

4-7-2014

Faculty Recital: After Dinner Mint Showcase - "In a Very Unusual Way"

Susan Avery

Michael Clark

Nicholas DiEugenio

Wendy Herbener Mehne

Patrice Pastore

See next page for additional authors

Follow this and additional works at: http://digitalcommons.ithaca.edu/music_programs

 Part of the [Music Commons](#)

Recommended Citation

Avery, Susan; Clark, Michael; DiEugenio, Nicholas; Mehne, Wendy Herbener; Pastore, Patrice; Simkin, Elizabeth; Haefeli, Sara; and Paulnack, Karl, "Faculty Recital: After Dinner Mint Showcase - "In a Very Unusual Way"" (2014). *All Concert & Recital Programs*. 528. http://digitalcommons.ithaca.edu/music_programs/528

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

Authors

Susan Avery, Michael Clark, Nicholas DiEugenio, Wendy Herbener Mehne, Patrice Pastore, Elizabeth Simkin, Sara Haefeli, and Karl Paulnack

After Dinner Mint Showcase

"In a Very Unusual Way"

Susan Avery, mezzo-soprano

Michael Clark, piano

Nicholas DiEugenio

Sara Haefeli, cello

Wendy Mehne, flute

Patrice Pastore, soprano

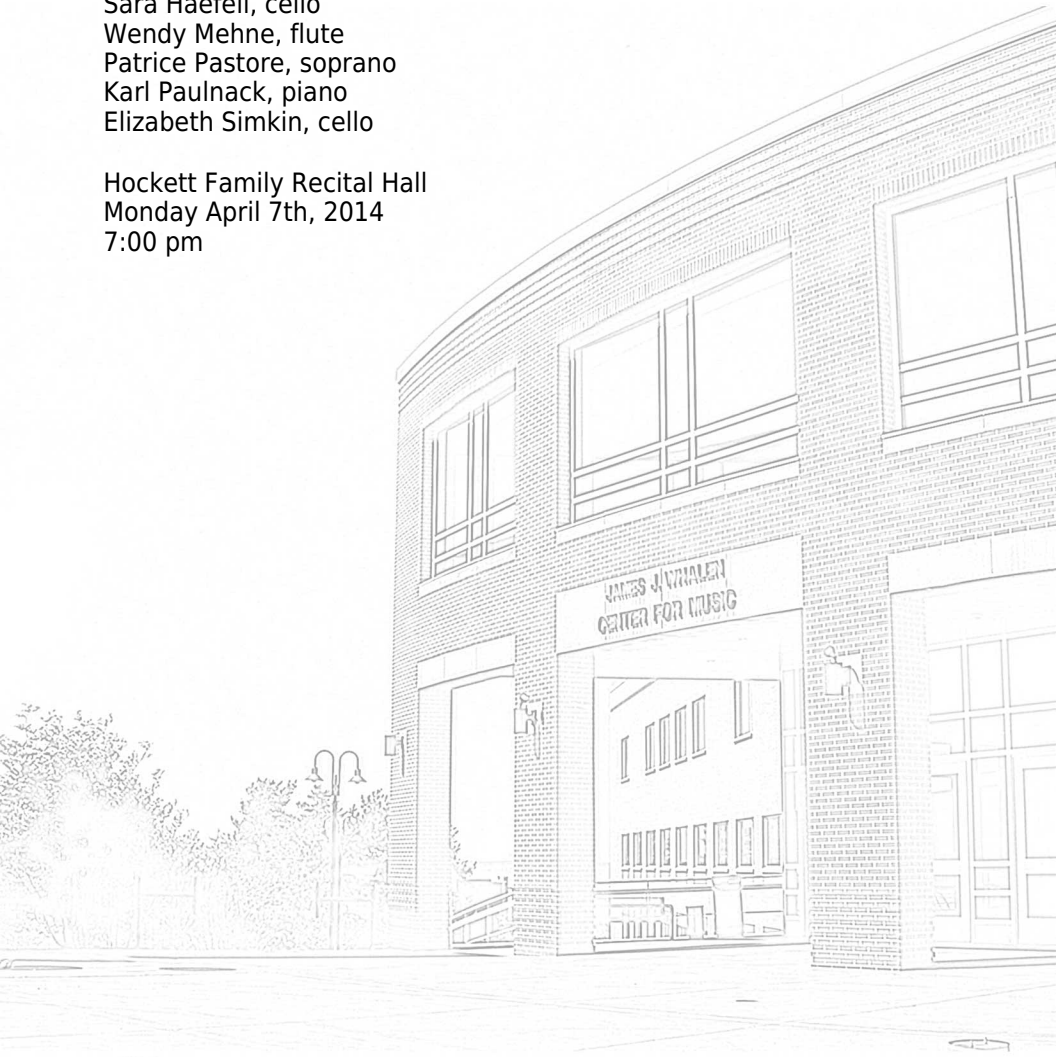
Karl Paulnack, piano

Elizabeth Simkin, cello

Hockett Family Recital Hall

Monday April 7th, 2014

7:00 pm



ITHACA COLLEGE

School of Music

Program

In A Very Unusual Way from *Nine*

Maury Yeston
(b. 1945)

