

# The Exquisite Hour: MusiC of Love and Rapture

## **Ithaca College Chamber Orchestra**

Calvin Wiersma, musical director

Tucker Davis, stage director

## **Ithaca College Choir and Symphony Orchestra**

Janet Galván, conductor

Michael Hall, director of orchestras

Ford Hall

Sunday, April 23rd, 2017

4:00 pm



# ITHACA COLLEGE

School of Music

# Program

*Siegfried Idyll*, WWV 103 (1869)

Richard Wagner  
(1813-1883)

*Solaris (2017) A Choral Symphony in Three  
Movements* Preview Performance

Dominick Diorio  
(b. 1984)

I. that love was you (Megan Levad)

II. After Hahn (Misha Penton)

III. One Lone Star (Meghan Guidry)

*Juliana Child, soprano*

## Intermission

Presentation of Awards

*Karl Paulnack, dean*

*Prayers of Kierkegaard*, op. 30 (1942-1954)

Samuel Barber  
(1910-1981)

I. O Thou Who art unchangeable

II. Lord Jesus Christ, Who suffered all life long

III. Father in Heaven, well we know that it is Thou

IV. Father in Heaven! Hold not our sins up against us

*Andrea Bickford, soprano*

*Claire Noonan, mezzo-soprano*

*Andrew Carr, tenor*

## Biographies

**Janet Galván**, Director of Choral Activities at Ithaca College, has conducted national, regional, and all-state choruses throughout the country. Her own choirs have performed internationally from Lincoln Center and Carnegie Hall in New York City to the Czech Republic as well as at national and regional music conferences. Sought after as a guest conductor, she has conducted choral/orchestral works with Virtuosi Pragenses, the State Philharmonic of Białystok, Poland, the Cayuga Chamber Orchestra, and the Madrid Chamber Orchestra among others. Galván was the sixth national honor choir conductor for the American Choral Directors Association (ACDA), conductor of the North American Children's Choir from 1995-2007 (annual concert in Carnegie Hall), and a guest conductor for the Mormon Tabernacle Choir.

Galván has been a guest conductor and clinician in the United Kingdom, Canada, throughout Europe, and in Brazil as well as at national and international conferences. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium and the Oberlin Conducting Institute.

Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the ACDA biennial National Choral Conducting Competition. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

**Calvin Wiersma**, violinist, has appeared throughout the world as a soloist and chamber musician. He was a founding member of the Meliora Quartet, winner of the Naumberg, Fischhoff, Coleman, and Cleveland Quartet competitions, a founding member of the Figaro Trio and is currently a member of the Manhattan Quartet. In addition to worldwide touring with the MSQ, Mr. Wiersma's wide range of musical activities have recently involved performances at Bargemusic and Merkin Hall, and national and international tours with the Orpheus Chamber Orchestra. He has appeared at numerous Music Festivals including Aspen, Vancouver, Rockport, Bard, Portland, Crested Butte, North Country, Central Vermont, New Hope, Interlochen, An Appalachian Summer, Cape May, and Music Mountain. A noted performer of contemporary music, Mr. Wiersma is a member of Cygnus and the Lochrian Chamber Ensemble, and has appeared with Steve Reich, Speculum Musicae, Ensemble 21, Parnassus, and NYNME.

Mr. Wiersma is an Assistant Professor of Violin at the Ithaca College School of Music. He was previously on the faculties of the Purchase and Lawrence Conservatories of Music and Florida State University. He has conducted master classes throughout the world, been on the faculties of several summer programs, and an artist-in-residence at numerous institutions including Colgate University, CalArts, the Smolny Institute in Moscow, and CMI in Kiryat Shmona, Israel.

The music of young American composer **Dominick DiOrio** has been called "a *tour de force* of inventive thinking and unique colour" (Gramophone) and "[full of] sunny rays of heavenly light" (Opera News). In 2014, he was named the winner of The American Prize in Composition with the judges saying "his depth of vision, mastery of compositional technique, and unique style set him in a category by himself." DiOrio's music is widely performed, published, and recorded, having been presented in major venues across the United States as well as in Austria, Canada, China, Hong Kong, Korea, Sweden, and the UK. Hired at age 28 and promoted to associate professor at 31, DiOrio is the youngest-ever tenured member of the conducting faculty at the Indiana University Jacobs School of Music. He is the director of NOTUS, an elite chamber chorus that specializes in performing and commissioning new music of living composers. DiOrio earned the DMA, MMA, and MM degrees in conducting from the Yale School of Music, and the BM in composition from Ithaca College.  
[dominickdiorio.com](http://dominickdiorio.com)

