

# Ithaca College Chamber Orchestra

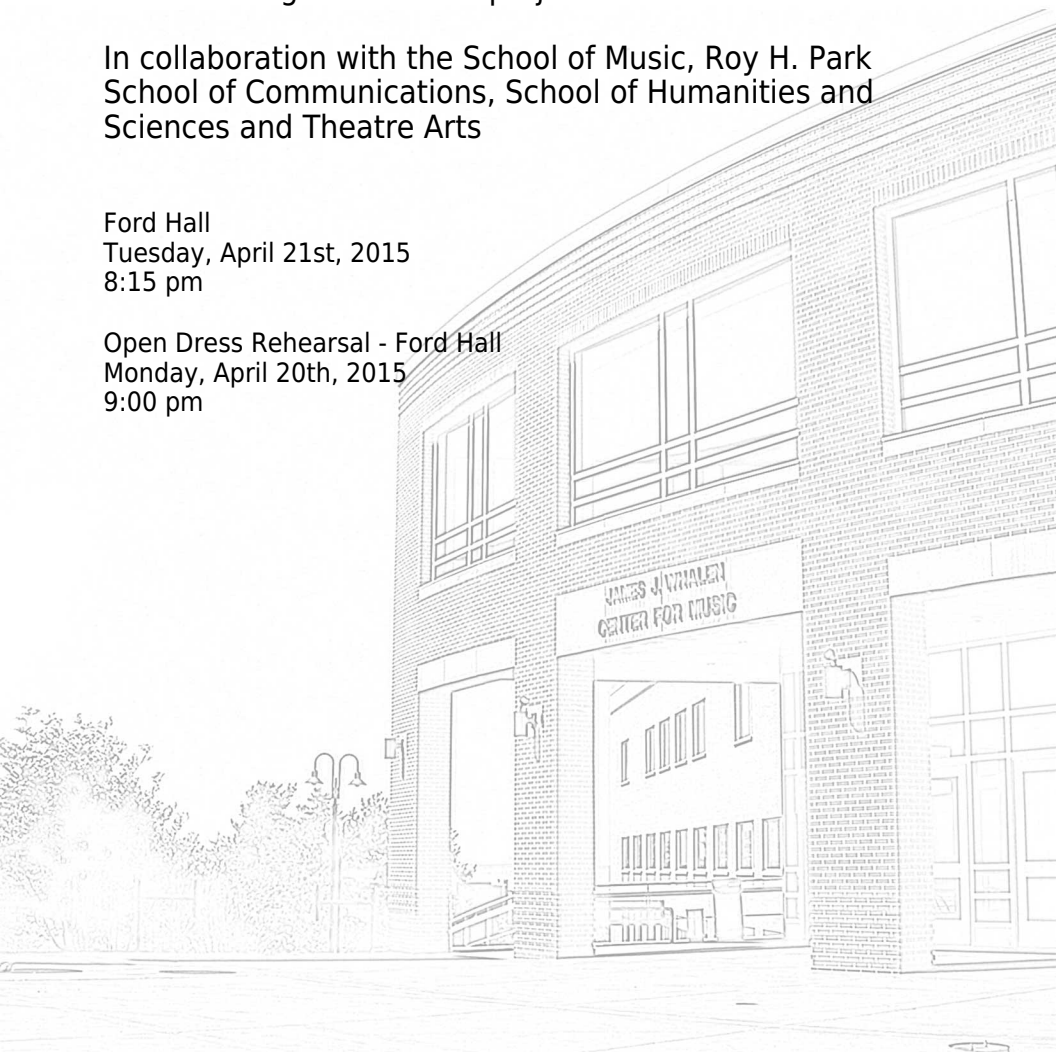
Andreas Delfs, conductor  
Elizabeth Simkin, cello  
Jennifer Hayghe, piano

Jerome Sirlin and Barbara Cartwright,  
concert design and scenic projections

In collaboration with the School of Music, Roy H. Park  
School of Communications, School of Humanities and  
Sciences and Theatre Arts

