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Concert: Ithaca College Symphony Orchestra and Ithaca College Chamber Orchestra

Ithaca College Symphony Orchestra

Ithaca College Chamber Orchestra

Jeffery Meyer

Dawn Upshaw

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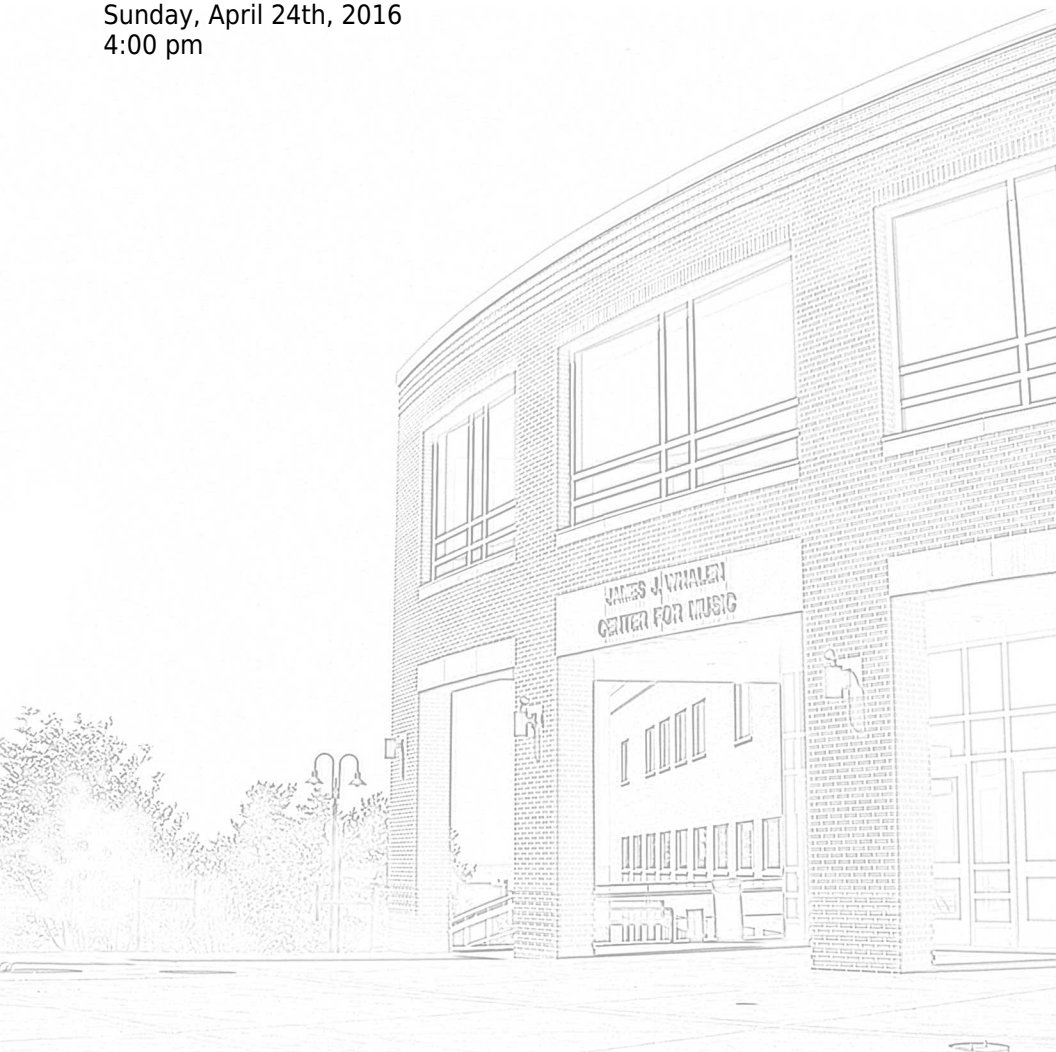
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Ithaca College Symphony Orchestra
Ithaca College Chamber Orchestra

Jeffery Meyer, conductor
Dawn Upshaw, soprano

Ford Hall
Sunday, April 24th, 2016
4:00 pm



ITHACA COLLEGE

School of Music

Program

Luceat (2016)

Max Grafe
(b. 1988)

**World premiere*

Folk Songs (1973)

Luciano Berio
(1925-2003)

