4-17-2005

Concert: Carmina Burana by Carl Orff

Ithaca College Choral Union
Ithaca College Symphony Orchestra
Lawrence Doebler
Jeffrey Grogan

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ITHACA COLLEGE CHORAL UNION
ITHACA COLLEGE SYMPHONY ORCHESTRA
Lawrence Doebler, conductor

CARMINA BURANA

by

Carl Orff

Randie Blooding, baritone
Deborah Montgomery-Cove, soprano
Carl Johengen, tenor
Ithaca College Women's Chorale, Janet Galván, conductor
Ithaca College Chorus, Janet Galván, conductor
Ithaca College Choir, Lawrence Doebler, conductor
Ithaca College Symphony Orchestra, Jeffrey Grogan, conductor
Charis Dimaris and Read Gainsford, pianists
Members of the Ithaca Children's Choir
Community School of Music and Arts
Janet Galván, artistic director
Verna Brummett, conductor

Ford Hall
Sunday, April 17, 2005
4:00 p.m.

ITHACA
THE OVERTURE TO THE SCHOOL FOR SCANDAL
Samuel Barber
Ithaca College Symphony Orchestra
Jeffrey Grogan, conductor

CARMINA BURANA
Cantiones Profanae
Carl Orff

FORTUNA IMPERATRIX MUNDI

O Fortuna
Fortune plango vulnera

Choral Union
Choral Union

Veris leta facies
Omnia Sol temperat
Ecce gratum

I. PRIMO VERE

Choral Union
Choral Union

UF DEM ANGER

Tanz
Floret silva nobilis
Chramer, gip die varwe mir
Reie
Swaz hie gat umbe
Chume, chum geselle min!
Swaz hie gat umbe
Were diu werlt alle min

Orchestra
Orchestra
Women's Chorale, Choral Union
Choral Union
Choral Union
Choral Union

II. IN TABERNA

Estuans interius
Olim lacus colueram
Ego sum abbas
In taberna quando sumus

Soprano and Children
Baritone and Men's Chorus
Men's Chorus

III. COUR D'AMOURS

Amor volat undique
Dies, nox et omnia
Stetit puella
Circa mea pectora
Si puer cum puellula
Veni, veni venias
In trutina
Tempus est iocundum
Dulcissime

Soprano and Children
Baritone
Soprano
Baritone and Choral Union
*Soli Men
Choral Union
Soprano
Soprano, Baritone, Children and Choral Union
Soprano

BLANZIFLOR ET HELENA

Ave formosissima
Choral Union

FORTUNA IMPERATRIX MUNDI

O Fortuna
Choral Union
Due to illness, baritone Don Davis will serve as a replacement for Randie Blooding.

A 1991 Graduate of Ithaca College's School of Music, baritone Don Davis has been performing concerts and operas throughout the United States for the last 15 years. He toured with the New York City Opera production of *La Traviata* in 1996. He has performed in many of the top regional opera companies in the country including Portland Opera, Austin Lyric Opera, Indianapolis Opera, Nashville Opera, and Pittsburgh Opera. He has sung in concert with the Nashville Symphony, the St. Louis Symphony and the Syracuse Symphony.

This is his fifth time performing the baritone solos in *Carmina Burana*. His first solo performance of *Carmina Burana* was as a student of Deborah Montgomery-Cove while attending Ithaca College.
Program Notes

Carmina Burana

Carl Orff (1895-1982)

Carl Orff (10 July 1895-29 March 1982) began studying piano when he was five years old; two years later he started the cello, and in 1909 he began organ lessons. His mother, who had studied under a pupil of Franz Liszt (1811-86), was his first piano instructor. His father played both piano and string instruments, and the family enjoyed making music daily: piano duos, piano quartets, and string quartets. After completing his studies at the Ludwigsgymnasium (1905-7) and Wittlesbacher Gymnasium (1907-12), Orff entered the Akademie der Tonkunst in 1912, a year after his song cycle *Eliland, ein Sang von Chiemsee* op. 12 was published by Ernst Germann (Munich/Leipzig).

While Orff was the conductor of the Munich Bachverein (1930-33), he presented dramatic realizations of Baroque cantatas: the St. Luke Passion, attributed to J. S. Bach (BWV 246), was presented as a passion play in South German peasant tradition in 1932, and in 1933, Heinrich Schütz's *Die historie von der fröhlichen und siegreichen Auferstehung unseres Herrn Jesu Christi*. During this time Orff discovered the Latin language and poems of Catullus, which resulted in two unaccompanied song cycles *Catulli Carmina* I and II (1930-31). This all paved the way for *Carmina Burana*.

On Maundy Thursday 1934, Orff acquired a volume of medieval poetry in a used bookstore in Munich. The manuscript of the medieval poetry, entitled and published in 1847 by the Munich Court Librarian Johann A. Schmeller, was discovered in 1803 at the Bavarian Abby of Benediktbeuren. According to Helen Waddell (*Medieval Latin Lyrics*), this manuscript, which contains over 200 poems, is "the most famous anthology of mediæval lyric yet discovered. . . . The handwriting is of the thirteenth century; forty-three of the poems are noted to be sung." Most of the poems are anonymous; however, "fragments from the *Copa* and from Ovid jostle with songs from Hugh of Orleans, from the Archpoet, from Walther von der Vogelweide, from Gautier de Châtillon, possibly from Abelard himself." Otto Schumann, one of the editors of the critical edition, believes the manuscript was written in Bavaria because of "the dialect of the German poems scattered throughout it." "Carmina" is the Latin plural of "carmen" for song; the monastery where the manuscript was found was in the Beuron region of Bavaria and hence the name, "Burana."
Orff admitted that the “infectious rhythms and vividness of these poems, not least, the musicality and peculiar concision of the Latin language, with its high density of vowels” so inspired him that he began to set a number of the pieces to music. Orff was assisted in his choice of poems by Michael Hofmann. According to Orff,

"the whole work was 'playable' within a matter of weeks, so that by the beginning of June I was able to set off to see my publisher. I had only a typewritten text as basis for the play-through. The music was already in my head. So vivid was it, indeed, that I had no need of any written aid."