Patrice Pastore, soprano
Michael Clark, piano

Ricercar #2

Domenico Gabrielli
(1659-1690)

Sara Haefeli, cello

Changing Light

Kaija Saariaho
(b. 1952)

Patrice Pastore, soprano
Nicholas DiEugenio, violin

Poor Unfortunate Souls from *Little Mermaid*

Alan Menken
(b. 1949)

Susan Avery, mezzo soprano
Michael Clark, piano

Tuberama (2005)

Ian Clarke
(b. 1964)

Wendy Herbener Mehne, flute

Sonata for Cello and Piano

Samuel Barber
1910-1981

I. Allegro ma non troppo
II. Adagio-Presto-Adagio
III. Allegro appassionato

Elizabeth Simkin, cello
Karl Paulnack, piano

Biographies

Susan Avery

Susan J. Avery is Associate Professor of Music Education at Ithaca College. Dr. Avery conducts honors choruses, adjudicates vocal solos and choral major organizations, and gives clinics and workshops on the local, state, and national levels in the field of music education. Her research interests surround lifelong learning and she has given original research presentations at many conferences on this topic. She recently co-authored a chapter in *Community Music Today* and is currently writing the community chorus chapter in the upcoming *Handbook of Choral Pedagogy*.

Michael Clark

A native of Bolivar, Missouri, Michael Clark is a senior piano performance major at Ithaca College in the studio of Dr. Jennifer Hayghe. Clark is a recipient of the James J. Whalen Talented Young Artist Award and the Peggy R. Williams Award for Academic and Community Leadership. Clark has performed as a concerto solosit with the Ozarks Festival Orchestra and May Day Orchestra and is an active chamber musician. His music reserach has been published in *Nota Bene: Canadian Undergraduate Journal of Musicology*. He serves as president of the Ithaca College Collegiate Chapter of Music Teachers National Association (MTNA) and Chair of the Wroship Committee for the Ithaca College Protestant Community.

Nicholas DiEugenio

Nicholas DiEugenio is Assistant Professor of Violin at Ithaca College. He leads a versatile life as a performer, collaborator, and teacher, in music from Biber to Carter and beyond. DiEugenio and pianist Mimi Solomon perform as a duo in the US and abroad. He has played concerts at Seattle's Town Hall, Merkin Hall, the Chamber Music Society of Lincoln Center, as well as Town Hall. As a founder of the Biava Quartet and Lorien Trio, He has twice been a prizewinner at the Fischoff Competition. Professor DiEugenio gives masterclasses throughout North America. During the summers, her is a member of the violin faculty at the Kinhaven Music School and has appeared at the Monadnock Festival in New Hampshire.

Sara Haefeli

In addition to her work as a musicologist and professor of Music History, Sara Haefeli has a strong background in cello performance. Before joining the faculty in Ithaca in 2011, Sara was a member of the baroque trio, The Grand Canonical Ensemble, and the psychedelic bluegrass trio, The Prairie Pranksters. She has played throughout the United States and Europe with the various orchestras and chamber ensembles, and in 2008 performed as a soloist with the Greeley Chamber Orchestra. She has recorded with the trance-blues banjo virtuoso Otis Taylor in Boulder, Colorado, and with the poet Anne Tardos in Cologne, Germany. Her scholarship focuses on the American experimental music tradition, especially on the work of John Cage.

Wendy Herbener Mehne

Wendy Herbener Mehne is Professor of Flute at Ithaca College where she was a 1995-96 Dana Teaching Fellow and the 2004 London Sabbatical Scholar. She is the principal flutist with the Cayuga Chamber Orchestra and a founding member of the new music group, Ensemble X. She has performed at Carnegie Hall, Weill Recital Hall, Alice Tully Hall, Constitution Hall, and in broadcasts by affiliates of National Public Radio and PublicTelevision. Dr. Mehne is a contributing author for *Flutist Quarterly*, *Flute Talk*, and the *Instrumentalist*, and has recorded for Albany, Mark, and Open Loop labels. She is currently a member of the National Flute Association's board of directors.

Patrice Pastore

Patrice Pastore is a Professor of Voice at Ithaca College. Her career spans several diverse areas. As a professional singer, she specializes in contemporary vocal literature and has premiered many new works. She has coached contemporary vocal music at the Grandin Festival and at Rising Star Singers. She is recognized for her work in improvisation both as a performer and at symposiums in Limerick, Ireland. Ms. Pastore is currently at Ithaca College where she is a voice faculty member and performing artist. She has also taught voice and diction at Rising Star Singers, OperaWorks, Clark University, and the New England Conservatory.