Dawn Upshaw, soprano

1. Black is the color... (USA)
2. I Wonder as I Wander... (USA)
3. Loosin yelav... (Armenia)
4. Rossignolet du bois (France)
5. A la femminisca (Sicily)
6. La donna ideale (Italy)
7. Ballo (Italy)
8. Molettu de Tristura (Sardinia)
9. Malurous qu'o uno fenno (Auvergne [France])
10. Lo Fiolaire (Auvergne [France])
11. Azerbaijan Love Song (Azerbaijan)

Intermission

Symphony No. 4

Gustav Mahler
(1860-1911)

Dawn Upshaw, soprano

- I. Bedächtig. Nicht eilen
- II. In gemächlicher Bewegung. Ohne Hast
- III. Ruhevoll
- IV. Sehr behaglich

Texts and Translations

Berio, 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.

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.

If Jesus had wanted
of any wee thing
A star in the sky of 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.

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.

3. Loosin yelav

Loosin yelav ensareetz
saree partzòr gadareetz
shegleeg megleeg yeresov
Pòrvertz dedneen loosni dzov.

Jan a loosin
jan ko loosin
ja ko gòlor sheg yereseen.

Xavarn arten tchòkatzav
oo el kedneen tchòkatzav
loosni loosov halatzvadz
moot amberi metch mònadz.

4. Rossigolet du bois

Rossigolet du bois
rossigolet sauvage,
apprends-moi ton langage,
apprends-moi-z à parler,
apprends-moi la manière

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.

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

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 femminisca

E Signuruzzu miù faciti bon tempu
ha iu l'amanti miu'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 fari ci ha mittiri du duci paroli
comu ti l'ha passatu mari, mari.

6. La donna ideale

L'omo chi mojer vor piar,
de quatro 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 die Dio la prendi.

7. Ballo

La 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 la . . .

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 her manners,
the third is her figure,
the fourth her dowry.
If she passes muster on these,
then, in God's name, let him marry her!

Dance

La la la la la la . . .
Love makes even the wisest mad,
And he who loves most has least
judgment.

The greater lover is the greater fool.

La la la la la la . . .

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

8. Motettu de tristura

Tristu passirillanti
comenti massimbilas.
Tristu passirillanti
e puita mi consillas
a prangi po s'amanti.

Tristu passirillanti
Cand' happess interrada
tristu passirillanti
faimi custa cantada
cand' happess interrada.

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 quélo qué n'o cat!
Tradèra ladèrida rèro, etc.

10. Lo fiolaire

Ton qu'èrè pitchounèlo
gordavè loui moutons,
lirou lirou lirou . . .
lirou la diri tou tou la lara.

Obio 'no counoulhèto
A n'ai près un postrou.
Lirou lirou lirou, etc.

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

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

11. Azerbaijan Love Song

[Text defies translation]

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 buried.

Wretched is he

Wretched is he who has a wife,
wretched is he who has not!
He who has not, desires one,
he who has one, 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 lirou, etc.

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

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

Mahler, Symphony 4

Das himmlische Leben

(from *Des Knaben Wunderhorn*)

Wir genießen die himmlischen Freuden,
D'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt alles in sanftester Ruh'.
Wir führen ein englisches Leben,
Sind dennoch ganz lustig daneben;
Wir tanzen und springen,
Wir hüpfen und singen,
Sankt Peter im Himmel sieht zu.

Johannes das Lämmlein auslasset,
Der Metzger Herodes d'rauf passet.
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod.
Sankt Lucas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten.
Der Wein kost' kein Heller
Im himmlischen Keller;
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten,
Gut' Spargel, Fisolen
Und was wir nur wollen.
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben;

Die Gärtner, die alles erlauben.
Willst Rehbock, willst Hasen,
Auf offener Straßen
Sie laufen herbei!

Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein.

Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen.
Sankt Ursula selbst dazu lacht.
Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.

The heavenly life

(from *Des Knaben Wunderhorn*)

We enjoy heavenly pleasures
and therefore avoid earthly ones.
No worldly tumult
is to be heard in heaven.
All live in greatest peace.
We lead angelic lives,
yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

John lets the lambkin out,
and Herod the Butcher lies in wait for it.
We lead a patient,
an innocent, patient,
dear little lamb to its death.
Saint Luke slaughters the ox
without any thought or concern.
Wine doesn't cost a penny
in the heavenly cellars;
The angels bake the bread.

