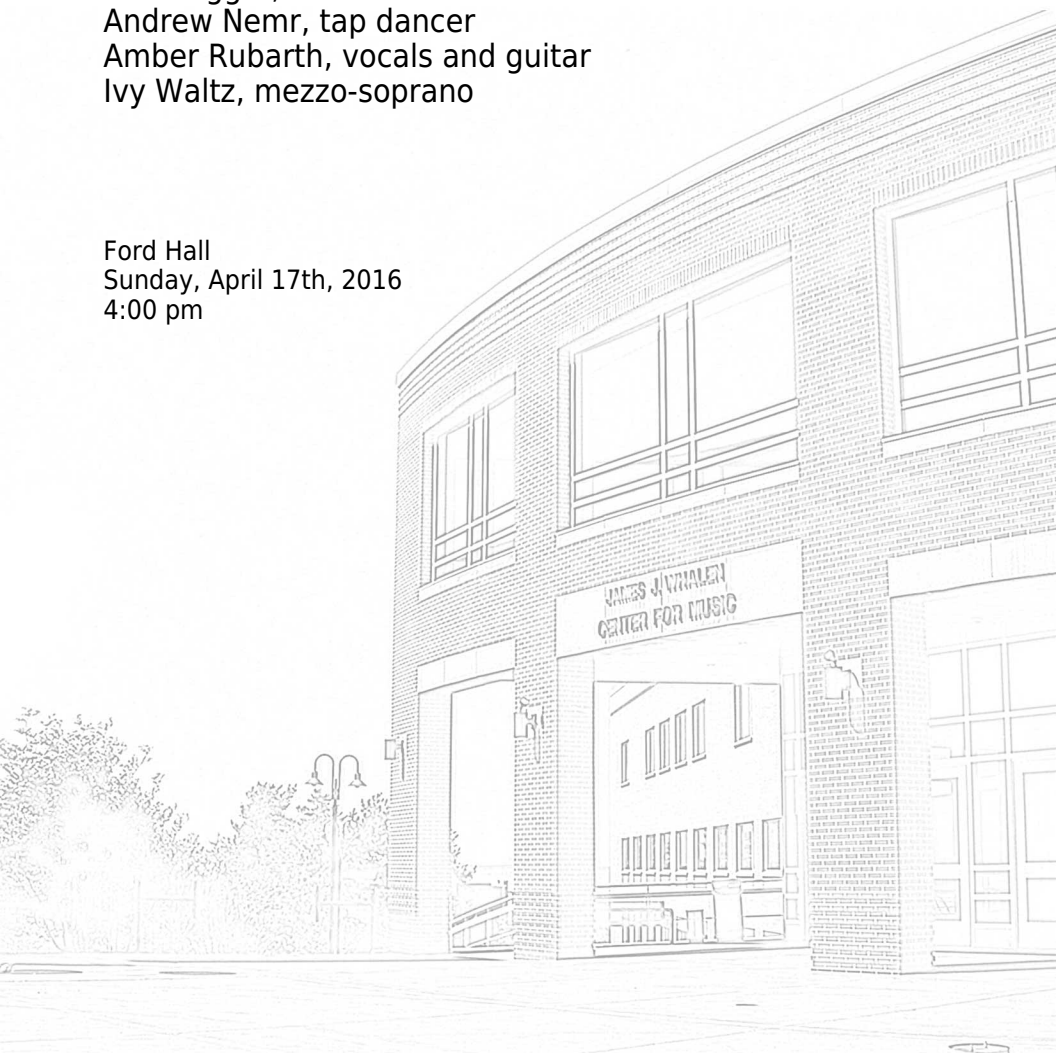


# Ithaca College Chamber Orchestra

## Tradition and Innovation

Jeffery Meyer, conductor  
Dave Eggar, cello  
Andrew Nemr, tap dancer  
Amber Rubarth, vocals and guitar  
Ivy Waltz, mezzo-soprano

Ford Hall  
Sunday, April 17th, 2016  
4:00 pm



# ITHACA COLLEGE

School of Music

# Program

Rumanian Folk Dances Sz. 68, BB. 76.  
(Adaptation by Dave Eggar)

