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Concert: Ithaca College Chamber Orchestra & Ithaca College Chorus

Jeffery Meyer

Janet Galván

Ithaca College Chorus

Ithaca College Chamber Orchestra

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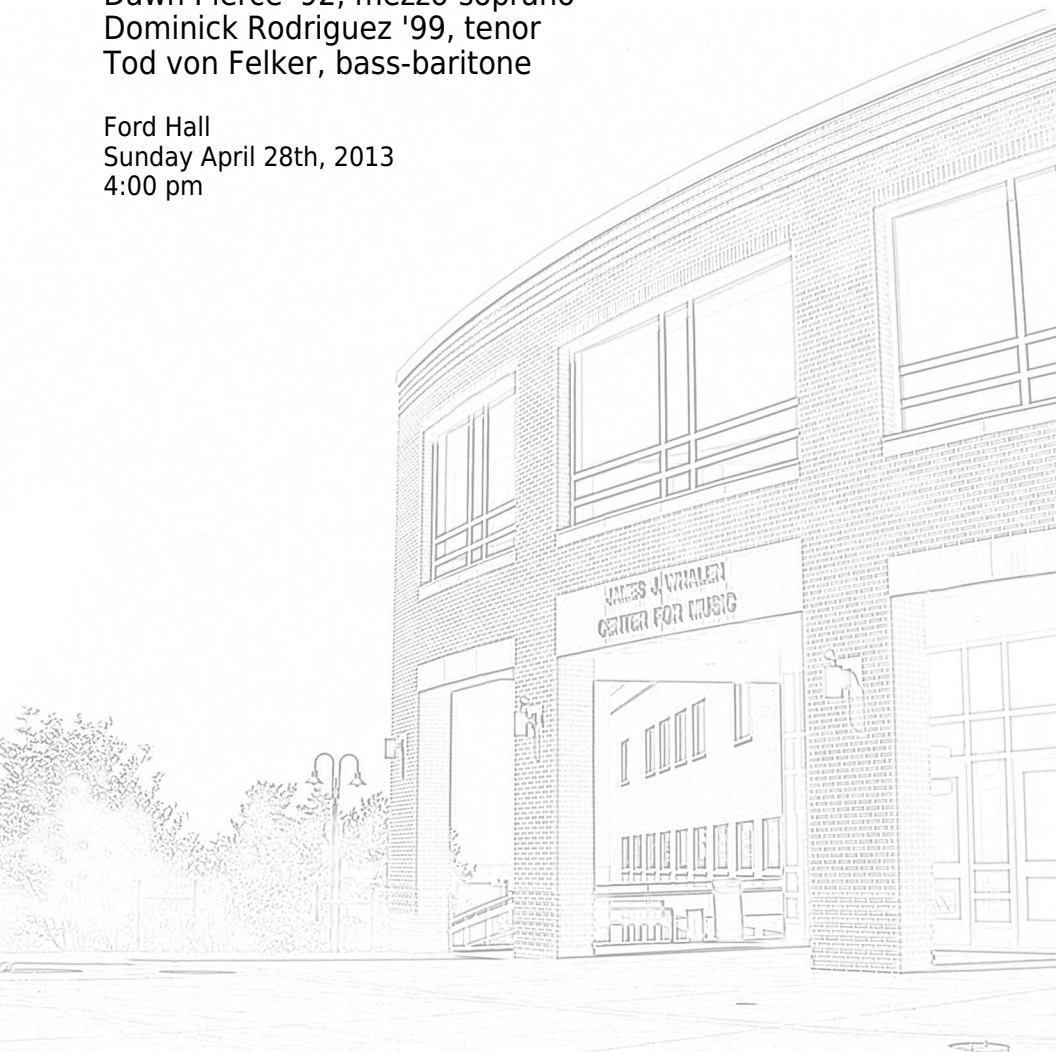
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Ithaca College Chamber Orchestra and Ithaca College Chorus

Jeffery Meyer, conductor
Janet Galván, chorus master

Alexandra Loutsion '06, soprano
Dawn Pierce '92, mezzo-soprano
Dominick Rodriguez '99, tenor
Tod von Felker, bass-baritone

Ford Hall
Sunday April 28th, 2013
4:00 pm



ITHACA COLLEGE

School of Music

Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.