After the final rehearsal, Orff wrote to his publisher: “Everything that I have written so far and which you have, unfortunately, published you can now destroy. My collected works begin with Carmina Burana.”

Carmina Burana: Cantiones profanae, cantoribus et choris cantandae comitantibus instrumentis atque imaginibus magicis (profane songs performed by soloists and chorus accompanied by instruments and magical stage representations) received its first staged performance on 8 June 1937 at the Städtische Bühnen Frankfurt am Main. The première was a resounding success, and Carmina Burana has become one of the most frequently performed choral works in opera houses and concert halls worldwide. In 1953, Orff grouped Carmina Burana, Catulli Carmina (1941–3), and Trionfo di Afrodite (1949–51) into the triptych Trionfi: Trittico teatrale, which received its première on 13 February 1953 in Milan's La Scala.

Carmina Burana is based on the ancient conception that human life is subject to the vagaries of Fortune’s wheel, and that nature, love, beauty, wine, and the exuberance of life are all at the mercy of the eternal law of change. The “scenic” cantata has twenty-four numbers that are divided into three sections: Primo Vere (spring), In Taberna (tavern life), and Cour d'amours (love). “O fortuna velut luna,” a choral invocation that bemoans the continuing changing destiny of man, opens and closes the cantata. The text deals with gamblers and topers, girls and their swains, the abbot of idle pleasures and the roasted swan, and the nameless pair of lovers. In keeping with the tradition of classical Greek tragedy, the chorus is a multi-faceted medium, at times, actors, at others, commentator. The choral writing is declamatory and the forms are primarily strophic. Some numbers ("Si puer cum puellula") are sung a cappella; in others a small chorus is pitted against a large chorus in concerto grosso principle (nos. 7–9), or antiphonally (no. 20). There are choruses for men only (nos. 12–14), and for children or women only (nos. 15, 22). The soloists sing in
the style of lyric tragedy, sometimes in that of seventeenth-century vocal drama ("In trutina"), or in almost a caricature of nineteenth-century opera ("Estuans interius"). Orff’s vocal style encompasses the totality of musical and linguistic expression. He paints his words in much the same way medieval scribes illuminated their manuscripts; cadenzas of gossamer delicacy alternate with boisterous near-shouting choral sonorities.

Orff varies the style of each number to reflect the text. “Veris leta facies” opens with a bird call in the upper woodwinds and an ascending melodic line that suggests a reawakening after a long winter. The orchestral number “Uf dem Anger,” which represents a Bavarian dance, features a duet between the timpani and the flute in the middle section. The character for the drunken parody of a melismatic Gregorian chant in “Ergo sum abbas” is clearly indicated in the directions: “libero e improvisando, gesticolando e beffardo assai.” With “Amor volat undique,” the opening of the third section, the style changes to con estrema civetteria fingendo innocenza. Cour d’amours closes with “Blanziflor et Helena,” a chorus of Dionysian intensity that is a parody of a hymn to the Virgin Mary.

The harmonic and melodic language throughout is diatonic, tonal, and devoid of any counterpoint. The simple syllabic settings of the poems are accompanied by static tertian harmonies in blocklike patterns, ostinati (repeated rhythmic and melodic motives), and kinetic rhythms. Like Stravinsky’s La sacre du printemps, Orff’s deliberate primitivism translates into unrestrained percussive intensity.

Orff expands the orchestra to include two pianos and five percussion players; extraordinary accompaniments (e.g., two pianos and percussion in nos. 20 and 22; three glockenspiels in no. 24) are interspersed with more usual orchestral ones. Orff wrote that he was:

"often asked why I nearly always select old material, fairy tales and legends, for my stage works. I do not feel them as old, but rather as valid. The timely element disappears, and only the spiritual power remains. My entire interest is in the expression of spiritual realities. I write for the theater in order to convey a spiritual attitude."

While Orff may be trying “to convey a spiritual attitude,” neither the music nor the text would be appropriate for a church performance, because there is more of the profane than the sacred in Carmina Burana.

Notes by Mary I. Arlin, Professor of Music Theory, Ithaca College
Meet The Artists

Lawrence Doebler is a professor of music at Ithaca College where he serves as director of choral activities. Currently in his twenty-seventh year at the college, his duties include conducting the Choir, Madrigal Singers, and Choral Union and teaching conducting (both undergraduate courses and graduate majors), choral techniques, and choral literature.

Early training in keyboard, strings, voice, and brass led to degrees in conducting from Oberlin Conservatory and Washington University in St. Louis. Professor Doebler began his professional career in 1969 at Smith College. From 1971 through 1978 he taught and conducted at the University of Wisconsin at Madison. Mr. Doebler has received awards for research and teaching excellence from the University of Wisconsin and Ithaca College and has appeared throughout the eastern and Midwestern United States and Ireland as a clinician and guest conductor. As an editor of "no barline" Renaissance music, Mr. Doebler's editions are published by the Lorenz Company in the Roger Dean catalogue. In addition to his academic appointments, he currently serves as music director of the Cayuga Vocal Ensemble and has served as director of music at churches in Cleveland, St. Louis, Madison and Ithaca.