Béla Bartók  
(1881-1945)

- I. Joc cu Bătă
- II. Brâul
- III. Pe Loc
- IV. Buciumeana
- V. Poargă Românească
- VI. Măruntel
- VII. Măruntel

Tribute to Copland and Hines (2016)

arr. Anthony Maceli

## Intermission

Folk Songs (1973)

Luciano Berio  
(1925-2003)

Folk Songs and Originals

Amber Rubarth

1. Black is the colour..(U.S.A.)
2. I Wonder as I Wander...(U.S.A.)
3. Loosin yelav...(Armenia)

Full moon in Paris  
The Maiden and the Ram  
In the creases

4. Rossignolet du bois (France)
5. A la femminisca (Sicily)
6. La donna ideale (Italy)

Letter from my lonelier self  
Novocaine  
Take your burden

7. Ballo (Italy)
8. Motettu de Tristura (Sardinia)

Wildflowers in the Graveyard

9. Malurous qu'o uno fenno (Auvergne [France])
10. Lo fiolaire (Auvergne [France])
11. Azerbaijan love song (Azerbaijan)

## Translations

### Berio's Folk Songs

#### 1. Black is the color

Black is the color  
Of my true love's hair,  
His lips are something rosy fair,  
The sweetest smile  
And the kindest hands;  
I love the grass whereon he stands.

I love my love and well he knows,  
I love the grass where on he goes;  
If he no more on earth will be,  
'Twill surely be the end of me.

Black is the color, etc.

#### 2. I wonder as I wander

I wonder as I wander out under the sky  
How Jesus our Savior did come for to die  
For poor orn'ry people like you and like I,  
I wonder as I wander out under the sky.

When Mary birthed Jesus 'twas in a cow stall  
With wise men and farmers and shepherds and all,  
But high from the Heavens a star's light did fall  
The promise of ages it then did recall.

If Jesus had wanted of any wee thing  
A star in the sky or a bird on the wing  
Or all of God's angels in Heav'n for to sing  
He surely could have had it 'cause he was the king.

#### 3. Loosin yelay

Loosin yelay ensareetz  
Saree partzòr gadareetz  
Shegleeg megleeg yeresov  
Pòrvetz kedneen loosni dzov

Jan a loosin  
Jan ko loosin  
Jan ko gòlor sheg yereseen

Xavarn arten tchòkatzav  
Oo el kedneen tchògatzav  
Loosni loosov halatzyadz  
Moot amberi metch mònadz

Jan a loosin, etc.

#### The moon has risen

The moon has risen over the hill,  
Over the top of the hill,  
its red rosy face  
casting radiant light on the ground.

O dear moon  
with your dear light  
and your dear, round, rosy face!

Before, the darkness lay  
spread upon the earth;  
moonlight has now chased it  
into the dark clouds.

O dear moon, etc.

## **Full Moon in Paris**

Music & Lyrics by Amber Rubarth © 2009

Full moon in Paris  
There's a full moon in Paris  
A full moon in Paris tonight  
The trees are dancing  
Yeah the trees, they're all dancing  
The trees are all dancing in its light

And the black cars are swaying out on the avenue  
Cacophony of sounds pouring from Moulin Rouge  
And my heart is praying for my body to cut it loose  
It's no place for a lady to be alone

Full moon in Paris  
There's a full moon in Paris  
A full moon in Paris tonight  
Full moon in Paris  
There's a full moon in Paris  
I think I'll go back inside

## **The Maiden and the Ram**

Music & Lyrics by Amber Rubarth © 2009

You always see things how they are  
I always see them how I want them to be  
So when the night grows dark  
You got your flashlight and a backup battery  
And I'm out wishing on a star  
Stubbing my bare feet  
Feeling my way around again

And I never see it coming  
Even when it came before  
At that same exact time  
Through the same exact door  
But you've been planing your defense  
For every possible attack  
You're fighting off shadows  
That would've just passed

It's how we get by  
It's how we feel safe  
You learned how to hold on tight  
I learned to push it all away