Symphony No. 9 in D minor, Op. 125

Ludwig van Beethoven
(1770-1827)

I. Allegro ma non troppo e un poco
maestoso

II. Molto vivace

III. Adagio molto e cantabile

IV. Recitative: (Presto - Allegro ma non troppo - Vivace - Adagio
cantabile - Allegro assai - Presto: O Freunde)

- Allegro molto assai: Freude, schöner Götterfunken

- Alla marcia

- Allegro assai vivace: Froh, wie seine Sonnen

- Andante maestoso: Seid umschlungen, Millionen!

- Adagio ma non troppo, ma divoto: Ihr, stürzt nieder

- Allegro energico, sempre ben marcato:
(Freude, schöner Götterfunken / Seid umschlungen, Millionen!)

- Allegro ma non tanto: Freude, Tochter aus Elysium!

- Prestissimo, Maestoso, Molto prestissimo: Seid umschlungen, Millionen!

Jeffery Meyer

Born in Chicago, Jeffery Meyer began his musical studies as a pianist, and shortly thereafter continued on to study composition and conducting. He is the Director of Orchestras at Ithaca College and since 2002 he has been the Artistic Director of the St. Petersburg Chamber Philharmonic in St. Petersburg, Russia one of St. Petersburg's most innovative and progressive ensembles. He has appeared with orchestras in the United States and abroad, including ensembles such as the Milwaukee Symphony Orchestra, Syracuse Symphony Orchestra, Cayuga Chamber Orchestra, Philippine Philharmonic Orchestra, Thailand Philharmonic Orchestra, Sichuan Symphony, and the Orchestra Sinfonico "Haydn" di Bolzano e Trento. 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, Russia, Italy, Spain, Germany 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 two ASCAP Awards for Adventurous Programming (with the Ithaca College Symphony Orchestra), as well as the Vytautas Marijosius 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, featuring works by three of St. Petersburg's most prominent composers, and in 2009, he conducted the opening concert of the 14th International Musical Olympus Festival at the Hermitage Theatre and was recently 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. 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 2011 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 recently appeared in the Beijing Modern Festival and at the Tianjin Conservatory in China. 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 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. He has served on the faculties of the Icicle Creek Music Center, Dorian Keyboard Festival, Opusfest Chamber Music Festival (Philippines), Blue Lake Fine Arts Camp, Marrowstone Music Festival, and the LSM Academy and Festival. 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. Recent and upcoming activities include appearances in Southeast Asia with the Sichuan Symphony, the Xi'an Conservatory Orchestra, several return engagements with the Thailand Philharmonic Orchestra and guest engagements in the United States with the Meridian Symphony orchestra and Stony Brook Symphony Orchestra.

Janet Galván

Dr. 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. In 2010, she founded the chorus UNYC that has performed with the Cayuga Chamber Orchestra (Lanfranco Marcelletti, conductor). Her New York colleagues recognized Dr. Galván's contribution to choral music in 1995 when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award.

In demand as a guest conductor, Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Boston's Symphony Hall, Washington's Constitution Hall, Minneapolis' Symphony Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. She has been a clinician and conductor in over 40 states, including Alaska and Hawaii. In a career of many "firsts," she recently conducted the first ever National Association for Music Education's (NAfME) first-ever Eastern Division Treble Honor Choir.

She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall, and Avery Fisher Hall as well as in concert halls in Ireland, Italy, the Czech Republic, Austria, Canada, and Spain. Her choral ensembles have also appeared at national, regional, and state music conferences. She has conducted the chamber orchestra Virtuosi Pragneses, the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid

Chamber Orchestra, and the New England Symphonic Ensemble in choral/orchestral performances. Galván was the sixth national honor choir conductor for ACDA, and was the conductor of the North American Children's Choir that performed annually in Carnegie Hall from 1995-2007. She was also a guest conductor for the Mormon Tabernacle Choir in 2002.