Ford Hall  
Tuesday, April 21st, 2015  
8:15 pm

Open Dress Rehearsal - Ford Hall  
Monday, April 20th, 2015  
9:00 pm



ITHACA COLLEGE

School of Music

# Program

- Cello Suite in G Major, BWV 1007: I.  
Prelude* Johann Sebastian Bach  
1685-1750  
*Elizabeth Simkin, cello*
- The Unanswered Question (1907) Charles Ives  
1874-1954
- Cello Suite in G Major: II. Allemande*
- Son of Chamber Symphony (2007) John Adams  
II. Eighth note = 92 b. 1947
- Cello Suite in G Major: III. Courante*
- A Jazz Symphony (1955) George Antheil  
1900-1959  
*Jennifer Hayghe, piano*
- Cello Suite in G Major: IV. Sarabande*
- Musica Celestis (1991) Aaron Jay Kernis  
b. 1960
- Cello Suite in G Major: V. Menuets I & II*
- The Unanswered Question (Reprise)
- Cello Suite in G Major: VI. Gigue*

# Biographies

**Andreas Delfs** currently holds the position of Conductor Laureate of the Milwaukee Symphony Orchestra where, during twelve seasons as Music Director, he was instrumental in the orchestra's rise to national prominence. He previously led the Saint Paul Chamber Orchestra as Music Director (2001-2004) and artistic consultant (2004 -2006). He served as General Music Director of Hannover, Germany (1995-2000), conducting the symphony orchestra and opera company. Prior to his time in Hannover, Delfs was Music Director of the Bern Opera, resident conductor of the Pittsburgh Symphony, and Music Director of the Orchestre Suisse des Jeunes.

Born in Flensburg, Germany, Andreas Delfs began studying piano and music theory at age 5. He studied with Christoph von Dohnányi and Aldo Ceccato at the Hamburg Conservatory. At 20, he became the youngest ever Music Director of the Hamburg University Orchestra and Musical Assistant at the Hamburg State Opera. Enrolling at the Juilliard School, Delfs studied with Jorge Mester and Sixten Ehrling, winning the Bruno Walter Memorial Scholarship.

Recent guest conducting appearances have included the Tonkünstler-Orchester Vienna, Calgary Philharmonic, Copenhagen Philharmonic, National Symphony Orchestra and Hong Kong Philharmonic. This season includes debuts with the Singapore Symphony, the Staatsorchester Rheinische Philharmonie and the Netherlands Radio Chamber Orchestras.

Over the years, Delfs has conducted orchestras such as the Frankfurt Radio Symphony Orchestra, London Philharmonic, Leipzig Gewandhaus Orchestra, Tonhalle Orchestra of Zurich, Danish National Symphony Orchestra, Netherlands Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Sydney Symphony and the Taipei Symphony Orchestra.

## Jerome Sirlin

Bridging the gap between theater and film, "Jerome Sirlin's fluid use of sets and scenic projections annihilates space and time and gives his productions an exhilarating sense of visual freedom and cinematic illusion." (*Time Magazine*)

Productions range from avant-garde collaborations with Philip Glass, Allen Ginsberg and Lou Reed to pop concerts for Madonna and Paul Simon; from the classic world of Wagner's *Ring Cycle* and Verdi's *Macbeth* to contemporary operas such as John Corigliano's *Ghosts of Versailles* Broadway musicals like *Kiss of the Spider Woman*,

*Whatever Happened to Baby Jane* and Disney's *Hunchback of Notre Dame* to more intimate theatricals including Piazzolla's *Maria de Buenos Aires* and the traveling stage circus *Cirque Ingenieux*.

In addition to Musical Theater and Opera, designs include multimedia installations and shows for museums, cultural institutions and theme parks. *Freedom Rising* at the National Constitution Center in Philadelphia gives the American Constitution both a historical and contemporary context. *Beyond Belief: Theatre Of Contemplation* presented a 3-D media meditation experience for the Cathedral Heritage Foundation of Louisville, Kentucky. The video finale for *Hershey Park's Chocolate World Tour Ride*, in Pennsylvania, provides a whimsical ride through a landscape of American iconography.