So now I'm living in the woods  
You're living high up on a hill  
I keep my ear to the ground  
You keep inside of what you built  
You were born with the horns of a ram on your head  
I was born a maiden in a wildflower bed

You never do what they say  
I have a hard time speaking up  
It'd serve you to soften  
It'd serve me to get tough

You're like a rock, you take your stand  
I'm like a tumbleweed, I dance  
We both make it through the hard times

It's how we get by  
It's how we feel safe  
You learned how to call them out  
I learned to pardon their mistakes  
It's how we get by  
It's how we feel safe  
You learned how to start a fire

I learned to make rain  
You learned how to start a fire  
I learned to make rain

### **In The Creases**

Music & Lyrics by Amber Rubarth and Alex Wong © 2009

You're the smell of the toast that you made in the mornings  
You're the page in my book that I keep to myself  
You're the unlocking sound when I turn my door key  
You're the scar that I have from the time that I fell

I cant describe the faces  
I cant recall the names  
But you remain

I keep you in the creases  
I hide you in the folds  
Protect you from the sunlight  
Shield you from the cold  
Everybody said they were glad to see you go  
But no one ever has to know

You're the part of the moon that blends into the blackness  
Even though we know its really still there  
You're the song that I sing and I don't need to practice  
You're the green shirt I keep though its too small to wear  
I can't describe the faces  
I can't recall the names  
But you remain

I keep you in the creases  
I hide you in the folds  
Protect you from the sunlight  
Shield you from the cold

Everybody said they were glad to see you go  
But no one ever has to  
No one ever has to know the things that I refuse to see  
And all the nights I still cant sleep  
I curl up in the sheets  
Between the creases where you used to be

Once love wakes it never sleeps  
Even when you love a dream

#### 4. Rossignolet du bois

Rossignolet du bois,  
Rossignolet sauvage,  
Apprends-moi ton langage,  
Apprends-moi-z à parler,  
Apprends-moi la manière  
Comment il faut aimer.

Comment il faut aimer  
Je m'en vais vous le dire,  
Faut chanter des aubades  
Deux heures après minuit,  
Faut lui chanter: 'La belle,  
C'est pour vous réjouir'.

On m'avait dit, la belle,  
Que vous avez des pommes,  
Des pommes de renettes  
Qui sont dans vot' jardin.  
Permettez-moi, la belle,  
Que j'y mette la main.

Non, je ne permettrai pas  
Que vous touchiez mes pommes,  
Prenez d'abord la lune  
Et le soleil en main,  
Puis vous aurez les pommes  
Qui sont dans mon jardin

#### 5. A la feminisca

E signuruzzu miù faciti bon tempu  
Ha iu l'amanti miù 'mmezzu lu mari  
L'arvuli d'oru e li ntinni d'argentu  
La Marunnuzza mi l'av' aiutari.  
Chi pozzanu arrivòri 'nsarvamentu  
E comu arriva 'na littra  
Ma farci ci ha mittiri du duce paroli  
Comu ti l'ha passatu mari, mari.

#### 6. La donna ideale

L'omo chi moher vor piar,  
De quattro cosse de'e spiar.  
La primiera è com'el è naa,  
L'altra è se l'è ben accostumaa,  
L'altra è como el è forma,  
La quarta è de quanto el è dotaa.  
Se queste cosse ghe comprendi  
A lo nome di Dio la prendi.

#### Little nightingale

Little nightingale of the woods,  
little wild nightingale,  
teach me your secret language,  
teach me how to speak like you,  
show me the way  
to love aright.

The way to love aright  
I can tell you straight away,  
you must sing serenades  
two hours after midnight,  
you must sing to her: 'My pretty one.  
This is for your delight.'

They told me, my pretty one,  
that you have some apples,  
some rennet apples,  
growing in your garden.  
Allow me, my pretty one,  
to touch them.

No, I shall not allow you  
to touch my apples.  
First, hold the moon  
and the sun in your hands,  
then you may have the apples  
that grow in my garden.