Stage Director **Tucker Davis** has created works for Periapsis Music and Dance, The Gehring Dance Theater, Socrates Art Festival, Dixon Place, PeriDance, The Kitchen Theatre Company, Ithaca College, Wells College, Ithaca Ballet and MadCo. Theatre choreography credits include *Company*, *Cabaret*, *The Drowsy Chaperone*, *The Music Man*, *Cats*, *Crazy for You*, *Rent*, *Carousel*, *Yo Vikings!*, *The Emperor's New Clothes*, and the world premieres of *Birds of East Africa* and *Count Me In*. Operatic credits include directing and choreographing *Bluebeard's Castle* and choreographing *Don Giovanni* and *La Cenerentola* for Opera Ithaca. As a performer Tucker danced in the first National Broadway Touring companies of *Cats* and *the Music Man* and performed with Dallas Theater Center, Fulton Opera House, Theater Under the Stars, Sacramento Music Circus, Marriot Lincolnshire, Sierra Repertory Theatre, Kitchen Theatre Company, Carousel Dinner Theater, Lydia Johnson Dance, Gehring Dance Theater, De Funes Dance, Collective Body Dance Lab, Chase Brock Dance Experience, Eglevsky Ballet and Ruth Rosenberg Dance Ensemble.  
[www.TuckerDavisDance.com](http://www.TuckerDavisDance.com)

# Program Notes

How many ways can we love? The works on this program explore that question, traversing the breadth and depth of love across the human experience. Wagner's *Siegfried Idyll* celebrates the love of family and the birth of a child, Dominick DiOrio's *Solaris* sets poems of romantic love, and Barber's *Prayers of Kierkegaard* comments on the philosopher's meditation on God's love for humankind.

We also see a progression from earth to Heaven. *Siegfried Idyll* was first performed in Wagner's house, where musicians stood on a staircase. *Solaris* shifts our gaze upwards and outwards across a day, from a lover compared to the sun (in "that love was you"), through day turning into night ("After Hahn"), to a view of the stars and Ithaca's own Cayuga Lake with one special star representing a great love ("One Lone Star"). *Prayers of Kierkegaard* dwells in Heaven, its description of infinite love transcending time and space with awe-inspiring harmonies.

Rapture – intense happiness – comes from only a few experiences, including love, the contemplation of God, and musical pleasure. The works that we will perform offer all three.

---Peter Silberman

## **Siegfried Idyll**

RICHARD WAGNER

Wagner composed *Siegfried Idyll* in 1870 as a surprise to commemorate the birthdays of his wife, Cosima and their son, Siegfried. Creating large, romantic gestures like this was not uncommon in the nineteenth century, but the experience touched Cosima nonetheless. Wagner contacted his friend Hans Richter and asked him to assemble an orchestra in Zurich for the surprise. Cosima recalls the event in her diary:

When I woke up I heard a sound, it grew ever louder, I could no longer imagine myself in a dream, music was sounding, and what music! After it had died away, R. came in to me with the five children and put into my hands the score of his 'Symphonic Birthday Greeting.' I was in tears, but so, too, was the whole household; R. had set up his orchestra on the stairs and thus consecrated our Tribschen forever! -December 25, 1870

*Siegfried Idyll* is nicknamed, *Morceau de l'escalier* (Piece of the Staircase) in honor of this first performance at the Lake Lucerne home

the Wagners called “Tribtschen.” After the first early morning performance, the piece was performed two more times throughout the day. Supposedly, Richter learned to play the trumpet especially for this event.

Wagner evokes the feelings one has while watching a sleeping baby by weaving a German cradle song into the melodic line. Furthermore, Wagner uses significant melodies from his opera *Siegfried*, especially the love-motif in E minor from the last scene.

The piece was originally scored for thirteen instruments, mainly to accommodate the limited space on the staircase for Cosima’s surprise. Today, a chamber or full orchestra can play the piece and it is his only orchestral piece still performed; all of his other famous works are operas.

This performance of *Siegfried Idyll* highlights the theme of this concert by portraying the various sides of love: passion, betrayal, devotion, angst, and acceptance.

--Hannah Blanchette

## **Solaris**

DOMINICK DIORIO

With every next project, I find myself drawn more and more to collaborations with living artists. I am inspired by the virtuosity and expressivity of the best solo performers, by the insight and curiosity of the best ensemble leaders, and—especially—by the evocative turns of phrase conjured by living poets.

*Solaris* is a work indebted to the contributions of three such wordsmiths: Megan Levad, Misha Penton, and Meghan Guidry. Each has contributed their voices to other projects in my past, and this collaboration is an effort to bring their words together in service of a greater, loftier musical form: the choral symphony.

Each movement progresses in time through an ordinary day, following the solar orbit that gives the work its title. Megan’s poem “that love was you” sparkles with the corona of the mid-day sun—extroverted, exultant, and golden—and my music borrows its energy, agility, and vigor from the rush of emotion one feels when first in love.