Galván has also been a guest conductor and clinician in the United Kingdom, Canada, Belgium, Austria, the Czech Republic, Greece, and Brazil as well as

at national and regional choral and music education conferences and the World Symposium on Choral Music. She has conducted in international venues such as St. Peter's Basilica in Vatican City, St. Stephen's Cathedral in Vienna, Dvořák Hall in Prague, and the Apollo Theater (La piccola Scala) in Syros, Greece. She was on the conducting faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in 2012 where she conducted at Le Poisson Rouge, known for bringing classical music to a club setting. Galván has two choral music series with the Lorenz Publishing Company and is the author of chapters in two books, *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program: Philosophy, Planning, Organizing and Teaching*.

She is also the series advisor to *Latin Accents*, a series with Boosey & Hawkes. Her article on the changing voice was published in the *International Federation of Choral Music Journal* in August of 2007 and was reprinted in *La Circulare del Secretariat de Corals Infants de Catalunya*.

Galván has collaborated with many composers, receiving accolades for her work in bringing their music to life. Composer Chen Yi stated that the performance of her music was "so vivid and passionate, youthful and energetic, yet the Chinese pronunciation is so precise and accurate." Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition. She has been a guest artist for graduate conductors at many universities and has presented conducting master classes at professional conferences.

She has been on the conducting faculty of The Choral Music Experience for many years and teaches a Choral Music Experience Workshop each summer at Ithaca College. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings) during Shaw's final years. Galván is the founder and faculty advisor of the Ithaca College ACDA Student Chapter. This chapter has won the biennial national award for Outstanding Student Chapter at the last four national conventions of ACDA. She is past president of New York ACDA.

Alexandra Loutsion, soprano

Hailed as "powerful and projecting" (*Pittsburgh Post Gazette*) as well as a "promising young soprano," (*Los Angeles Times*) Alexandra Loutsion continues to be recognized for her passionate performances and vocal versatility as a rising star on the operatic and concert stage. Recently, Ms. Loutsion spent the summer as an Apprentice Artist with the Santa Fe Opera where she covered the title role in Puccini's *Tosca*, the leading role of Anna in Rossini's *Maometto II*, and was heard as Maddalena di Coigny in scenes from Giordano's *Andrea Chénier* at the annual Apprentice Showcase Scenes. This season, she covers the title role in *Madama Butterfly* for Opera Santa Barbara and will be heard as soprano soloist in Beethoven's Symphony No. 9 with the Ithaca College Symphony Orchestra as a guest artist.

Ms. Loutsion recently concluded her tenure as a Resident Artist with Pittsburgh Opera where she was seen as Armida in Handel's *Rinaldo*, Gertrude and the Witch in Humperdinck's *Hänsel und Gretel*, and Annina in Verdi's *La Traviata*. As an Apprentice Artist with Central City Opera, Ms. Loutsion was heard as the title role in Puccini's *Madama Butterfly* and as Melissa in Handel's *Amadigi di Gaula*, as well as Minerva in Offenbach's *Orpheus in the Underworld*, La Dame Elegante in Poulenc's *Les Mamelles de Tirésias*, and as Frasquita in Bizet's *Carmen*. Ms. Loutsion also made her debut with Opera on the James as the title role in Puccini's *Madama Butterfly* and with the Boston Court Performing Arts Center as Euridice in Ricky Ian Gordon's *Orpheus and Euridice*. Concert engagements included the soprano solo in Beethoven's Symphony No. 9 with the Erie Philharmonic, "Mostly Mozart" Concert with the McKeesport Symphony, and "Puccini Brought to Life" Concert with Opera Theater of Connecticut at the Sanibel Music Festival.

Dawn Pierce, mezzo-soprano

Dawn Pierce is a mezzo soprano, possessing a unique vocal quality described as "deep liquid velvet." An exceptional performer, Ms. Pierce combines vocal artistry with advanced acting abilities and training in dance. Reviews of her performances frequently praise her attention to detail and subtle acting skills. Reviewers laud Dawn as "vocally impressive and dramatically convincing."

Dawn's favorite performances are those in which she portrays strong and heroic women. Her present repertoire includes Carmen, Isabella (L'Italiana in Algeri), Suzuki (Madama Butterfly) and Charlotte (Werther). On the operatic stage she recently performed as Dorabella (Cosi fan tutte), The Contessa di Coigny and Madelon (Andrea Chenier), Tisbe (La Cenerentola), and Jo (Little Women). She is equally comfortable in musical theatre where she portrayed Franca (The Light in the Piazza), The Grand Duchess (The Student Prince), and Anita (West Side Story). At North Carolina School of the Arts, Dawn was featured as Lucretia in Britten's Rape of Lucretia, Idamante in Idomeneo, Irene in Donizetti's Belisario, and Elmire in Mechem's Tartuffe.