#### May the Lord send fine weather

May the Lord send fine weather,  
for my sweetheart is at sea;  
his mast is of gold, his sails of silver.  
May Our Lady give me her help,  
so that they get back safely.  
And if a letter arrives,  
may there be two sweet words written,  
telling me how it goes with you at sea.

#### The ideal woman

When a man has a mind to take a wife,  
there are four things he should check:  
the first is her family,  
the second is her manners,  
the third is her figure,  
the fourth is her dowry.  
If she passes muster on these,  
then, in God's name, let him marry her!

## **Letter From My Lonelier Self**

Music & Lyrics by Amber Rubarth © 2011

Here is a letter from my lonelier self  
To the one that's in love once again  
I couldn't find you so I thought that  
I would tell You a few things with my favorite blue pen  
This year's been a hard one  
Yeah I made so many big mistakes  
I lost the heart that I'd been given  
So when it's love don't wait to say what it is  
When it's love don't wait to say what it is

After the fire is when the neighbors all come out  
Their sadness dripping with relief it wasn't them  
And all your thoughts turn solid 'cause you've lost everything else  
And you need a place to lay your head  
And in the vacant silence of a lost Manhattan boulevard  
You'll hear the answers if you listen  
When it's love don't wait to say what it is  
When it's love don't wait to say what it is

I see couples kissing with their arms and fingers locked so tight  
I hope they say the words we didn't  
When it's love don't wait to say what it is  
And don't trade love for an aimless embrace of the wind  
Please don't lose your love the way that I did

Here is a letter from my lonelier self  
To the one that's in love once again

## **Novocaine**

Written by Amber Rubarth © 2008

He recognized the fracture line and asked how bad's the pain  
I said it's feeling worse than ever, can't you make it go away  
He studied my heart up and down and said  
I've never seen one quite this bad  
I'll wrap it up if you want me to but I must be warning you

A splint won't work  
A cast won't last  
A bandaid will come unglued  
The only way to heal your heart  
Is keep loving 'til one loves you  
The doctor said it's true  
Now get better soon

Well I knew that I couldn't wait and he'd walked out the door  
So I grabbed the novocaine and some pills from his drawer  
And when I got home I held my heart  
And bandaged all those ugly scars  
I numbed the pain and popped the pills until my heart went still

And life just passed by every day  
Like every day before  
I felt no love, I felt no pain  
I played my part and nothing more  
The doctor said it's true  
Now get better soon

I couldn't stand the pain  
I couldn't stand the pain  
I couldn't stand the pain so I washed it away  
I couldn't stand the pain

I ran into the doc last weekend at the grocery superstore  
He asked me how's it feeling and I said it's barely sore  
But he saw my eyes so dark and blank  
And that practiced smile on my face  
He said there's one more thing to do and I think it might cure you

Write down every single way you loved the one that you knew  
Then love yourself in that same way  
And in no time you'll be brand new  
The doctor said it's true  
Get better soon, Get better soon, Get better soon  
The doctor said today it can all go away  
Now get better soon

### **Take Your Burden**

Written by Charles A. Tindley (Public Domain)

Leave it there, oh leave it there  
Take your burden to the lord and leave it there  
If you will trust him and never doubt, he will surely bring you out  
Take your burden to the lord and leave it there

Now if the world from you withhold, all its silver and its gold  
And you'll have to get along with meager's fare  
Just remember in god's word, how he fed those little birds  
Take your burden to the lord and leave it there

Now if your body suffers pain and your health you can't regain  
And your soul is almost sinking in despair  
Oh he knew the pain you feel, he can save and he can heal  
Take your burden to the lord and leave it there

Oh leave it there.....

If your enemy assails and your heart begin to fail  
Don't you forget that god in heaven will answer prayer  
He will make a way for you, he will guide you safely through  
Take your burden to the lord and leave it there

Now if your useful days are gone and old age is stealing on  
And your body sinks beneath the weight of care  
Oh he'll never leave you then, he'll go with you to the end  
Take your burden to the lord and leave it there

Leave it there.....

Now if your mother leave you here, grief and sorry you must bear  
And you feel that all the friend you have is gone  
But whenever you feel alone oh he'll take you in his arms  
Take your burden to the lord and leave it there

Oh leave it there...