Good greens of every sort
grow in the heavenly vegetable patch,
good asparagus, string beans,
and whatever we want.
Whole dishfuls are set for us!
Good apples, good pears and good
grapes,
and gardeners who allow everything!
If you want roebuck or hare,
on the public streets
they come running right up.

Should a fast day come along,
all the fishes at once come swimming
with joy.
There goes Saint Peter running
with his net and his bait
to the heavenly pond.
Saint Martha must be the cook.

There is just no music on earth
that can compare to ours.
Even the eleven thousand virgins
venture to dance,
and Saint Ursula herself has to laugh.
There is just no music on earth
that can compare to ours.

Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Daß alles für Freuden erwacht.

Cecilia and all her relations
make excellent court musicians.
The angelic voices
gladden our senses,
so that all awaken for joy.

Biographies

Joining a rare natural warmth with a fierce commitment to the transforming communicative power of music, **Dawn Upshaw** has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. Her ability to reach to the heart of music and text has earned her both the devotion of an exceptionally diverse audience, and the awards and distinctions accorded to only the most distinguished of artists. In 2007, she was named a Fellow of the MacArthur Foundation, the first vocal artist to be awarded the five-year "genius" prize, and in 2008 she was named a Fellow of the American Academy of Arts & Sciences.

Her acclaimed performances on the opera stage comprise the great Mozart roles (Susanna, Ilia, Pamina, Despina, and Zerlina) as well as modern works by Stravinsky, Poulenc, and Messiaen. From Salzburg, Paris and Glyndebourne to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances, Dawn Upshaw has also championed numerous new works created for her including *The Great Gatsby* by John Harbison; the Grawemeyer Award-winning opera, *L'Amour de Loin* and oratorio *La Passion de Simone* by Kaija Saariaho; John Adams's Nativity oratorio *El Niño*; and Osvaldo Golijov's chamber opera *Ainadamar* and song cycle *Ayre*.

It says much about Dawn Upshaw's sensibilities as an artist and colleague that she is a favored partner of many leading musicians, including Gilbert Kalish, the Kronos Quartet, James Levine, and Esa-Pekka Salonen. In her work as a recitalist, and particularly in her work with composers, Dawn Upshaw has become a generative force in concert music, having premiered more than 25 works in the past decade. From Carnegie Hall to large and small venues throughout the world she regularly presents specially designed programs composed of lieder, contemporary works in many languages, and folk and popular music. She furthers this work in master classes and workshops with young singers at major music festivals, conservatories, and liberal arts colleges. She is Artistic Director of the Vocal Arts Program at the Bard College Conservatory of Music, and the Head of the Vocal Arts Program at the Tanglewood Music Center.

A five-time Grammy Award winner, Dawn Upshaw, most recently received the 2014 Best Classical Vocal Solo Grammy for Maria Schneider's *Winter Morning Walks* on the ArtistShare Label. She is featured on more than 50 recordings, including the million-selling *Symphony No. 3* by Henryk Gorecki for Nonesuch Records. Her discography also includes full-length opera recordings of Mozart's *Le nozze di Figaro*; Messiaen's *St. Francois d'Assise*; Stravinsky's *The Rake's Progress*; John Adams's *El Niño*; two volumes of Canteloube's "*Songs of the Auvergne*," a dozen recital recordings, and an acclaimed three-disc series of Osvaldo Golijov's music for Deutsche Grammophon.

Dawn Upshaw holds honorary doctorate degrees from Yale, the Manhattan School of Music, the Juilliard School, Allegheny College, and Illinois Wesleyan University. She began her career as a 1984 winner of the Young Concert Artists Auditions and the 1985 Walter W. Naumburg Competition, and was a member of the Metropolitan Opera Young Artists Development Program.

Ms. Upshaw has recorded extensively for the Nonesuch label. She may also be heard on Angel/EMI, BMG, Deutsche Grammophon, London, Sony Classical, Telarc, and on Erato and Teldec in the Warner Classics Family of labels.