Misha’s poem “After Hahn” captures that moment of dusk and twilight, just before living things retreat for the evening. The words are a paean to the earth, forever keeping its mysteries as “the day holds out against a dark insistence.” As Misha takes her French from

the composer Reynaldo Hahn's art song "L'heure exquise," so too do I borrow Hahn's music at those moments, existing both out of its own time and present in ours, reminding us that all things come from all others.

Finally, Meghan Guidry wrote "One Lone Star" deliberately for this symphony, and for that I am deeply honored and grateful. Her images are bright and bold, set at night, where the stars provide the light lost from day. The tone is one of optimism and hope, where the frustrations of an older self evaporate with the aura of new love embodied in the soul of another. And its setting is Ithaca, both the source of the commission from Janet Galván and her students, and the place of my very first musical inspirations.

The work is dedicated gratefully to the Ithaca College Choir, to Dean Karl Paulnack, and especially to Janet, who continues to enable and foster my artistry. It has been 15 years since I first joined your chorus, Janet, when I matriculated as an undergraduate on South Hill. My journey since that time has been rich in art, life, and song in no small part because of your guidance. May this work stand as a light for you and the countless students you have touched in your time as an educator. And may its ravishing and unabashed joy be my gift back to you for all you have given to me.

--Dominick DiOrio

## **Prayers of Kierkegaard**

SAMUEL BARBER

In 1942, 32-year-old Samuel Barber was commissioned by the Koussevitzky Music Foundation to write a piece for the Boston Symphony Orchestra. The result, completed in 1954, was this extended single-movement work that is divided into four sections, each representing a separate prayer. The text is derived from the writings of Søren Kierkegaard, who was a leading philosopher during the "Danish Golden Age" of the 19th century. He is best known for his belief that morality must be seen as the domain of the individual, not of society, and for this he is considered "the father of existentialism." Barber, whose faith often manifested itself in his music, held Kierkegaard's religious dogmas in high regard.

The piece begins with a male chorus singing a unison chant, evoking the simplicity and sincerity that are characteristic of Gregorian Mass music. Barber's fascination with the solitary lifestyle of monks (which he explores in much of his music) is apparent in this opening section. The next section begins with a clear and sonorous oboe solo, the melody of which is echoed shortly thereafter by a lone soprano voice, pleading for redemption as she intones the second prayer. She

repents for her sinfulness while lamenting the painful truth that Jesus, who once suffered and died to save her, suffers still for her transgressions. The third prayer presents a deeply moving text sung by the full chorus, thanking God for His gift of “longing”. This prayer reflects Kierkegaard’s existentialist belief in the power of the individual, stating that God gives every human the capacity “both to will and to do” so that each might find the strength within himself to fully embrace God’s love. Three soloists then come forth with ardent prayers of supplication as the full chorus gradually joins, eventually splitting to become a double chorus. The resulting textural density brings the piece to its emotional climax. In the final section, the frenzied imitative lines inspire fear and excitement, and the orchestra continues to build until the music gives way to a meditative calm. The chorus settles into an almost antiphonal triple chorus texture as they begin the final prayer. Here, the notion of a fearsome God is abandoned, and the chorus rejoices in His boundless compassion. As the music grows to a hopeful fortissimo and then gradually fades away, the piece culminates with the uplifting message that God will “hold not our sins up against us.”

--Geoffrey Devereux and Juliana Child

*Thanks to professors Sara Haefeli and Peter Silberman for guidance to the student program note authors.*



# **Personnel**

## **Ithaca College Chamber Orchestra**

### **Violin I**

Hannah Lin\*\*  
Shelby Dems  
Daniel Angstadt  
Corey Dusel  
Daniel McCaffrey

### **Violin II**

Esther Witherell\*  
Amy Chryst  
Alem Ballard  
Reuben Foley

### **Viola**

Sam Rubin\*  
Richard Cruz  
Carter Kohler  
Alyssa Budzynski

### **Cello**

David Fenwick\*  
Bryce Tempest  
Emily Doveala  
Molly DeLorenzo

### **Bass**

Kevin Thompson\*  
Tristen Jarvis\*

### **Flute**

Nicole Murray\*

### **Oboe**

Melissa DeMarinis\*

### **Clarinet**

Brooke Miller\*  
Emma Grey

### **Bassoon**

Sonja Larson\*

### **Horn**

Evan Young\*  
Ben Futterman

### **Trumpet**

Shaun Rimkunas\*

\* principal

\*\* concertmaster

# Ithaca College Choir

## **Soprano I**

Lucrezia Ceccarelli  
Magdalyn Chauby  
Juliana Child  
Christina Dimitriou  
Enaw Elonge  
Allison Fay  
Molly Ferguson  
Caroline Fresh  
Rebecca Guderian  
Kathleen Maloney  
Imogen Mills