## 7. Ballo

La la la la la ...  
Amor fa disviare li più saggi  
E chi più l'ama meno ha in sé misura  
Più folle è quello che più s'innamora.

La la la la la ...  
Amor non cura di fare suoi dannaggi  
Co li suoi raggi mette tal cafura  
Che non può raffreddare per  
freddura.

## 8. Motettu de tristura

Tristu passirillanti  
Comenti massimbillas.  
Tristu passirillanti  
E puita mi consillas  
A prongi po s'amanti.

Tristu passirillanti  
Cand' happess interrada  
Tristu passirillanti  
Faimi custa cantada  
Cand' happess interrada.

## Wildflowers in the Graveyard

Music & Lyrics by Amber Rubarth © 2016

There are wildflowers springing up at the graveyard  
An oak tree that's been standing here so long  
And dandelions pretty in the sunshine  
Til the wind blows and they're gone  
Blue skies make me think winter's never coming  
Feelings always feel like they'll never end  
And my whole life I've been working hard at changing  
But now I'm just sinking in

And I'm walking to the edge of where the river meets the sky  
Holding my head up and closing my eyes  
And all the answers I've been hoping to find  
Are written in the water

Clouds are rolling over  
Snake, she sheds her skin  
And the wolves are calling out  
As the moon circles 'round  
Casting shadows on the hillside  
As their voices rise again

Oh and I'm walking to the edge of where the river meets the sky  
Holding my head up and closing my eyes  
And all the answers I've been hoping to find  
Are written in the water  
Written in footsteps that crawl across the snow  
Written in memories that change each time they're told  
All the answers I've been hoping to find  
Are written in the water

## Dance

La la la la ...  
Love makes even the wisest mad,  
and he who loves most has least  
judgement.  
The greater love is the greater fool.

La la la la ...  
Love is Careless of the harm he does.  
His darts cause such a fever  
that not even coldness can cool it.

## Song of Sadness

Sorrowful nightingale  
how like me you are!  
Sorrowful nightingale,  
console me if you can  
as I weep for my lover.

Sorrowful nightingale,  
when I am buried,  
sorrowful nightingale,  
sing this song  
when I am burried.

## 9. Malurous qu'o uno fenno

Malurous qu'o uno fenno,  
Maluros qué n'o cat!  
Qué n'o cat n'en bou uno  
Qué n'o uno n'en bou pas!  
Tradèra ladèrida rèro, etc.

Urouzo lo fenno  
Qu'o l'omé qué li cau!  
Urouz inquéro maito  
O quèlo qué n'o cat!  
Tradèra ladèrida rèpo, etc.

## 10. Lo fiolaire

Ton qu'èrè pitchounèlo  
Gordavè loui moutous,  
Lirou lirou lirou ...  
Lirou la diri tou tou la lara.

Obio n'o counoulhèto  
É n'ai près un postrou.  
Lirou lirou, etc.

Per fa lo biroudèto  
Mè domond' un poutou.  
Lirou lirou, etc.

E ièu soui pas ingrato:  
En lièt d'un nin fau dous!  
Lirou lirou, etc.

## 11. Azerbaijan love song

[Transcription defies translation.]

Texts: Universal Edition (London) Ltd.

## Wretched is he

Wretched is he who has a wife,  
wretched is he who has not!  
He who hasn't got one wants one,  
he who has not, doesn't!  
Tralala tralala, etc.

Happy the woman  
who has the man she wants!  
Happier still is she  
who has no man at all!  
Tralala tralala, etc.

## The spinner

When I was a little girl  
I tended the sheep.  
Lirou lirou lirou ...  
Lirou la diri tou tou la lara.

I had a little staff  
and I called a shepherd to me.  
Lirou lirou, etc.

For looking after my sheep  
he asked me for a kiss.  
Lirou lirou, etc.

And I, not one to be mean,  
Gave him two instead of one.  
Lirou lirou, etc.