Dawn Upshaw is represented by Colbert Artists Management, Inc., 307 Seventh Avenue, Suite 2006, New York, NY 10001. Tel: (212) 757-0782. www.colbertartists.com

The music of **Max Grafe** has been performed by a diverse range of prominent and emerging ensembles, including the New York Philharmonic under Alan Gilbert, the New Juilliard Ensemble under Joel Sachs, the Chelsea Symphony, Quince Contemporary Vocal Ensemble, and FLUX Quartet. His work has also recently been featured in the New York City Ballet's 2015 Choreographic Institute, with choreography by Silas Farley, and in the 2015 Resonant Bodies festival, performed by soprano Amanda DeBoer Bartlett and guitarist Jesse Langen. Current and upcoming projects include collaborations with pianist Mika Sasaki, violinist Julia Glenn, the Ithaca College Symphony Orchestra, and New Thread Quartet. Mr. Grafe's music has been featured on commercial recordings by the New York Philharmonic and Quince Contemporary Vocal Ensemble.

Mr. Grafe is a member of the faculty of the Kaufman Music Center in Manhattan, where he teaches composition at the Special Music School and music theory at the Lucy Moses School.

Mr. Grafe has received several of the most prestigious awards available to young composers, including a Charles Ives Scholarship from the American Academy of Arts and Letters, a William Schuman Prize from BMI, two consecutive Palmer Dixon Prizes from the Juilliard School, and an ASCAP Morton Gould Young Composer Award.

Mr. Grafe is currently pursuing a Doctor of Musical Arts degree in composition as a CV Starr Doctoral Fellow of the Juilliard School, where he also received a Master of Music degree in composition in 2013. He received a Bachelor of Music degree in composition from the Jacobs School of Music at Indiana University in 2011. Further studies have taken place at Mannes College of Music, the Freie Universität Berlin and the Aspen Music Festival and School. Mr. Grafe's principal instructors in composition have been Keith Fitch, Don Freund, Michael Gandolfi, W. Claude Baker, David Dzubay, Aaron Travers, Christopher Rouse, and Steven Stucky.

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, he is an active participant in the music of our time, has collaborated with dozens of composers, and commissioned and premiered numerous new works. The New York Times described his performances with the St. Petersburg Chamber Philharmonic in its United States debut at Symphony Space's 2010 "Wall-to-Wall, Behind the Wall" Festival in New York City as "impressive", "powerful", "splendid", and "blazing." His programming has been recognized with three ASCAP Awards for Adventurous Programming, as well as the Vytautas Marijoshius Memorial Award for Programming. In 2007, he made his Glinka Hall conducting debut in the final concert of the 43rd St. Petersburg "Musical Spring" International Festival, and in 2009, he conducted the opening concert of the 14th International Musical Olympus Festival at the Hermitage Theatre and was invited back to perform in the 2011 festival. He has also been featured numerous times as both a conductor and pianist as part of the "Sound Ways" International New Music Festival in St. Petersburg, Russia. In the summer of 2011, he returned to China as the guest conductor of the 2011 Beijing International Composition Workshop at the Central Conservatory in Beijing, China, and in 2012 conducted at the Thailand International Composition Festival. He has been distinguished in several international competitions (2008 Cadaqués Orchestra Conducting Competition, 2003 Vakhtang Jordania International Conducting Competition, 2003 Beethoven Sonata International Piano Competition, Memphis, Tennessee) and was a prizewinner in the 2008 X. International Conducting Competition "Antonio Pedrotti" and the winner of the 2013 American Prize in Conducting.

As a pianist, Meyer has been in residence at the Banff Centre for the Arts, and in residence at the Aspen Festival as part of the Furious Band. He performs frequently with percussionist Paul Vaillancourt as part of the piano-percussion duo Strike, which, in January 2010, released an album of world-premiere recordings of works written for the duo on Luminescence Records, Chicago. The duo has appeared in the International Contemporary Music Festival "Sound Ways" (St. Petersburg, Russia), Beijing Modern Festival (China), Tianjin Conservatory (China) and the Thailand International Composition Festival (Thailand). Most recently the ensemble was in residence at the UMKC Conservatory and was presented at the Warhol Museum in Pittsburg as part of the Sound Series/Music on the Edge 2013-14 season. He has been broadcast on CBC, has recorded and performed with the Philadelphia Virtuosi (Naxos), and has been heard as a soloist at the Aspen Festival. During the 2001-2002 academic year he lived and studied in Berlin and Leipzig as the recipient of a DAAD grant in music, during which time he wrote incidental music to David Mamet's Duck Variations, which was performed throughout Berlin by the theater group Heimspieltheater.