Ms. Pierce abounds with experience in a wide variety of styles and venues. She has performed numerous solo recitals in collaboration with great artists such as: Charis Dimaris, James Valenti, and Angela Vanstory Ward. Dawn earned rave reviews for her interpretation of the alto solos in Handel's Messiah and thoroughly enjoys cantata work such as Hadyn's Arianna a Naxos. In 2004, her talents were recognized when she won the Metropolitan Opera District Competition.

Dawn Pierce is equally credentialed as a voice teacher. Presently, Dawn is an assistant professor of voice at Ithaca College in New York State. Her students describe her teaching as "creative", "energetic," and "inspiring". She has produced numerous original workshops and retreats examining a variety of issues related to artistry and technique including complete preparation, stage fright, health and wellness, characterization, and body awareness.

Completing her formal undergraduate education at Ithaca College, Dawn graduated Magna Cum Laude with Bachelor degrees in Vocal Performance and Music Education. She continued her education at the A.J. Fletcher Opera

Institute at the North Carolina School of the Arts where she earned a Summa Cum Laude Master's Degree in Vocal Performance along with a Performing Artist Certificate in Opera. Ms. Pierce has studied privately with Bill Schumann, Penelope Bitzas, Elizabeth Mannion, Ruth Golden, Marilyn Taylor and Carol McAmis.

When Dawn is not busy with performance, vocal training, and teaching, she enjoys designing jewelry, reading, dancing, weight training and spending time with her family and friends.

Dominick Rodriguez, tenor

In 2012, tenor Dominick Rodriguez was seen as Manrico in *Il trovatore* with Opera in the Heights and Opera Circle Cleveland, Pollione in *Norma* with Opera Circle Cleveland, and in concerts in New York City and Philadelphia. Past roles include Don José in *Carmen*, Cavaradossi in *Tosca*, Rodolfo in *La bohème*, and the title role in *Les contes d'Hoffmann*. He has appeared with such opera houses and orchestras as The Glimmerglass Festival, Opera Theatre of Saint Louis, Virginia Opera, Central City Opera, Minnesota Orchestra, Saint Paul Chamber Orchestra, and Savannah Philharmonic, amongst others. Mr. Rodriguez holds degrees from Ithaca College, University of Minnesota, and Oberlin Conservatory of Music, and was named 2012 Protégé of the Deborah Voigt/Vero Beach Opera Foundation .

Todd von Felker, bass-baritone

Todd von Felker's rich, vibrant voice and the superb acting skills are quickly taking him to the main stages of such noted opera companies as Des Moines Metro Opera, Florentine Opera, New Orleans Opera, Pensacola Opera, St. Petersburg Opera, and Union Avenue Opera of St. Louis. Of his performance as Count Tomsky in Tchaikovsky's *Pikovaya Dama* the St. Louis Post-Dispatch wrote: "Todd von Felker, as Gherman's friend Count Tomsky, sang richly and held the stage effortlessly."

Recent engagements include his Wagnerian debut as Fasolt in *Das Rheingold* and Ping in *Turandot* at Union Ave Opera, as well as, Sharpless in *Madama Butterfly* and Warden Frank in *Die Fledermaus* at St. Petersburg Opera. In 2010 Mr. von Felker was invited to Poland to sing a series of recitals in association with the Krakow National Opera for Chopin's 200th birthday. Other favorite roles include Falstaff, Gianni Schicchi, Marcello, and the Pirate King in *Pirates of Penzance*. Mr. von Felker has served as resident artist with both the Florentine Opera and Pensacola Opera and was a member of the young artist programs of Chicago Opera Theater, Des Moines Metro Opera, and La Musica Lirica in Novafeltria, Italy. Last year he was a national finalist in the Bel Canto competition where he placed 3 rd. He is also a past winner of the Chicago district of the Metropolitan Opera Council Auditions.