# Biographies

Three-time Grammy nominee **Dave Eggar** has performed throughout the world as a solo cellist and pianist as well as a composer including featured solo appearances at Carnegie Hall, Lincoln Center's Avery Fischer Hall and Chamber Music Society, The Hollywood Bowl, Red Rocks Amphitheatre, London's Barbican Centre and Queen Elizabeth Halls, Paris' Palais Garnier and many others.

A virtuoso in many styles, Eggar has performed, recorded and arranged for such artists as Coldplay, Norah Jones, Tony Bennett, Paul Simon, James Taylor, The Who, Harry Belafonte, Robert Redford, Evanescence, Phillip Phillips, Talib Kweli, Frank Ocean, David Sanborn, Joshua Bell and many others.

A graduate of Harvard University Summa Cum Laude in Biophysical Engineering and Music Composition, Eggar went on to get his MM and D.M.A. degrees at The Juilliard School. He has received grants and awards from the NEA, the Leonard Bernstein Scholarship, The MacDowell Colony, ASCAP and TIME Magazine. Eggar was the youngest winner in the history of Artists International Competition making his Carnegie Hall solo recital at the age of 13. A founding member of the famous FLUX Quartet, Dave has premiered over 100 works of contemporary music by composers as diverse as John Zorn, Frank Zappa, John Patitucci, Somei Satoh, Harry Partch, Morton Feldman, Conlon Nancarrow, Giacinto Scelsi, Charles Ives and Stewart Copeland.

Additionally, Eggar has worked extensively on the use of music in conflict resolution in war zones, including a project taking place over the last 9 years in the war-torn region of Mindanao in the southern Philippines. Eggar lived and studied with the Talaandig tribe on many trips to the region studying their use of music and dance in negotiation and conflict. Eggar is an avid martial artist with black belts in Shotokan and Gōjū-ryū karate.

Mentored by Gregory Hines, **Andrew Nemr** is considered one of the most diverse tap dance artists today. An international performer, choreographer, educator and speaker, Andrew's work explores tap dance as a vehicle for storytelling and community building. He has played with Grammy Award winning musicians across multiple genres, founded and directed the tap dance company *Cats Paying Dues*, now in their 11th season, and co-founded the *Tap Legacy™ Foundation, Inc.* (along with Hines).

"A masterly tapper" (New York Times), Nemr's work has been recognized with a TED Fellowship, acceptance into the SupportED Collaboratorium, grants from the National Endowment for the Arts American Masterpieces: Dance Initiative and the CUNY Dance Initiative, a FloBer Award for Tap Dance Excellence, and residencies with Quarterly Arts Soiree at Webster Hall, BRICLab, More Art's Engaging Artists program, and Surel's Place. Nemr is recorded on the Grammy nominated recording "Itsbynne Reel" by Dave Eggar, the DVD Documentary and companion album "Tuesdays at Mona's" by Mona's Hot Four, and narrates the DanceTime Publications DVD, *Tap Dance History: From Vaudeville to Film*. An avid public speaker, Nemr now uses the story of his journey and the craft of tap dance to speak on ideas of identity, community, faith, and love.

A true folk troubadour, **Amber Rubarth** has toured extensively throughout the US, Europe, Japan and South Africa, including appearances at Carnegie Hall and the Lincoln Center. She has been hand-picked to support tours for legendary artists including Emmylou Harris, Kenny Loggins, Marc Cohn, Richie Havens and Loudon Wainwright III, and was awarded grand prize in NPR's Mountain Stage New Song Award. She has garnered attention from the Huffington Post, BBC Radio, and the Boston Globe for her insightful songwriting and unique musicality.

Rubarth is currently recording her 7th full length solo album "Wildflowers in the Graveyard" in Nashville, TN with Matt Andrews (Gillian Welch, Dave Rawlings, Dawes). The album is being recorded analogue to 2" tape and will be released to vinyl in the autumn 2016. She also composes for films, including recent Sundance Film Festival winner Joan Rivers: A Piece of Work.

In addition to her solo work, Rubarth also collaborates with Alex Wong as half of The Paper Raincoat (currently writing their theater debut), and Applewood Road, a folk trio featuring Emily Barker and Amy Speace which released their debut album Feb. 2016 on Gearbox Records, and will be featured this summer at Glastonbury and Cambridge Festivals, as well as a support tour with Mary Chapin Carpenter.