Passionate about working with young musicians and music education, Meyer is also the Director of Orchestras at Ithaca College and is an active adjudicator, guest clinician, and masterclass teacher. He has judged competitions throughout the United States, including Alaska, as well as at the Hong Kong Schools Music Festival. He has given masterclasses throughout the United States as well as Canada and Asia, and recently led conducting masterclasses at the Central Conservatory in Beijing, China, Tianjin Conservatory, the Jacobs School at Indiana University, and the Universität für Musik und Darstellende Kunst in Vienna. He has served on the faculties of the Icicle Creek Music Center, Rocky Ridge Music Center, Dorian Keyboard Festival, Opusfest Chamber Music Festival (Philippines), Blue Lake Fine Arts Camp, Marrowstone Music Festival, and the LSM Academy and Festival. Recent and upcoming activities include appearances throughout Southeast Asia including a guest residency in orchestral training at Tianjin Conservatory and concerts with the Thailand Philharmonic Orchestra and the Philippine Philharmonic, and appearances with Stony Brook Symphony Orchestra and Ensemble X in New York, the Indiana University Jacobs School of Music Chamber Orchestra in Indiana, 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

Luceat

Max Grafe (b. 1988)

Luceat is a brief, celebratory fanfare for antiphonal brass and percussion, composed in 2016 for Jeffery Meyer and the Ithaca College Symphony Orchestra. Luceat was written immediately following the passing of the composer Steven Stucky, who had been an important mentor and friend to me over the preceding few years. It was in fact Dr. Stucky who had recommended that I compose this piece for Meyer and ICSO, and thus the writing process was especially poignant. Rather than compose a work with an elegiac tone, however, for Luceat I chose instead to musically commemorate Dr. Stucky's life and personality. My hope is for the work to offer a reflection, however brief, on Dr. Stucky's tireless brilliance and vitality as both an artist and a human being.

Folk Songs

Luciano Berio

Born: October 24, 1925 in Oneglia, Italy

Died: May 27, 2003 in Rome, Italy

Written for the extraordinary American mezzo-soprano Cathy Berberian, Berio's *Folk Songs* are a remarkable assortment of tradition and faux-tradition. They are reinterpreted in a broad range of instrumental colors, 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 actually 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 1973 orchestral setting of the *Folk Songs*, 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 can only 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.

Symphony No. 4 in G major

Gustav Mahler

Born: July 7, 1860 in Kalischt, Bohemia

Died: May 18, 1911 in Vienna, Austria

Gustav Mahler, known as a progressive composer of massive orchestral works, surprised everyone in 1901 when he premiered his shortest symphonic work with the

smallest orchestration to date. Missing from the stage were the 10 horns and 10 trumpets of the Second Symphony, an organ, and the choirs of his Second and Third Symphonies. Here instead was a work with no low brass to speak of and a mere three trumpets, a work that was half the length of his latest symphony (at 100 minutes, the Third was the longest symphony ever composed until he set a new record with his Eighth).

His Fourth Symphony, transparent and sun-lit compared to the first three symphonies, was shocking precisely because it was *not* shocking. The first movement begins with the sound of sleigh bells, and the first melody heard in the violins is an unassuming theme, with characteristic Mahlerian exchange between instruments: one family of instruments begins the theme which is taken up by another instrument. Every instrument tries to get in on the action, creating a tightly woven melodic web. The movement progresses to lively passages that sound almost Mozartean in their harmony, through chamber-like moments where a only a trio or quartet of instruments carries the tune. The second theme is a warm and expressive tune heard first in the cellos (and heard in boisterous full swing in the recapitulation). Towards the end of the movement, the orchestra settles while the violins float to a heavenly shimmer (foreshadowing the third movement). The violins attempt to begin the first theme once more, but with Mahler's indication of "zügern", or hesitating. But what begins as a timid attempt at bringing back the first theme quickly becomes a merry finale.

Though Mahler seldom revealed the titles for his movements (for fear that audiences would subject them to "banal misunderstandings"), we know the name of the second movement: "Freund Hein spielt zum Tanz auf: der Tod streicht recht absonderlich die Fiedel und geigt uns in den Himmel hinauf" —Death strikes up the dance: he plays the fiddle strangely and plays up to the Heavens. This scherzo is punctuated twice by deceptively serene trios. Mahler said of this movement while composing: "It will make you hair stand on end. But in the Adagio which follows everything will be unraveled, and you will understand that no harm was meant after all."