Baritone Randie Blooding is an associate professor of music at Ithaca College where he has served on the faculty since 1990. He holds degrees from Colorado State University, Southern Methodist University and The Ohio State University where he completed his DMA in vocal performance. The Colorado native has performed recitals, operas, oratorio, and operettas in 42 of the 50 states. He was the 1st place winner of the Federation of Music Clubs National Competition, a two time national finalist in the National Association of Teachers of Singing Young Artist Competition and a regional winner of the Metropolitan Opera Auditions. His repertoire includes the lead baritone roles in Le Nozze di Figaro, Così fan tutte, Il Barbiere di Siviglia, Die Fledermaus, Gianni Schicchi, Madama Butterfly, Faust, Cavalleria Rusticana, and La Bohème. He has appeared in productions with Opera Columbus, Nashville Opera, Pittsburgh Opera Theater, Dallas Civic Opera, West Coast Opera of Palm Springs, and Opera Fort Worth. His oratorio credits include Vaughan Williams' Sea Symphony, Handel’s Messiah, and Mendelssohn's Elijah. He has performed oratorio with Atlanta Choral Guild, Dallas Civic Symphony, Fort Worth Choral Guild, and Seattle Choral Company.

Pianist Charis Dimaras was born in Athens, Greece. After studies in London (at the Royal College of Music with Professor Alan Rowlands) and in New York (at the Juilliard School with Gyorgy Sandor and at the Manhattan School of Music with Dr. Solomon Mikowsky) he settled permanently in New York City with his wife, mezzo-soprano, Leah Summers. An active performer, Dr. Dimaras has
presented numerous solo recitals, has often collaborated in chamber music concerts and has been featured as soloist with orchestras throughout Greece, Turkey, Italy, Austria, Germany, Holland, Belgium, Great Britain, Russia, Brazil and the USA. Dr. Dimaras is currently assistant professor of Piano and Collaborative Studies at Ithaca College.

Read Gainsford, New Zealand-born pianist, was greeted as “the perfect combination of head, heart and hands” on his first US tour. He has performed on five continents as soloist and chamber musician, making critically acclaimed solo debuts at London’s Wigmore Hall and Carnegie Hall’s Weill Recital Hall, as well as performances at the John F. Kennedy Center, the Barbican Centre, St-Martin-in-the-Fields and Queen Elizabeth Hall. Mr. Gainsford has also won numerous prizes in national and international piano competitions. He belongs to the New Music group Ensemble X and helped to establish a new festival in Ithaca, NY (Light in Winter) that celebrates the intersection of music and science. Much in demand as a guest teacher, he is an associate professor at Ithaca College, where he was recently named recipient of the Excellence in Teaching Award.

Janet Galván, professor of music at Ithaca College, conducts the Ithaca College Women’s Chorale, the Ithaca College Chorus, and is Artistic Director for the Ithaca Children’s Choir. Dr. Galván’s contribution to choral music was recognized by her New York colleagues in 1995 when she received the New York Outstanding Choral Director Award. Dr. Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Lincoln Center’s Alice Tully Hall, Washington’s Constitution Hall, Minneapolis’ Symphony Hall, Salt Lake’s Mormon Tabernacle, and Pittsburgh’s Heinz Hall. She was the sixth national honors choir conductor in the over 40-year history of ACDA. Dr. Galván is also the conductor of the North American Children’s Chorale which performs annually in Carnegie Hall. She was honored to conduct the Mormon Tabernacle Choir in 2000. Dr. Galván has presented workshops at international, national and regional conventions of the American Choral Directors Association (ACDA), International Federation for Choral Music (IFCM), and the Music Educators National Conference (MENC). She has also been a featured clinician at workshops in Brazil, Canada, and the United Kingdom. Her expertise in treble repertoire led to an association with Roger Dean Publishing Company in the origin of two choral series under her name. She is also the series advisor to Latin Accents, a series with Boosey & Hawkes. She was a member of the Grammy Award-winning Robert Shaw Festival Chorus during Mr. Shaw’s final years.
Jeffrey Grogan is Director of Orchestras and associate professor at Ithaca College. He serves as conductor of the Ithaca College Symphony Orchestra, Chamber Orchestra and Contemporary Chamber Ensemble. He also leads the Graduate Orchestral Conducting Program.

The orchestras at Ithaca have recently performed such works as Mahler's *Symphony No. 1 (Titan)*, Stravinsky's *Pulcinella Suite*, and Brahms's *Symphonies No. 2 and 4*. The Ithaca College Orchestras have also collaborated with and performed many new works by composers such as Robert Beaser, Michael Daugherty, Joseph Schwantner, Dana Wilson, and Karel Husa. In 2004, the orchestra commissioned and gave the World Premiere of Scott McAllister's *Music from the Redneck Songbook*. Mr. Grogan recently traveled to Europe where he worked in master classes with the Bohuslava Martinu Philharmonic Orchestra of the Czech Republic and the New Symphony Orchestra of Sofia, Bulgaria. He has attended master classes and coaching sessions with numerous conductors including Sir Simon Rattle, Carl St. Clair, Christoph von Dohnányi, Neeme Järvi, Michael Tilson Thomas, Larry Rachleff, Yuri Temirkanov, and Giancarlo Guerrero. In 2004, Mr. Grogan was honored as Outstanding Music Alumnus by the Stephen F. Austin State University Department of Music.