**Ivy Walz**, mezzo soprano is a performer of dramatic intrigue and musical sophistication. She has performed on the opera stage with nationally acclaimed opera houses such as Cincinnati Opera, Syracuse Opera, Des Moines Metro Opera, the Spoleto Festival and Tri-Cities Opera. A proponent of modern opera, she most recently performed the role of Helena in *Il Sogno* with the newly formed Opera Ithaca. A lauded oratorio artist, she has performed many solo roles with professional orchestras. Recent highlights include Handel's *Messiah* with Symphoria, Mozart's *Requiem* with Orchestra of the Southern Finger Lakes, and Mozart's *Mass in C minor* with Cayuga Chamber Orchestra. This season she will perform the mezzo role in Prokofiev's *Alexander Nevsky* with the Orchestra of the Southern Finger Lakes as well as Berio's *Folk Songs* with the Ithaca College Chamber Orchestra. She has been hailed for her creative recital programming of contemporary American Art Song. Recent recitals include "I Dream a World", a recital of African American Art Song, and "Shades of Love; A Modern Woman's Journey of Life and Love". Miss Walz is thrilled to join the Finger Lakes Chamber Ensemble this season where she will sing Opus 91 and selected Lieder by Johannes Brahms.

Ivy Walz, DMA is a dedicated teaching artist, and is on the voice faculty at Ithaca College, School of Music. Here she teaches a vibrant studio of voice, musical theater and jazz majors. She has taught at the Summer Music Academy at Ithaca College since summer 2012. In the summer of 2015 she taught voice lessons and a master class at the College Audition Advantage at Music Mountain. She has given master classes at USC in Columbia, SC, and at regional high school venues.

Ivy Walz is an active NATS member and is the current treasurer for the Central New York Finger Lakes region. She holds the Bachelor and Master of Music from Ithaca College, and the Doctor of Music Arts from the College Conservatory of Music at the University of Cincinnati.

**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

Bartok draws inspiration from the peasant songs of Rumania in his *Rumanian Folk Songs* and Berio's *Folk Songs* adapts popular songs from all over the world into a colorful and contemporary orchestral context. These two works and the idea of tradition and innovation provide the inspiration for this uniquely ground-breaking concert.

With these works at the core, the remainder of the concert crosses a wide variety of musical boundaries in this exploration of musical connection and relationships between the "folk song" and the "art song". Joining the ICCO to assist in this mission is guest artist Dave Eggar, a genre-bending virtuoso who was a founding member of the FLUX String Quartet and who has also worked with artists such as Evanescence, Paul Simon and Coldplay. Also joining the ICCO is the American singer-songwriter and guitarist Amber Rubarth and tap dancer Andrew Nemr. Known for her warm personal style on stage, Amber has a "unique gift of knocking down walls with songs so strong they sound like classics from another era" (Acoustic Guitar). Mentored by Gregory Hines, Andrew is considered one of the most hardworking and diverse tap dance artists today. Ithaca College's Greg Evans will also appear on drum set.

### **Rumanian Folk Dances Sz. 68, BB. 76.**

Bela Bartók

Born: March 25, 1881 in Nagyszentmiklós, Hungary

Died: September 26, 1945 in New York

Bela Bartók's Rumanian Folk Dances are a series of seven dance tunes, ranging from regal, to haunting and mysterious, so bursting with energy. Though originally written as a set for piano, Bartók orchestrated a version for a chamber orchestra in 1917. The music is drawn from Transylvanian folk tunes that were played on fiddle or shepherd's flute, which Bartók heard and recorded on phonograph cylinders during ethnomusicological field work in Transylvania. Bartók remained quite true to the original melodies, for the large part, adding minimal accompaniment as a harmonic bed for the folk tunes. The suite opens with a dance called "Joc cu Bata," which is a stick dance. The second is a playful sash dance originating from Transylvania, while the third features an eerie and seductive melody. The fourth movement, "Dance from Bucsum" is based on a beautiful, sinuous tune. The fifth is an energetic Romanian Polka. Finally the sixth and seventh movements are two parts of the same dance, called "Maruntel" or simply "fast dance." These last two dances are exuberant and celebratory, bringing us to a rousing finale. Bartók's arrangement has been further modified into this particular version.