## **Barbara Cartwright**

Barbara Cartwright has worked with Jerome Sirlin since 1992. She has co-created and produced video effects, animations and storyboards for such diverse projects as *The Hunchback of Notre Dame* for Disney (Berlin, Germany), *Ghosts of Versailles* (Hanover Opera, Germany) *Spooky* (the World Science Festival 2013 Opening Gala), *Esther* (City Opera), *Macbeth* and *Candide* (Portland Opera), *1000 Airplanes on the Roof* (Concert Performance with Scenics, Glasgow, Scotland), the National Constitution Center in Philadelphia, as well as a video finale for *Hershey's Chocolate World*. She also develops and creates new material and video storyboards for Jerome Sirlin Design. Proposal credits include *Planet Hollywood Theater*, Las Vegas; *Ozzy Osbourne Concert Tour*, and the *5000 Fingers of Dr. T*.

**Aaron Porter** is a New York City based lighting designer and assistant lighting designer. He is a 2012 graduate of Ithaca College. Aaron was named the USITT 2013 Rising Star of the Year award recipient, sponsored by LDI/Live Design. Recent design work includes: 'Dance Legends' at the Hammerstein Ballroom in New York City, 'Starve' (Columbia College New York), and 'Tarzan' at the Paramount Theatre (St. Cloud, MN). Aaron has assisted on Broadway, at the Metropolitan Opera, and regionally throughout the country. He has worked 3 seasons in staff at the Santa Fe Opera.

Cellist and teacher, **Elizabeth Simkin** has been on the faculty at the IC School of Music since the fall of 1994. She has played and recorded with many groups, including the Sheherezade trio with Susan Waterbury and Jennifer Hayghe, the Mellits Consort featuring the music of Marc Mellits, Ensemble X founded by Steven Stucky and Xak Bjerken, and most recently a duo for cello and bass with Nicholas Walker. Past projects include seven years on artist faculty at the Bowdoin International Music Festival, serving as artistic ambassadors

with her current dean, pianist Karl Paulnack, and return appearances at summer festivals such as Garth Newel, Olympic, Skaneateles, Chenango, Tanglewood, Spoleto, Chautauqua and others. As a teacher, she strives to liberate her students towards ever deeper experiences of the magic of music. She carries and passes on some of the wisdom of her own teachers, most notably, Carla Lumsden via Shinichi Suzuki and Toby Saks in childhood, Steven Doane and the late master, Janos Starker. She enjoys working with students of all ages and leads the advanced cello program at the Ithaca Suzuki Institute each summer.

She has become increasingly interested in contemplative and service-oriented dimensions in music, and has nurtured this interest through exploring playing at the bedside for patients and their families, providing music, mostly with Jayne Demakos or Joe Smellow, for spiritual occasions and life transitions, collaborating with a storyteller, Regi Carpenter, and lots of lullaby-singing.

She lives a ecovillage at Ithaca with her 11 year old son, Cole and a new dog named Annabelle.

**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, and doctorate degrees 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 with the National Symphony Orchestra, the Syracuse Symphony Orchestra, the Virginia Symphony Orchestra, the Pensacola Symphony Orchestra, and performances with various orchestras in the United States and abroad. As a chamber musician, she has performed in such series as the Museum of Modern Art's "Summergarden," Bargemusic in New York, and the Mostly Mozart Festival at Lincoln Center. In addition, Hayghe has been frequently featured in radio broadcasts, including National Public Radio's Performance Today series.

Hayghe has served as a featured artist at music teacher's 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 and her husband, Robert McGaha, currently live with their son outside of Ithaca, NY.

## **A Note About Tonight's Concert**

During tonight's program the members of Ithaca College Chamber Orchestra will perform a choreographed concert featuring 20th century composers—without pause—intertwined with theatrical images and virtual environments projected on the walls and ceiling of the hall, as well as on the performers themselves, who will be wearing white to aid in the visual effect.

"The concept of this concert explores new territory through the unique combination of musical, visual and theatrical elements," said Jeffery Meyer, Ithaca College Director of Orchestras. "The first Bach cello suite will weave together diverse musical selections by American composers from the 20th century, including Charles Ives, John Adams, and George Antheil."

Spearheading the program and leading the ensemble into new performance territory are the internationally acclaimed German conductor and composer Andreas Delfs and the renowned visual stage designer Jerome Sirlin. Delfs, Conductor Laureate of the Milwaukee Symphony Orchestra, is known for his imaginative programming, and has held chief artistic posts with several orchestras both in North America and Europe. Speaking about the innovative elements of the evening, Delfs stated, "I would like to stress the experimental character of the evening, emphasizing our belief that there is not enough creative energy invested in challenging the standard patterns of classical music presentation." Similarly, Sirlin has collaborated on productions with Philip Glass, Allen Ginsberg and Lou Reed, among many others. Known for "bridging the gap between theatre and film," he specializes in visual design for musical theater, opera and multimedia installations.