Prior to his appointment at Ithaca College, Mr. Grogan held faculty positions at the University of Michigan and Baylor University. He was conductor and music director of the Waco Symphony Youth Orchestra and for several years served as the Assistant Conductor and Pre-Concert Lecturer for the Waco Symphony Orchestra. Mr. Grogan is active as a guest conductor, lecturer and clinician throughout the country.

Tenor Carl Johengen has appeared in recital, concert and opera throughout the United States, sharing the stage with such artists as baritones Max von Egmond and Kurt Ollmann, lutenist Paul O'Dette, and conductors Robert Page, Phillip Brunelle, Gilbert Varga, Andrews Sill, and Shinik Hahm. His diverse repertoire spans Monteverdi and Bach to Lou Harrison and Arvo Pärt. Dr. Johengen has sung with the Milwaukee, Green Bay, Hartford, and Syracuse Symphonies, Rochester Philharmonic, and opera companies in Syracuse and Rochester. An active chamber musician, he performs regularly with Sweet, Fair & Wise, a trio with guitarist Doug Rubio and flautist Jill Rubio. The trio performed by special invitation at the 2004 Convention of the National Association of Teachers of Singing in New Orleans. Dr. Johengen's singing has received accolades and awards in several national and international competitions, including those of the Concert Artists Guild, The National Opera Association, and the National Association of Teachers of Singing. A highly regarded teacher, he has held academic appointments at Nazareth College of Rochester, the Crane School of Music of SUNY Potsdam, the University of Wisconsin-Stevens Point, and Syracuse University. During the fall of 2004, he joined the Ithaca College voice
faculty as a sabbatical replacement for professor Patrice Pastore. He has served on the voice faculty of the Berkshire Choral Festival since 2000. He holds the Doctor of Musical Arts degree from the Eastman School of Music, where he was awarded the prestigious Performer's Certificate; his Bachelor's and Master's degrees are from Ithaca College.

Deborah Montgomery-Cove, soprano, is a widely experienced recital, oratorio, and opera artist. She has sung with such companies as Virginia Opera Association, C. W. Post Summer Opera Festival and Ithaca Opera Association. Her roles include Adele in Die Fledermaus, Blonde in Abduction from the Seraglio, Queen of the Night in The Magic Flute, Rosina in the Barber of Seville, Cunegonde in Candide, Despina in Cosi fan tutte, and most recently Susanna in the Marriage of Figaro. Ms. Montgomery-Cove has appeared with the Syracuse Symphony, North Carolina Symphony, the West Virginia Symphony, the Greensboro Orchestra and the Cayuga Chamber Orchestra. Repertoire includes Barber's Knoxville: Summer of 1915, the Brahms Requiem, Vivaldi's Gloria, Handel's Messiah and Bach's Jauchzet Gott. She made her Carnegie Hall debut with Mid-America Productions in Mendelssohn's Elijah in 1989 and presented a solo recital at the Liederkranz Foundation in New York City in May of 1991. International performances include the Mauerbach Festival in Vienna, Austria with Norman Shelter and a guest teaching appointment in Hamburg, Germany at the Stage School for Music in 2000.

Other honors include being a state finalist in the NATSSA Vocal Competition, finalist in the WGN Auditions of the Air Competition and a winner in the Cleveland Art Song Festival. In the fall of 2000 she recorded a CD with the Cayuga Chamber Orchestra of Boyz in the Wood, an original version of the Little Red Riding Hood story by Grant Cooper. She has earned degrees from North Carolina and Illinois Universities and currently is a professor of voice at Ithaca College. Her studies include such teachers as Carol Webber, Grace Wilson, Charles Lynam, Lindsey Christiansen and Judith Oas.
Translations:

FORTUNE, EMPRESS OF THE WORLD

1. O Fortuna
Chorus
O Fortune, like the moon, you are changeable, ever waxing and waning; hateful life first oppresses and then soothes as fancy takes it; poverty and power it melts them like ice.

Fate-monstrous and empty, you whirling wheel, you are malevolent, well-being is in vain and always fades to nothing, shadowed and veiled you plague me too; now through the game I bring my bare back to your villainy.

Fate is against me in health and virtue driven on and weighted down, always enslaved. So at this hour without delay pluck the vibrating strings; since Fate strikes down the strong man, everyone weep with me!

2. I bemoan the wounds of Fortune
Chorus
I bemoan the wounds of Fortune with weeping eyes, for the gifts she made me she perversely takes away. It is written in truth, that she has a fine head of hair, but when it comes to seizing an opportunity, she is bald.
On Fortune’s throne I used to sit raised up, crowned with the many-coloured flowers of prosperity; though I may have flourised happy and blessed, now I fall from the peak deprived of glory.

The wheel of Fortune turns; I go down, demeaned; another is raised up; far too high up sits the king at the summit—let him fear ruin! For under the axis is written Queen Hecuba.

SPRING

Semi-Chours
3. The merry face of spring
The merry face of spring turns to the world. Sharp winter now flees, vanquished; bedecked in various colours Flora reigns, the harmony of the woods praises her in song. Ah!

Lying in Flora’s lap Phoebus once more smiles, now covered in many-coloured flowers, Zephyr breathes nectar-scented breezes. Let us rush to compete for love’s prize. Ah!

In harp-like tones sings the sweet nightingale, with many flowers the joyous meadows are laughing, a flock of birds rises up through the pleasant forests, the chorus of maidens already promises a thousand joys. Ah!
4. The sun warms everything
Baritone soloist
The sun warms everything, pure and gentle, once again it reveals to the world April's face, the soul of man is urged towards love and joys are governed by the boy-god.