Symphony No. 9 in D minor

Ludwig van Beethoven's Ninth Symphony, Op.125 in D minor, also known as the "Choral" Symphony, was premiered on May 7, 1824 in Vienna. It is scored for piccolo, pairs of flutes, oboes, clarinets, and bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, bass drum, triangle, cymbals, strings, four vocal soloists, and mixed chorus.

Beethoven finished the Ninth Symphony, his last completed work in the genre, in February 1824, two years after starting work and seven years after the piece was commissioned by the Philharmonic Society of London. Fragments and germs of its melodic material have been found in sketchbooks dating from 1811, and other works, namely the Choral Fantasy Op. 80 of 1808, have been cited as independent compositions in which Beethoven worked out the compositional issues of Op. 125. In fact, Beethoven had planned to set Friedrich Schiller's poem *An die Freude* as far back as 1793, when the composer was 22 years old. In this sense, the monumental work can be seen as having taken form throughout his entire life, and is thus a fitting capstone on his lifelong symphonic achievement.

The work is massive both in musical scope and philosophical gravitas. Beethoven employed orchestral forces larger than those of any of his preceding symphonies, including trombones (which appear in multiple movements), a percussion battery, and of course a quartet of vocal soloists and a full chorus for the epic finale.

Each of the four movements could stand alone as its own unique orchestral statement, yet each also serves the overall form and structure of the symphony proper. The first movement, marked *Allegro ma non troppo, un poco maestoso*, takes form from an enigmatic tonal nebula, spiraling out in numerous directions which include majestic orchestral tutti sections, gently introspective melodies, funeral marches, fugues, and a mammoth final apotheosis.

The subtle balance of a strong and weak sense of pulse allows the first movement to, without changing tempo or meter, portray wildly different and distinct musical characters. The absolute stasis of the opening statement (to be used later by Mahler and reminiscent of Beethoven's own Fourth Symphony) yields organically to an obsessively pulsating musical locomotive, which abates when a graceful second theme emerges but returns with full force in the organized chaos of the central double fugue.

Beethoven follows this movement (which, despite its scope, serves as an introduction to the universe which this symphony inhabits) with the scherzo, a practice to be taken up later by Brahms, Mahler, and others. The rapid, nimble theme flies by effortlessly, bounced around the orchestra in a manner that constructs the larger contrapuntal gestures that give the movement form.

It is in the second movement that we hear one of the most striking ways Beethoven uses rhythm to delineate form and to express emotion. In the Ninth Symphony, as well as in the late quartets, Beethoven shows his full compositional control over rhythm as a functional parameter of music, a practice not yet to be fully explored by composers until the 20th century.

While the roots of rhythmic slight of hand can be seen in each of his symphonies (especially the finale of the Third), this Scherzo's dramatic shift from triple to duple meter for the trio, as well as the more subtle evolution from persistent four-bar to three-bar phrases and back again, display a mastery of an elemental parameter of music which is both strong and nuanced.

Up to this point the work, while immense, has followed a fairly classical form. The opening movement is cast in a modified sonata form, complete with recapitulations in the home key of all themes, and the scherzo and trio follow proper formal parameters, with an abrupt coda. If in the first movements one is granted a glimpse of Beethoven's incredible musico-philosophical world, in the third movement one has the ability to transcend into this world; to take it in and be taken in by it.

The movement seems to be a simple slow movement in B-flat major, until a second theme - a second thematic and musical world, really - awakens as the first theme evaporates. This gently rolling musical landscape unfolds in 3/4 time instead of the primary theme's 4/4, and in D major as opposed to the previous B-flat. As the first theme is dominated by downward motion and struggle for melodic ascent, this second, fertile theme seems destined to rise. This dichotomy of material, whether representative of the Apollonian and Dionysian, the mortal and the divine, life and death, or whatever else, defines the content and the import of the movement, and in a sense, the entire symphony as a whole.

As the themes alternate and become varied, the slowly plodding, "mortal" B-flat theme becomes infused with the nature of the boyant, organic D major theme until the the 4/4 melody puts on the "three-ness" of the second theme and expresses itself fully in 12/8 (used as a way to combine a triple feel within a 4/4 geography). It is not this author's intention to prescribe what significance this grand moment holds for the listener, and perhaps its true meaning is beyond the ability of words to express it, but one thing is true - this goal is not recognized as such until it is reached. This marrying of two disparate worlds is as unknowable as it is inevitable, and it is fitting that in the history of music, it is Beethoven who takes us there.