Sirlin and Delfs have been dreaming of this type of production for some time. The ideal avenue for this creative energy was found several years ago, when Delfs, Sirlin, and Meyer began to envision bringing this theatrical experience to the orchestral musicians at Ithaca College. Several Schools within Ithaca College quickly joined forces with the School of Music to enable the complex and extensive production process that makes this evening possible.

The evening begins and ends with Bach, arguably the foundation of much of what we today call classical music. And just as soon as the Prelude is finished, the existential question posed by Ives is heard,

seamlessly emerging from the Bach. The audience is taken on a journey, returning again and again to the profundity of Bach's masterpiece after experiencing some of the wide spectrum of American works from the last century. Ives' question returns and is answered (?) by the final movement of the Bach Suite.

Ithaca College aims to be on the forefront of this innovative time in music education and cultural innovation. The School of Music presents this exciting evening in collaboration with many Ithaca College partners, including the Department of Theatre Arts, the Roy H. Park School of Communications and the School of Humanities and Sciences. Special thanks to Karl Paulnack, Dean, School of Music, Diane Gayeski, Dean, Roy H. Park School of Communications, and Steve TenEyck, Associate Professor and Associate Chair, Department of Theatre Arts for their strong support of this project. Thank you also to Christy Agnese, School Operations & External Relations Officer, Erik Kibelsbeck, Manager of Concerts, Facilities and Educational Outreach Programs, Cass Barbour-March, Broadcast & Classroom Technology Specialist, and Jenny Stockdale, Marketing Communications Manager for going above and beyond in making this event come to life.

## **Program Notes**

**Johann Sebastian Bach (b. Eisenach, March 31 1685; d. Leipzig, July 28 1750)**

### **Cello Suite No. 1 in G major, BWV 1007**

The six suites for unaccompanied violoncello were composed sometime around 1720, during Bach's time in Cöthen as Capellmeister. Due to his employer's Calvinistic opposition to Lutheran liturgy, Bach's focus during this relatively short period (1717-23) was on instrumental music. Lack of historical evidence has led to speculation that the suites were perhaps composed upon the rather sudden death of Bach's first wife in the same year, though this remains unsubstantiated. It is unlikely that the works were heard by the composer during his life.

The six suites remain the most important staple literature in the cellist's canon, and the first suite's regular appearance in popular culture makes it especially recognizable. Each suite, the first being no exception, follows roughly the same format: a prelude; the Allemande, a baroque and renaissance social dance in common time; the Courante, a quick dance, translated as "running;" the Sarabande, a heartfelt, slower Spanish-origin dance; a pair of minuets; and a lively gigue (or jig).

**Charles Ives (b. Danbury, CT, October 20, 1874; d. New York, May 19, 1954)**

**The Unanswered Question (1908; rev. 1935)**

Originally a chamber work, Ives' *The Unanswered Question*, in its revised form, is unquestionably one of the composer's most important and famous works. The composer's original intention was to write a piece contemplating the perennial question of existence – a serious matter, as a contrast to his “contemplation of nothing serious,” *Central Park in the Dark*, written simultaneously. The serious contemplation of *The Unanswered Question* is apparent in its musical elements, as are staple Ives techniques: the constant stream of hymn-like string writing – a regular feature in Ives' oeuvre – is, in Ives' words, “the silences of the Druids who know, see, and hear nothing;” the solo trumpet, “the perennial question of existence;” and the flutes' increasingly agitated outbursts, the vain search for “the invisible answer.” Like many Ives pieces, the work's premiere did not take place until much later, in 1946. Curiously, his editions of the piece in the early 30s included a change to the trumpet part's final note, rendering the piece's summary question even more formidable.