All this rebirth in spring’s festivity and spring’s power bids us to rejoice; it shows us paths we know well, and in your springtime it is true and right to keep what is yours.

Love me faithfully! See how I am faithful: with all my heart and with all my soul, I am with you even when I am far away, Whoever loves this much turns on the wheel.

5. Behold, the pleasant spring
Chorus
Behold, the pleasant and longed-for spring brings back joyfulness, violet flowers fill the meadows, the sun brightens everything, sadness is now at an end! Summer returns, now withdraw the rigours of winter. Ah!

Now melts and disappears ice, snow and the rest, winter flees, and now spring sucks at summer's breast; A wretched soul is he who does not live or lust under summer's rule. Ah!

They glory and rejoice in honeyed sweetness who strive to make use of Cupid's prize; at Venus' command let us glory and rejoice in being Paris' equals. Ah!

ON THE GREEN

6. Dance

7. The noble woods are burgeoning
Chorus and semi-chorus
The noble woods are burgeoning with flowers and leaves. Where is the lover I knew? Ah!

The woods are burgeoning all over, I am pining for my lover. The woods are turning green all over, why is my lover away so long? Ah! He has ridden off, Oh woe, who will love me? Ah!

8. Shopkeeper, give me colour
Chorus and semi-chorus
Shopkeeper, give me colour to make my cheeks red, so that I can make the young men love me, against their will.

Look at me, young men! Let me please you!
Good men, love women worthy of love! Love ennobles your spirit and gives you honour.

Look at me young men! Let me please you.

Hail, world so rich in joys! I will be obedient to you because of the pleasures you afford.
Look at me, young men! Let me please you!

9. Round dance
Those who go round and round
Chorus
Those who go round and round are all maidens, they want to do without a man all summer long. Ah! Sla!

Come, Come, my love!
Semi-Chorus

Come, come, my love, I long for you, I long for you, come, come, my love.

Sweet rose-red lips, come and make me better, come and make me better, sweet rose-red lips.

Chorus
Those who go round and round are all maidens, they want to do without a man all summer long. Ah! Sla!

10. If all the world were mine
Chorus
If all the world were mine from the sea to the Rhine, I would do without it if the Queen of England would lie in my arms. Hey!

II.
IN THE TAVERN

11. Burning inside
Baritone soloist
Burning inside with violent anger, bitterly I speak to my heart: created from matter, of the ashes of the elements, I am like a leaf played with by the winds.

If it is the way of the wise man to build foundations on stone, then I am a fool, like a flowing stream, which in its course never changes.
I am carried along like a ship without a steersman, and in the paths of the air like a light, hovering bird; chains cannot hold me, keys cannot imprison me, I look for people like me and join the wretches.

The heavity of my heart seems a burden to me; it is pleasant to joke and sweeter than honeycomb; whatever Venus commands is a sweet duty, she never dwells in a lazy heart.
I travel the broad path as is the way of youth, I give myself to vice, unmindful of virtue, I am eager for the pleasures of the flesh more than for salvation, my soul is dead, so I shall look after the flesh.

12. Once I lived on lakes
Tenor soloist and male chorus
The roasted swan sings:

Once I lived on lakes, once I looked beautiful when I was a swan.
Misery me! Now black and roasting fiercely!

The servant is turning me on the spit; I am burning fiercely on the pyre; the steward now serves me up.

Misery me! Now black and roasting fiercely!

Now I lie on a plate and cannot fly anymore. I see bared teeth:
Misery me! Now black and roasting fiercely!

13. I am the abbot
Baritone soloist and male chorus
I am the abbot of Cockaigne and my assembly is one of drinkers, and I wish to be in the order of Decius (Deciue is the invented Saint of dice-throwers) and whoever searches me out at the tavern in the morning, after Vespers he will leave naked, and thus stripped of his clothes he will call out:

Woe! Woe! What have you done, vilest Fate? The joys of my life you have taken all away! Ha ha!

14. When we are in the tavern
Male chorus
When we are in the tavern, we do not think how we will go to dust, but we hurry to gamble, which always makes us sweat. What happens in the tavern, where money is host, you may well ask, and hear what I say.

Some gamble, some drink, some behave loosely, But of those who gamble, some are stripped bare, some win their clothes here, some are dressed in sacks. Here no one fears death, but they throw the dice in the name of Bacchus.
First of all it is to the wine-merchant that the libertines drink, one for the prisoners, three for the living, four for all Christians, five for the faithful dead, six for the loose sisters, seven for the footpads in the wood. Eight for the errant brethren, nine for the dispersed monks, ten for the seamen, eleven for the squabblers, twelve for the penitent, thirteen for the wayfarers. To the Pope as to the king they all drink without restraint.

The mistress drinks, the master drinks, the soldier drinks, the priest drinks, the man drinks, the woman drinks, the servant drinks with the maid, the swift man drinks, the lazy man drinks, the white man drinks, the black man drinks, the settled man drinks, the wanderer drinks, the stupid man drinks, the wise man drinks.

The poor man drinks, the sick man drinks. The exile drinks, and the stranger, the boy drinks, the old man drinks, the bishop drinks, and the deacon, the sister drinks, the brother drinks, the old lady drinks, the mother drinks, this man drinks, that man drinks, a hundred drink, a thousand drink.

Six hundred pennies would hardly suffice, if everyone drinks immoderately and immeasurably. However much they cheerfully drink we are the ones whom everyone scolds, and thus we are destitute. May those who slander us be cursed and may their names not be written in the book of the righteous. Io!

