *Notes on the Program*

*By Patrick Dugan*

### **The River**

**Duke Ellington  
(1899-1974)**

Ellington's *The River* suite is a condensed version of a ballet of the same name, which takes as its subject the journey of a river from its source to the sea. It was the result of a collaboration between the composer and Alvin Ailey, a highly influential choreographer and one of the most prominent Black dancers of the 20th century. It represents a rare aspect of Ellington's oeuvre; while much of Ellington's music was choreographed, including by Ailey, it was rare that he wrote music especially for dance. It's also intended for a symphony orchestra, as opposed to the ensemble which Ellington led himself, even though recordings exist of *The River* being played by more traditional jazz ensembles.

While *The River* was much anticipated it encountered many problems before its premiere. Ellington, despite his advanced years, was still touring and composed the piece quite slowly. When the scheduled premiere came about *The River* had to be presented in an incomplete form; it was only performed in its entirety in 1976, two years after Ellington's death.

"Twin Cities" is the work's final movement and its music is based on the Blues. Clive Barnes, a critic for the New York Times, attended the original production and was especially moved by this movement:

"In 'Twin Cities,' a white girl (Sallie Wilson) and a black boy (Keith Lee), each bathed in a spotlight, dance a blues adagio, expressing yearning and loneliness. Gradually the spotlights unite them, and their pas de deux, touching in the complexity of intertwined limbs and intricate lifts, makes a wordless comment that lays waste racial distinctions."

### **Violin Concerto in D Major, Op. 61**

**Ludwig van Beethoven  
(1770-1827)**

While Beethoven's sole violin concerto is a staple of today's repertoire; studied carefully by musicians and scholars; and recorded frequently, it was not a success in the composer's lifetime. It comes from Beethoven's middle period, when he was still able to hear and perform publicly. Around the time he was composing the concerto he wrote the three Razumovsky quartets, as well as the opera eventually known as *Fidelio*. The concerto was written for Vienna's leading violinist, Franz Clement, who was also helping Beethoven with his opera. The concerto was written quite rapidly—a rarity for the notoriously slow-working Beethoven—but Beethoven finished the solo part so late that the soloist had to sightread in the premiere performance—the orchestra was also under-rehearsed for similar reasons. Thanks to its lackluster premiere the work languished for decades before being revived by another famous composer/virtuoso duo, Felix

Mendelssohn and Joseph Joachim, in the middle of the 19th century. This was not the last disastrous concert for Beethoven; the infamously rough premiere of the 4th piano concerto, symphonies 5 and 6, and the Choral Fantasy, was just a few years ahead.

Interestingly, the first soloist heard in the concerto is not the violinist, but the timpanist, who plays a full bar before the rest of the orchestra enters. After this the movement unfolds much like other concertos of the period; the orchestra presents themes and the soloist develops them afterwards. It differs from similar pieces in its length—the first movement alone is longer than most symphonies Beethoven’s contemporaries were writing. It also explores a greater number of keys than similar concertos—listeners with sensitive ears will note a sudden shift to B-flat major towards the beginning of the movement.

The third movement’s main theme is one of the most whistleable melodies in the symphonic repertoire. To modern ears it is simply delightful and lighthearted, but to a Viennese audience in Beethoven’s day this sort of melody was meant to communicate something quite specific. The triple meter and the contour of the tune had associations with hunting horns and rustic life generally, which Beethoven’s audience would have recognized upon first hearing. Other composers wrote music in a similar manner—Mozart’s ‘Hunt’ quartet being a famous example.

## **Symphony No. 8 in G Major, Op. 88, B. 163**

**Antonín Dvořák  
(1873-1943)**

Dvořák’s 8th symphony was written during a period of great accomplishment for the composer. He was famous throughout Europe and had just been elected to the Prague Academy of Arts and Sciences—his appointment to the Prague Conservatory was just around the corner. The Symphony was written over the course of only two and a half months, between August and November of 1889, and received its premiere the following February under the composer’s direction.

While the work is undoubtedly a traditional symphony, with all the expected structures and events, Dvořák sought to variate and subvert established norms when writing it. The introductory material of the first movement, heard in the cellos, low brass, and various woodwinds, is repeated without alteration at the beginning of each section, allowing a brief moment of respite from an otherwise vigorous movement. Such interpolations of introductory material are not unheard of—Beethoven’s *Pathétique Sonata* being a famous example—but within the context of this piece they still seem fresh. Even the various themes Dvořák introduces in the first movement are difficult to pinpoint and define; it is easier to speak of “areas” than of “themes” in this case.

The second movement is much freer than other symphonic slow movements and is a veritable tour de force of orchestration. Dvořák achieves a remarkable variety of colors and textures throughout the movement. The third movement, in keeping with established norms, is titled ‘Scherzo,’ which seems

odd considering the music’s melancholy affect, at least at first. The second main section of the “Scherzo” is derived from one of Dvořák’s operas, *The Stubborn Lovers*, specifically an aria called “Such youth in a girl, such dotage in a man.” The fourth movement again looks to Beethoven; instead of a standard sonata form Dvořák opts for a modified variation scheme. The main theme is presented by the cellos after an ecstatic trumpet fanfare. This movement features many aspects of Czech folk music, which Dvořák greatly admired, and ends with a turbulent and brassy chromatic coda.

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