### **Tribute to Copland and Hines**

Concept in collaboration with Tony Yazbeck and Katie Huff, arrangement by Anthony Maceli.

Featuring Andrew Nemr and Dave Eggar with Ivy Waltz and music by Copland. This tribute gives Nemr and Eggar the opportunity to share their stories of mentorship with two of the 20th century's great artists, Gregory Hines and Aaron Copland. The musical arrangement by Anthony Maceli compiles many of Copland's most memorable melodies from *Appalachian Spring*, *Billy the Kid*, and *Rodeo*, to name a few, thus providing one particular flavor of folk music to the diverse program. Maceli presents them jazzified and electrified, interwoven with original songs, narration, and dancing.

## Folk Songs

Luciano Berio

Born in Oneglia, 1925; died in Rome, May 27, 2003.

Written for the extraordinary American mezzo-soprano Cathy Berberian, Berio's *Folk songs* are a remarkable assortment of tradition and faux-tradition, all reinterpreted in a broad range of instrumental colours, with rhythmic and chromatic complexities which are sometimes ornamental and sometimes structural, but which were certainly seen in 1964 as a break with the more outrageously experimental idiom of the composer's recent work.

The two American songs were published by the "collector" John Jacob Niles, but are now generally thought to have been composed by him; two of the Italian songs, *La donna ideale* and *Il Ballo*, were originally composed by Berio in the late 1940s in a more straightforwardly traditional style – in the later setting, like the American songs, they represent a reworking of something already a step removed from any "authentic" evocation of the past. The remaining songs are drawn from France, the Auvergne, Sicily, Sardinia, Armenia, and Azerbaijan, from sources of varying accuracy, the collectors having been motivated in differing degrees by nationalism, romanticism, and nostalgia. The tune and text of the final song, identified only as *Azerbaijan Love Song*, were transcribed by Berberian from a 78-rpm recording, and the translation must be described as tentative, since Berberian had no knowledge of the language she was attempting to reproduce (a combination of Azeri and Russian). The setting of a borrowed tune and text, by a composer and performer who could not know their original meaning – either literal or cultural – is somehow characteristic of the perspective of the entire work. A note on the score states that "These eleven songs constitute a unity; therefore, any interruption between them must be avoided" – the unity in question is one which only a modern, cosmopolitan audience could be expected to recognize.

# Ithaca College Chamber Orchestra

## **Violin I**

Kathleen Wallace, concertmaster  
Lauretta Werner  
Justine Elliott  
Jason Kim  
Emily Wilcox  
Kai Hedin

## **Violin II**

Michael Petit, principal  
Esther Witherell  
Corey Dusel  
Cynthia Mathiesen  
Richard Cruz  
Emily Kenyon

## **Viola**

Renee Tostengard, principal  
Austin Savage  
Zachary Cohen  
Amanda Schmitz

## **Cello**

Zachary Brown, principal  
Theresa Landez  
Madeline Swartz  
Julia Rupp

## **Bass**

Lindsey Orcutt, principal  
Cara Turnbull

## **Flute**

Jeannette Lewis, principal  
Kaitlyn Laprise

## **Oboe**

Ellen O'Neil, co-principal  
Melissa DeMarinis, co-principal

## **Clarinet**

Brooke Miller, principal  
Ryan Pereira  
Courtne Elscott

## **Bassoon**

Sonja Larson, principal  
Andrew Meys

## **Horn**

Victoria Boell, principal  
Evan Young

## **Trumpet**

Matthew Brockman, principal  
Joseph Brozek

## **Trombone**

Ben Allen, principal

## **Timpani**

Lillian Fu, principal

## **Percussion**

Corinne Steffens, principal

## **Graduate Assistant Conductors**

Kamna Gupta  
Mario Alejandro Torres