## **Soprano II**

Sherley-Ann Belleus  
Andrea Bickford  
Julia Gershkoff  
Lauren Hoalcraft  
Ann-Marie Iacoviello  
Megan Jones  
Abby Mae Rogers  
Liliana Saffa  
Rachel Silverstein  
Sage Stoakley  
Aquiالا Walden

## **Alto I**

Jenna Capriglione  
Virginia Douglas  
Nicholas Kelliher  
Sarah Loeffler  
Deanna Payne  
Maria Rabbia  
Nicole Rivera-Diaz  
Leah Sperber  
Laura Stedje  
Jessica Voutsinas  
Nicole Wills

## **Alto II**

Danielle Avicoli  
Catherine Barr  
McKinny Danger-James  
Sophie Israelsohn  
Carolyn Kruszona  
Hannah Martin  
Claire Noonan  
Bergen Price  
Abby Sullivan  
Felicity Thomas  
Karimah White

## **Tenor I**

Seamus Buxton  
Daniel Carney  
Francesco DiLello  
Adam Good  
Jacob Kerzner  
Adam Kruschwitz  
Joseph Lupa  
Taylor Smith  
Adam Tarpey

## **Tenor II**

Daniel Block  
Andrew Carr  
Matthew Coveney  
Brendan Duffy  
Liam Fletcher  
Sean Gillen  
Lucas Hickman  
Max Keisling  
Benjamin Monacelli  
James Wolter

## **Baritone**

Kyle Cottrell  
Nicholas Duffin  
Joshua Dufour  
Christopher Hauser  
James Lorusso  
Ryan Mewhorter  
Matthew Moody  
Marshall Pokrentowski  
Josiah Spellman, Jr.  
Andrew Sprague  
Holden Turner  
Michael White

## **Bass**

Luke Armentrout  
Cameron Costello  
Chris Davenport  
Ethan Fisher  
Michael Galvin  
Sean Gatta  
Kevin Harris  
William Leichty  
Logan Mednick

## **Graduate Conductors**

Adam Good  
James Wolter

## **Choral Assistant**

Juliana Child

# Ithaca College Symphony Orchestra

## **Violin I**

Jason Kim\*\*  
Emily Kenyon  
Jennifer Riche  
Rachel Doud  
Anna Lugbill  
Dygbert Jean  
Julia Plato  
Kate Jurek  
Amy Whitesell  
Katelyn Tai  
Emma Rabinowitz  
Masakazu Yasumoto

## **Violin II**

Kristina Sharra\*  
Darya Barna  
Kai Hedin  
Henry Smith  
Tyler Bage  
Marta Bartholomew  
Brianna Hoody  
Zoe Jenkins  
Taylor Payne  
Maryelisabeth Mackay  
Miranda Crosley

## **Viola**

Zac Cohen\*  
Michelle Metty  
Nicolette Cartales  
Jessica Herman  
Geoffrey Devereux  
Simone Cartales  
Maria Dupree

## **Cello**

Craig Mehler\*  
Julia Rupp  
Wren Murray  
Grace Miller  
Malachi Brown  
Mechu Lippert  
Charlie Siegener  
Melanie Sadoff  
Hannah Weibley  
Colleen d'Alelio  
Michael Ziegler

## **Basses**

DiOrio:  
Ryan Petriello\*  
Katelyn Adams  
Zane Carnes  
Barber:  
Kiefer Fuller\*  
Adam Siegler  
Gillian Dana  
Tom Brody  
Sam Higgins

## **Flute**

Carmen Vieyetz\*  
Caity Miret  
Bethany McLean

## **Oboe**

Sarah Pinto\*  
Erica Erath  
Stefanie Nicou

## **Clarinet**

Emma Grey\*  
Erin Dowler  
Nikhil Bartolomeo

## **Bassoon**

Sonja Larson\*  
Cynthia Becker

## **Horn**

Evan Young\*  
Jeremy Straus  
Elizabeth DeGroff  
Christian DeFreese

## **Trumpet**

Shaun Rimkunas\*  
Matt Brockman  
Elliot Lowe

## **Trombone**

Eric Coughlin\*  
Andrea Dollinger  
Nicholas Jones

## **Tuba**

Jasmine Pigott\*

## **Timpani**

Daniel Monte\*

## **Percussion**

Grace Asuncion\*  
Jamie Kelly  
Derek Wohl

## **Piano**

Manuel Gimferrer\*

## **Harp**

Jessica Wilbee

## **Graduate Conductor**

Keehun Nam

\* principal

\*\* concertmaster