Karl Paulnack

Karl Paulnack is Dean of the School of Music. Before coming to Ithaca College in 2013, Dr. Paulnack served as Director of the Boston Conservatory's Music Division from 2002-2013. He also serves as music director and conductor of the Contemporary Opera Lab of Winnipeg and is a faculty member of the Vancouver International Song Institute. Previously he co-chaired the accompanying and coaching department of the University of Minnesota, and served on the faculties of the Tanglewood Music Center, University of Southern California, Roundtop Festival, and Music Academy of the West. Dr. Paulnack began his academic career as a faculty member at Ithaca from 1986-1997, where he developed the school's collaborative piano curriculum. He has given over a thousand concerts with soloists, chamber groups, orchestras, conductors, and opera companies throughout North America, Bulgaria, Estonia, France, Macedonia, Norway, Romania, and Russia. Dr. Paulnack has appeared in concert at Alice Tully Hall, CAMI, Carnegie, Merkin, and Weill Recital Halls, Tanglewood's Ozawa Hall, the Library of Congress, and the Hollywood Bowl. Recordings of his performances may be found on the Koch, Seamus, Innova, and Capstone Labels. Dr. Paulnack is increasingly in demand as a keynote speaker and lecturer. His thoughts on music have been translated into six languages and appeared on well over 100,000 websites.

Elizabeth Simkin

Elizabeth Simkin is Associate Professor of Cello at Ithaca College. She has served on the faculties of Indiana University, Earlham College, and the Eastman School of Music. Summer teaching has included the Bowdoin Summer Music Festival and the Heifetz International Music Institute. Professor Simkin was a cellist with the Richmond Symphony Orchestra, Cayuga Chamber Orchestra, and the Ariadne String Quartet. She is a member of Ensemble X and the Taliesin Trio. Solo performances include the Buffalo Chamber Orchestra, and the New Music Festival. As a U.S. artistic ambassador, she has given recitals in many international venues.

Program Notes

In a Very Unusual Way

Claudia Nardi, a film star, and muse of Guido Contini's greatest successes as a movie director, has rejected a film role he has offered her. Although she loves him, she realizes he can only love her as an inspiration to his work and not as a woman. In this song she releases herself to love him as he is and gives up her hope of his loving her in return.

Ricercar No. 2

Gabrielli's *Ricercar* for solo cello are among the very first works for solo cello. This Gabrielli is *not* related to the Gabrieli we know and love from St. Mark's Cathedral in Venice. This Gabrielli (note the spelling) is associated with the church of San Pedro in Bologna and the court of Modena. Although he composed a number of operas and sacred vocal works, he is best known for these unaccompanied cello pieces composed for his own virtuosic performance. His mastery of the cello earned him nickname *Minghino dal violunzeel*, which translates from the Bolgnese dialect to "Dominic of the cello."

Changing Light

The text is by Rabbi Jules Harlow. It is a hymn of praise for the light and dark in nature. Creation and eternity are the backdrop to human immortality. *Changing Light* is also a prayer that the renewal of creation and time be an inspiration for personal renewal.

Poor Unfortunate Souls

Ursula the Sea Witch of *The Little Mermaid* sings this song to Princess Ariel. She uses the song to seduce Ariel into trading her voice for the chance to temporarily become human.

Tuberama

Tuberama is a high-energy rock-flute piece, accompanied by a backing CD - the ultimate "music minus one!" Written in the key of Gb major and based on a simple rhythmic cell, the performer is instructed to sing and play throughout. Other than a percussive vocalization of the syllable "cha," there are no

other extended techniques used in the piece. Ian Clarke, guitarist/composer Simon Painter and their studio band recorded the backing CD.

Barber Sonata for Cello and Piano, op. 6

The sonata was composed between June and December 1932 during a trip to Europe. Barber was just finishing his studies at the Curtis Institute of Music. It was premiered in March 1933 with the composer at the piano and his friend and colleague Orlando Cole as cellist, at a concert of the League of Composers in New York City. Written in 3 movements the piece reflects some of the dramatic elements and lyrical writing of Brahms and Schumann, but Barber, even though he was only 22, was already developing his own style. The Sonata opens with a questing theme that contrasts well with the passionate piano writing. A more lyrical second subject fades into the development section. The slow second movement is lyrical, almost vocal, but this gives way to a presto that eventually returns to the opening mood. In the final movement, the Allegro Appassionato, the opening piano solo focuses the listener's attention on the equality of the two instruments. There are references to thematic material from the previous movements which are perfectly integrated into the whole. Championship of this work by Gregor Piatigorsky helped to establish the Sonata as an important milestone in the American cello repertoire.