In fact, Mahler considered the slow movement of this symphony to be the finest such movement he ever composed. Bruno Walter, a notable conductor and the most well-known student of Mahler, described the melody as having attributes of St. Ursula, "the most serious of the saints," who nevertheless "smiles gaily" with the expression of one who observes a higher bliss. The movement is punctuated by deeply sad reminiscences of earthly life, and also by moments where the gaiety becomes more lively. The serene end of the movement depicts the opening of the heavenly gates, and it is here that the final movement begins.

The final movement, taken directly from one of Mahler's early song collections called *Des Knaben Wunderhorn*, is an orchestral setting of the song "Das himmlische Leben"—the heavenly life. It is child-like in its view of life and heaven, an innocent and untainted perspective, save for a few earthly shadows. With this movement, the symphony comes to its blissful, peaceful conclusion.

A note from Jeffery Meyer

This concert will mark one of my last appearances with the ICSSO and ICCO. I would like to thank my colleagues at Ithaca College for a shared decade of inspired and dedicated music making and teaching, as well as deep collegiality and friendship. It has been a true honor and privilege to teach alongside of you. This fantastic orchestra program, one of the best in the nation, has only been possible through your support and tireless involvement. To the students - you are the future of music. Thank you from the bottom of my heart for sharing your talents and passion with me on the stage and in the rehearsal rooms. What a time we have had! I will not forget this concert nor our time together. Go be great.

Ithaca College Symphony Orchestra

Violin I

Hannah Lin, concertmaster
Emilie Benigno
Emily Wilcox
Amy Chryst
Darya Barna
Alem Ballard
Keryn Gallagher
Jennifer Riche
Rebecca Lespier
Rachel Doud
Henry Smith
Maryelisabeth MacKay
Michael Petit
Daniel McCaffrey

Violin II

Corey Dusel, principal
Kristina Sharra
Daniel Angstadt
Kang Zhuo Li
Reuben Foley
Matthew Barnard
Brianna Hoody
Dgybert Jean
Cynthia Mathiesen
Taylor Payne
Erika Rumbold
Nicholas Pinelli
Tyler Bage
Eric Satterlee
Zoe Jenkins

Viola

Becky Johnson, principal
Austin Savage
Sam Rubin
Emma Brown
Amanda Schmitz
Zachary Cohen
Mario Torres
Geoffrey Devereux
Nickolette Cartales
Erin Kohler
Kelly Sadwin
Sam Stein
Carly Rockenhauser

Cello

David Fenwick, principal
Madeline Swartz
Bryce Tempest
Emily Doveala
Molly DeLorenzo
Grace Miller
Annika Kushner
Kelton Burnside
Mercedes Lippert
Theresa Landez
Nicholas Chai

Bass

Kevin Thompson, principal
Tristen Jarvis
Christian Chesanek
Thomas Brody
Adam Siegler
Abrey Feliccia
Gillian Dana

Flute

Jeannette Lewis, principal
Christine Dookie
Stephanie LoTempio
Kirsten Schmidt

Oboe

Ellen O'Neill, principal
Sarah Pinto
Melissa DeMarinis, english horn

Clarinet

Ryan Pereira, principal
Courtne Elscott
Nikhil Bartolomeo, bass clarinet

Bassoon

Andrew Meys, principal
Kailey Schnurman
Olivia Fletcher, contrabassoon

Horn

Tori Boell, principal
Alex Shuhan, assistant
Patrick Holcomb
Evan Young
Ben Futterman

Trumpet

Matt Allen, co-principal
Kaitlyn DeHority, co-principal
Max Deger

Trombone

Julia Dombroski, principal
Ryan Kuehhas
Mitchel Wong, bass

Tuba

Lucas Davey, principal

Timpani

Kengo Ito, principal

Percussion

Ken O'Rourke, principal
Lillian Fu
Taylor Katanick
Jamie Kelly

Harp

Jessica Wilbee, principal

Assistant conductors

Kamna Gupta
Mario Alejandro Torres

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

Renée 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'Neill, principal

Clarinet

Brooke Miller, principal
Ryan Pereira
Courtne Elscott, bass clarinet

Bassoon

Sonja Larson, principal
Andrew Meys

Horn

Victoria Boell, principal

Trumpet

Matthew Brockman, principal

Trombone

Ben Allen, principal

Timpani

Lillian Fu, principal

Percussion

Corinne Steffens, principal

Harp

Jessical Wilbee, principal