III.
THE COURT OF LOVE

15. Cupid flies everywhere
Soprano soloist and children’s chorus
Cupid flies everywhere seized by desire.
Young men and women are rightly coupled.
The girl without a lover misses out on all pleasures, she keeps the dark night hidden in the depth of her heart: it is a most bitter fate.

16. Day, night and everything
Baritone soloist
Day, night, and everything is against me, the chattering of maidens makes me weep, and often sigh, and, most of all, scares me. O friends, you are making fun of me, you do not know what you are saying, spare me, sorrowful as I am, great is my grief, advise me at least, by your honour.
Your beautiful face, makes me weep a thousand times, your heart is of ice. As a cure, I would be revived by a kiss.

17. A girl stood
Soprano soloist
A girl stood in a red tunic; if anyone touched it, the tunic rustled. Eia!
A girl stood like a little rose; her face was radiant and her mouth in bloom. Eia!

18. In my heart
Baritone soloist and chorus
In my heart there are many sighs for your beauty, which wound me sorely. Ah!

Mandaliet, mandaliet, my lover does not come.

Your eyes shine like the rays of the sun, like the flash of lightning which brightens the darkness. Ah!

Mandaliet, mandaliet, my lover does not come.

May God grant, may the gods grant what I have in mine: that I may loose the chains of her virginity. Ah!

Mandaliet, mandaliet, my lover does not come.

19. If a boy with a girl
Soli Men
If a boy with a girl tarries in a little room, happy is their coupling. Love rises up, and between them prudery is driven away, an ineffable game begins in their limbs, arms and lips.

20. Come, come, O come
Double chorus
Come, come, O come, do not let me die, hyrca, hyrce, nazaza, trillirivos! Beautiful is your face, the gleam of your eye, your braided hair, what a glorious creature! Redder than the rose, whiter than the lily, lovelier than all others, I shall always glory in you!

21. In the balance
Soprano soloist
In the wavering balance of my feelings set against each other lascivious love and modesty.
But I choose what I see, and submit my neck to the yoke; I yield to the sweet yoke.

22. This is the joyful time
Soprano and Baritone soloists, Children’s Chorus and Chorus
This is the joyful time, O maidens, rejoice with them, young men! Oh! Oh! Oh! I am bursting out all over!
I am burning all over with first love! New, new love is what I am dying of!
I am heartened by my promise, I am downcast by my refusal. Oh! Oh! Oh!, etc.

In the winter man is patient, the breath of spring makes him lust. Oh! Oh! Oh! Etc.

My virginity makes me frisky, my simplicity holds me back. Oh! Oh! Oh! Etc.

Come, my mistress, with joy, come, come, my pretty, I am dying! Oh! Oh! Oh! Etc.

23. Sweetest one
Soprano soloist
Sweetest one! Ah!
I give myself to you totally!

BLANCHEFLEUR AND HELEN

24. Hail, most beautiful one
Chorus
Hail, most beautiful one, precious jewel, Hail, pride among virgins, glorious virgin, Hail, light of the world, hail, rose of the world, Blancefleur and Helen, noble Venus!

FORTUNE, EMPRESS OF THE WORLD

25. O Fortune
Chorus
No. 1 repeated
ITHACA COLLEGE CHORAL UNION
ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor

Soprano I
Leslie Cantin
Chebmsford, MA
Amberly Foulkrod
DuBois, PA
Alexandra Loutsion
Canonsburg, PA
Sophia Miller
Latham, NY
Lani Toyama
Churchville, NY

Soprano II
Julia Chalfin
Chester Springs, PA
Tiffany Desmond
Belleville, NJ
Karla Faggard
Sandpoint, ID
Alison LaGarry
Massena, NY
Stephanie Lauricella
Wading River, NY

Alto I
Rachele Armstrong
Nichols, NY
Kimberly Buczek
Elba, NY
Andrea Hayden
Mexico, NY
Allison Holst-Grubbe
Sharon, CT
Caitlin Mathes
Killingly, CT

Alto II
Laurel Carnes
Boston, MA
Jessica Gadani
Albany, NY
Rebecca Kutz
Red Bank, NJ
Amanda Lippert
Bridgewater, NJ
Elizabeth Swanson
Rochester, MN
Heather Tyron
Newton, MA

Tenor I
Andrew Chandler
Stratham, NH
Dan Lawler
Rochester, NY
John Marnell
Rochester, NY
John Andy McCullough*
Ithaca, NY
Matt Montroy
Mahwah, NJ

Tenor II
Brian Berg
North Wales, PA
Brett Boles
Eaton, CT
Elliot Iocco*
Newark, NY
Brian Long
Wasilla, AK
Allen Perriello
Gibsonia, PA
Peter Stevens
Marion, NY

Baritone
Stephen Buck
Milford, MA
Michael Lippert
Lansing, NY
Christopher Martin*
Lindenhurst, NY
James Napoli
Westville, NJ
Daniel Richards*
Corning, NY
John Rozzoni
Dryden, NY

Bass
Rob Bass
Brooklyn, NY
Anthony Gangitano
Massapequa, NY
Anthony Healy
Westboro, MA
Michael Rosenberg
Mastic Beach, NY
Adam Strube*
Huntington, NY
Nathan Wilson*
Corning, NY
Benjamin Aneff
Abine, TX

Graduate Conductor
Michael Lippert
Lansing, NY
Elizabeth Swanson
Rochester, MN
Benjamin Aneff
Abine, TX