**John Adams (b. Worcester, MA, February 15, 1947)**

**Son of Chamber Symphony (2007)**

*Son of Chamber Symphony*, somewhat of a sequel to the 1992 *Chamber Symphony*, was a joint commission by Stanford University, Carnegie Hall, and the San Francisco Ballet. The work's rhythmic dynamism attests to one of its impossible intended uses: dance. The second movement begins in simple contemplation of an uncomplicated idea: a winding, almost aimless syncopation-filled melody over a steady rhythmic backdrop. Accumulating momentum and sub-surface rhythmic energy, this theme makes appearances between alternate episodes (including a lovely duet for violin and cello and a raucous scherzo), and amidst a long sense of accelerando present in most of the movement, until a semblance of the original tempo is reached by the end. The piece ends much the way it began: decompressing sighs signal a winding down; the keyboardist is left alone, playing not pure chords on the celesta as at first, but tone clusters on the piano.

**George Antheil (b. Trenton, NJ, July 8, 1900; d. New York, February 12, 1959)**

**A Jazz Symphony (1925; rev. 1955)**



That the 1925 *A Jazz Symphony* would put George Gershwin and his 1924 *Rhapsody in Blue* “in the shade” was a bold assertion by George Antheil; yet, his work is arguably a more representative synthesis of sophisticated twentieth century composition and the jazz idiom. The 1955 version, played on tonight’s concert, is Antheil’s taming of the incredibly wild first version. Edited for formal tightness and cohesion, it flows easily from one idea to the next – and Antheil has truly run the gamut of ideas in this work. From its fresh, upbeat, almost Latin jazz opening, to its ragtime piano showmanship, to the sounds of, perhaps, a nightclub (and the easy oscillation between each of them), the work’s interest lies in its transition-less, jarring juxtapositions. In a loose tripartite form, the sounds of the work’s opening briefly return, before a sarcastically simple waltz-coda closes the work on a consonant chord (one of very few in the piece).

**Aaron Jay Kernis (b. Bensalem Township, PA, January 15, 1960)**

### **Musica Celestis (1990-1)**

*Musica Celestis* is inspired by the medieval conception of that phrase, which refers to the singing of the angels in heaven in praise of God without end. (“The office of singing pleases God if it is performed with an attentive mind, when in this way, we imitate the choirs of angels who are said to sing the Lord’s praises without ceasing” – Aurelian of Rome, translated by Barbara Newman.) I don’t particularly believe in angels, but found this to be a potent image that has been reinforced by listening to a good deal of medieval music, especially the soaring work of Hildegard of Bingen (1098-1179). *Musica Celestis* follows a simple, spacious melody and harmonic pattern through a number of variations (like a passacaglia) and modulations, and is framed by an introduction and coda.

-Aaron Jay Kernis

*Musica Celestis* has been arranged for string orchestra by the composer, based on the second movement of his String Quartet (1990). It was premiered on March 30, 1992 by the Sinfonia San Francisco, Ransom Wilson, conductor, in San Francisco, California.

# Ithaca College Chamber Orchestra

## **Violin I**

Sonsoles Llodra,  
concertmaster  
Kevin Pham  
Kathleen Wallace  
Timna Mayer  
Christopher  
Sforza  
Corey Dusel

## **Violin II**

Lauretta Werner,  
principal  
Colleen Mahoney  
Joohyun Lee  
Jenna Jordan  
Michael Petit  
Lucia Lostumbo

## **Viola**

Rebecca Johnson,  
principal  
Jonathan  
Fleischman  
Lindsey Clark  
Emma Brown

## **Cello**

David Fenwick,  
principal  
Emily Faris  
Zachary Brown  
Molly DeLorenzo

## **Bass**

Andrew Ryan,  
principal  
Cara Turnbull

## **Flute**

Sarah Peskanov,  
principal  
Sandi O'Hare  
Emily Nazario  
Kirsten Schmidt

## **Oboe**

Jacob Walsh,  
principal

## **Clarinet**

Ryan Pereira,  
principal  
Kestrel Curro  
Kyle McKay, bass  
clarinet

## **Bassoon**

Sean Harkin,  
principal

## **Horn**

Aubrey Landsfeld,  
principal

## **Trumpet**

Kaitlyn DeHority,  
principal  
Alex Miller  
Matthew Allen

## **Trombone**

Matthew Confer,  
principal  
Matthew  
Nedimeyer  
Paul Carter, bass

## **Percussion**

Tom Smith,  
principal  
Taylor Newman

## **Keyboards**

Gabriel Calderon  
Cornejo

## **Assistant Conductors**

Paul Grobey  
Mario Torres