

4-17-2016

Concert: Ithaca College Chamber Orchestra: Tradition and Innovation

Ithaca College Chamber Orchestra

Jeffery Meyer

Dave Eggar

Andrew Nemr

Amber Rubarth

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

Ithaca College Chamber Orchestra; Meyer, Jeffery; Eggar, Dave; Nemr, Andrew; Rubarth, Amber; and Walz, Ivy, "Concert: Ithaca College Chamber Orchestra: Tradition and Innovation" (2016). *All Concert & Recital Programs*. 1803.
http://digitalcommons.ithaca.edu/music_programs/1803

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

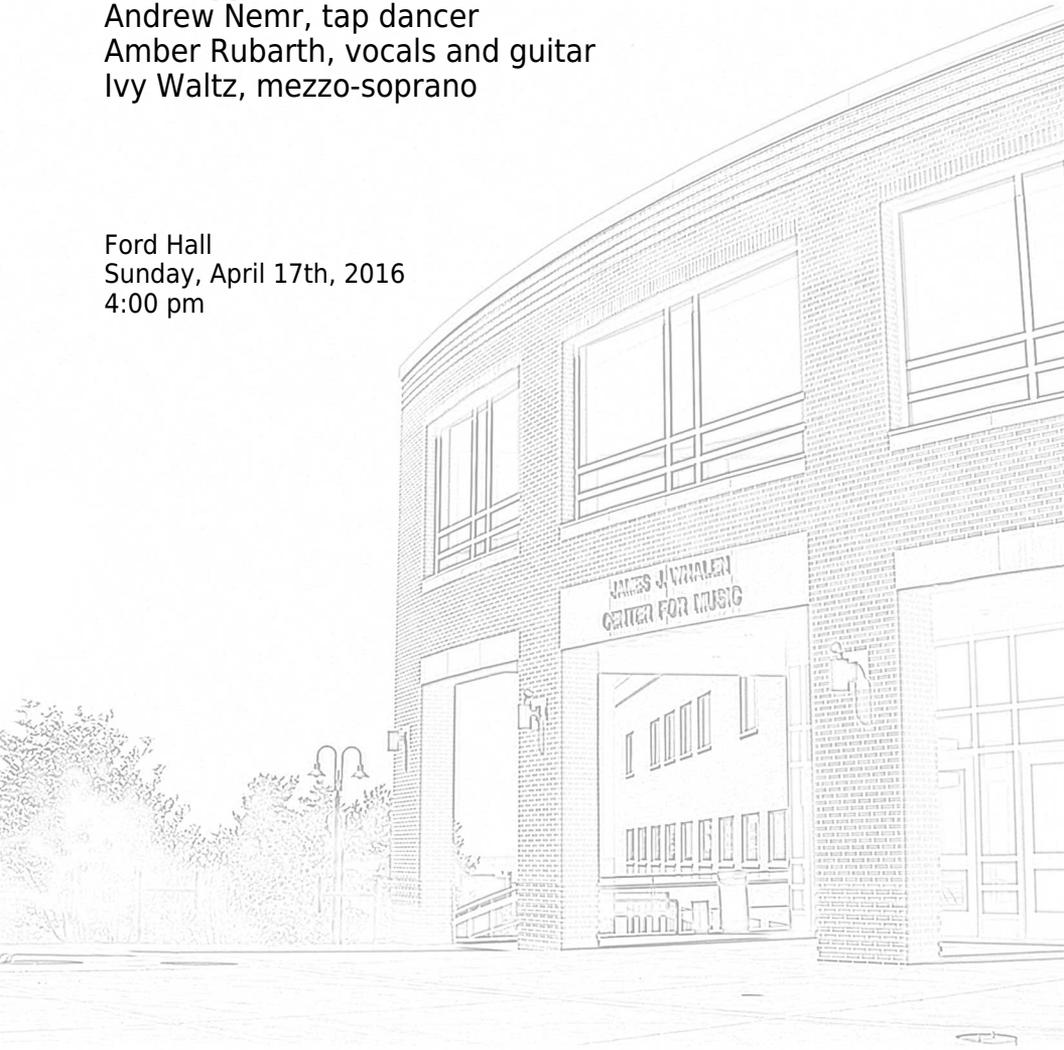
Ithaca College Chamber Orchestra, Jeffery Meyer, Dave Eggar, Andrew Nemr, Amber Rubarth, and Ivy Walz

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'aboard 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 massimillas.
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 Nembr** 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), Nembr'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 FloBert 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. Nembr 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, Nembr 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 MiNensemblet 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.

Bèla Bartók

Born: March 25, 1881 in Nagyszentmiklós, Hungary

Died: September 26, 1945 in New York

Bèla 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 "Marunte!" 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