* Soli Men
ITHACA COLLEGE WOMEN’S CHORALE
Janet Galván, conductor

Soprano I
Danielle Edwards
Elmira, NY
Jilliann Law
West Springfield, PA

Soprano I-Soprano II
Sara Barasch
Mt. Sinai, NY
Stephanie Barnes
Columbia, MD
Malaina Beattie
Rochester, NY
Cat Bennett
Downingtow, PA
Victoria Benson
Annandale, VA
Katherine Bergmann
Vernon, NJ
Stephanie Chambers
Annapolis, MD
Erika Eddy
Ithaca, NY
Sonya Harper
Ithaca, NY
Shannon Phypers
Brewster, NY
Amy Pratt
Elmira, NY
Lindsay Rider
West Chester, PA
Kathryn Saumweber
North St. Paul, MN
Kiera Smialek
London, England
Michelle Strucke
Lumberton, NJ
Kacie Weaver
Williamsport, PA

Soprano II
Meghan Beattie
Rush, NY
Krista Donough
Livingston, NJ
Carrie Erving
Plympton, MA
Megan Hofmann
Orefield, PA
Allison Hooper
Selinsgrove, PA
Kelly Hrbison
Annandale, VA

Soprano II-Alto I
Hope Darcey-Martin
Ithaca, NY
Aimee Radics
Ithaca, NY
Lara Supan
Wyoming, PA

Alto I
Natalie Andreoli
Plymouth Meeting, PA
Dana Ayers
Pine City, NY
Kathryn Beneke
Trumansburg, NY
Greer Connor
Lakewood, OH
Rebecca Francis
Tolland, CT
Shelly Helgeson
Indian Lake, OH
Alexis Murphy-Egri
South Burlington, VT
Erin Schubmehl
Pembroke, NY
Marian Sunnergren
Exton, PA

Alto I-Alto II
Allison Dromgold
Greece, NY
Megan Peppers
Rochester, NY
Theresa Johnson
Queens, NY
Kafi Kareem
Trinidad and Tobago
Carlie Kilgore
Webster, NY
Ana Liss
Pittsford, NY
Lindsay Rondeau
Manchester, NH

Alto II
Heather Curtis
New Hyde Park, NY
Meggan Frost
Trenton, MI
Yolanda Payne
Bronx, NY
Kimberly Salvatore
Nanuet, NY
Elizabeth Swanson
Rochester, MN
Naomi Williams
Kingston, NY

Graduate Conductor
Elizabeth Swanson
Rochester, MN
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<td>Emily DiAngelo</td>
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Sarah Drew  
Derwood, MD  
Jennifer Economides  
Cape Cod, MA  
Lisa Erhartic  
Wellesley, MA  
Roger Grant  
Miller Place, NY  
Rebecca Guion  
Fitzwilliam, NH  
Chelsey Hamm  
Skaneateles, NY  
Margot Jebb  
Hamburg, NY  
Katie Martucci  
Sellersville, PA  
Erin Melnick  
Waltham, VT  
Jennifer Micelli  
Stony Point, NY  
Jessica Mower  
Endicott, NY  
Mary Parsnick  
Niagara Falls, NY  
Shirah Pollock  
Delmar, NY  
Megan Postoll  
Corfu, NY  
Jessica Shaw  
Litchfield, CT  
Sara Shikowitz  
Suffern, NY  
Alexandra Smith  
Longmeadow, MA  
Janelle Varin  
Scottsville, NY  
Emily Watson  
Lincoln, MA  
Gina Zurlo  
Middletown, NY  

Julie Pacheco  
Langhorne, PA  
Carrie Piazza  
Elmira, NY  
Caryn Poulin  
Berlin, NH  
Amanda Schlenker  
Cranford, NJ  
Christy Voytko  
Doylestown, PA  
Megan Webster  
Baltimore, MD  
Colleen White  
Shoreview, MN  
Katie Willis  
Pompey, NY  

Tenor I  
Michael Bradley  
Shirley, NY  
Brandon Coon  
Trumansburg, NY  
Ryan Crimmins  
Edina, MN  
Andrew Klima  
Buffalo, NY  
Greg Lewandowski  
East Amherst, NY  
Andrew Main  
South Portland, ME  
Chris Nickelson  
Carrollton, GA  
Nicholas Otts  
New Orleans, LA  
Dan Prior  
Manchester, CT  
Gavin Sidebottom  
Fairfield, CT  
Robb Walton  
Baltimore, MD  
Andrew Wyshak  
Northborough, MA  

Tenor II  
Alejandro Bernard-Papachryssanthou  
Lansing, NY  
Nicola Cappellini  
Wethersfield, CT  
Sean Cator  
Auburn, NY  
Will Cicolai  
Indiana, PA  
Dominick DiOrlo  
Windham, NH  
Eric Dittelman  
Westborough, MA  
Alan Faiola  
Foster, RI  
Mark Hasman  
Rochester, NY  
Shams Islam  
Bangladesh
Andrew Kelley  
Detroit, MI  
Travis Knapp  
Clinton, NY  
Todd Laffer  
Manlius, NY  
Ryan Pangburn  
Burnt Hills, NY  
Robert Pierzak  
Stratford, CT  
Philip Pitt  
Milton, MA  
John Schleiermacher  
Livingston Manor, NY  
Brian Stern  
Selden, NY  
Adam Vera  
Island Pond, VT

Baritone  
Ernest Backus  
Binghamton, NY  
Matt Barry  
Hopewell Junction, NY  
Jeff Beightler  
Portland, OR  
Dan Carrion  
Garrison, NY  
Michael Chealander  
Seattle, WA  
Aaron Escobedo  
Denver, CO  
Tyler Flanders  
Keene, NH  
Brett Fleury  
Poughkeepsie, NY  
Dewey Fleszar  
Seneca Falls, NY  
Michael Fowler  
Fort Pierce, FL  
Christian Hartman  
Maple Glen, PA  
Ben Janes  
Churchville, NY  
Andy Jurik  
Rochester, NY  
Dillon Kondor  
Bedford, NY  
Alex Lee-Clark  
Bennington, VT  
Mike McClelland  
Syracuse, NY  
Tim Meola  
Mt. Olive, NJ  
Paul Mills  
Watertown, NY  
Peter Morrison  
Apalachin, NY  
Calvin Rice  
Lackawanna, NY  
Jon Riss  
Smithtown, NY

Steve Uliana  
Nazareth, PA  
Diego Vasquez  
Silver Spring, MD  
Omar Williams  
Latham, NY  
Kris Williamson  
Kingston, NH  
Ben Willmott  
Sherborn, MA  
David Wilson  
Syracuse, NY  
Chris Yee  
Houston, TX

Bass  
Michael Bellofatto  
Ridgefield, CT  
Matt Billie  
Clifton Park, NY  
Sean Boutin  
Longmeadow, MA  
Mark Cicola  
Indiana, PA  
Adam Day  
Chesapeake Beach, MD  
Garrett Deming  
Apalachin, NY  
Lloyd Dugger  
Brentwood, NY  
Zachary Ford  
Newport, PA  
Mark Lalumia  
Dayton, NJ  
Trevor Leckie  
Ridgefield, CT  
Kevin O'Neill  
Doylestown, PA  
Ian Power  
Irondequoit, NY  
Michael Quinn  
Longwood, FL  
Edward Rothmel  
Pottstown, PA  
Timothy Then  
West Seneca, NY  
Philip Thornblade  
Castleton, VT  
Vince Venitelli  
Newtown, CT  
Chris Virgil  
Lake Pleasant, NY  
Brian Waldron  
Hanover, MA
Members of the Choraliers from The Ithaca Children’s Choir Community School of Music and Arts Janet Galván, artistic director Verna Brummett, director of Choraliers

# ITHACA COLLEGE SYMPHONY ORCHESTRA

Jeffrey Grogan, conductor

## Violin I
- Jeff Abbott
  - Lansing, NY
- Tegan Atchley
  - Scotia, NY
- Elizabeth Cary
  - Farmington, NY
- Katie Cavallaro
  - Syracuse, NY
- Annie Chen
  - Vestal, NY
- Natasha Colkett
  - Sellersville, PA
- Dan Demetriou, concertmaster
  - Turnersville, NJ
- Danice Desir-Claud
  - Haverstraw, NY
- Paul Diegert
  - Vestal, NY
- Tamara Freida
  - Victor, NY
- Joshua Modney
  - Delmar, NY
- Elizabeth Stein
  - San Jose, CA
- Dan Valente
  - Fairport, NY

## Violin II
- Diane Bartholomew
  - Canandaigua, NY
- Marc Bettis
  - Lincoln, NE
- Jason Champlin
  - Patchogue, NY
- Sarah Geiger
  - Lancaster, NY
- Brenna Gillette
  - Brewster, NY
- Brian Hwang
  - Ithaca, NY
- Susan Kirtz
  - Alpharetta, GA
- Christopher Jones
  - Lumberton, NJ
- Lindsey Leone
  - East Northport, NY
- Jeannine McGreevy
  - Lewiston, NY
- Ben Nugent
  - Watertown, NY
- Shawn Riley
  - Canandaigua, NY
- Dan Salmon
  - Orangeburg, NY
- Christian Simmelink*
  - Rockville, MD

## Viola
- Timothy Betts
  - Minneapolis, MN
- Lauren Buono
  - Tuxedo, NY
- Andrew Colella
  - Alpharetta, GA
- David Kelts
  - St. Louis, MO
- Nina Missildine
  - York, PA
- Jessica Owens
  - Williamsport, PA
- Sayer Palmer
  - Saint Albans, VT
- Sara Shepard
  - Manlius, NY
- Cassandra Stephenson*
  - Saratoga Springs, NY
- Loftan Sullivan
  - Dinwiddie, VA
- Annabelle Terbetski
  - Tarrytown, NY

## Cello
- Jennifer Chieffalo
  - Norwalk, CT
- Alana Chown
  - Center Barnstead, NH
- Alan Gallegos
  - Annapolis, MD
- Peter Guarino
  - Yardley, PA
- Diana Geiger
  - Lancaster, NY
- Leslie Lyons**
  - Ann Arbor, MI
- Emily McBride
  - Hartford, CT
- Emily McNeill
  - Fairport, NY
- Laura Messina
  - Westport, CT
- Elizabeth Meszaros
  - Coram, NY
- Tim Nowak
  - Plainsboro, NJ
- Kelly Quinn
  - Miller Place, NY
- Matthew Rotjan
  - Suffern, NY
- Christina Striping**
  - El Paso, TX

## Bass
- Xander Lott
  - Niskayuna, NY
- James Mick*
  - Newton, KS
- Audrey Miller
  - Syracuse, NY
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Name</th>
<th>City, State</th>
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<tr>
<td>Piccolo</td>
<td>Melissa Bravo</td>
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<td>Graduate Assistant</td>
<td>Benjamin Aneff</td>
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* Denotes Principal  
** Denotes Co-Principal  
+ Ithaca College Faculty