The finale to the Ninth Symphony is perhaps one of the most written about and debated movements in the symphonic cannon. While an exhaustive explanation of the movement is unnecessary here, some interesting points will be highlighted; it is also hoped that, by following along with the text, there will be a greater understanding of how and why Beethoven chose to set the verses as he did.

As the placidity of the transcendent Adagio fades, its serenity is nearly interrupted by an explosive outburst from the orchestra. This *Schreckensfanfare* (frightening fanfare) as Wagner put it, is the epitome of *Sturm und Drang*, taken to such a visceral extreme as to rip apart melody by the sinew and elevate dissonance to an inescapable state of reality. This crashing discord is itself interrupted by the basses and cellos playing "in the style of a recitative", the music we will soon hear from the solo bass voice, "O Freunde, nicht diese Töne!" The orchestra and the low string recitative enter into a dialogue, at times opposed and at times influencing each other. The orchestra (unsuccessfully) presents to the "voice" all the music expressed in

the symphony, although none of what came before is found worthy. Then, as a humble tune grows out of the woodwinds, an ecstatic outburst from the low strings seems to confirm, "That's it! That's the music!" and the finale proper is underway. After a few variations, though, the orchestra descends back into the *Schreckensfanfare* and only a sound more potent can reestablish harmonious unity - the human voice.

In turn, the bass soloist, then all four soloists, proclaim the opening stanzas of Schiller's ode *An die Freude*. The choir answers in due course, and a massive chorus ensues. When the harmony unexpectedly shifts from A major to F major (on "Vor Gott!"), Beethoven takes the listener on a further journey of variations. First, a bright march that features the tenor solo and a male chorus sings *Laufet, Brüder, eure Bahn, Freudig, wie ein Held zum Siegen*. The music of this "path to victory" takes the form of a massive fugue in 6/8 time, complete with periods of triumph and adversity.

The low strings and bass trombone announce the next section, scored for unison male chorus, proclaiming "Be embraced, millions!" The assurance of redemption and the love of an eternal Creator was a theme later expressed by Mahler, and the inspiration he had taken from this music is obvious. As the choir declares that there must be a Creator dwelling beyond the stars, the music lifts to the heavens and evaporates, only to reemerge in a *vox angelis* choir of winds and divided violas which is breathtaking in its beauty.

This was the final stanza of Schiller's work, though Beethoven continues to freely combine the previous texts in a stately double fugue for the complete instrumental forces, a spritely allegro which brings back the soloists, and one final heavenly adagio, which seems to suspend time itself, before accelerating to a joyous conclusion.

program note by Patrick Valentino

An die Freude (Ode to Joy)

Friedrich Schiller (1759-1805)

(text in italics added by Beethoven)

*O Freunde, nicht diese Töne!
Sondern lasst uns*

*angenehmere anstimmen
freudenvollere.*

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken.
Himmlische, dein Heiligtum!

Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen
Eines Freundes sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!

Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen,
Folgen ihrer Rosenspur.

Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

*O friends, not these tones
But let us more pleasant ones strike
up
and more joyful ones.*

Joy beautiful divine spark
Daughter of Elysium,
We enter drunk with passion
Heavenly one, Your sanctuary.

Your magic binds again
What custom sternly divided,
All men become brothers
Where your gentle wing abides.

Those who have had the great
fortune
to have a great friend,
Or who has won a gracious wife,
Should join together in rejoicing.

Yes - all those who also have just
one,
soul on earth to call their very
own?;
And those who cannot, may they
steal
away from this company.

All creatures drink of joy
At nature's breast.
All, good and evil alike
Follow its rosy path.

Joy gave us kisses and grapes
A friend, faithful to the end.
Even the worm was granted bliss
And the cherub stands before God!

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen
Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen.
Dieser Kuss der ganzen Welt!
Brüder! Über'm Sternenzelt
Muss ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn über'm Sternenzelt!
Über Sternen muss er wohnen.

Gladly, like his suns, fly
through the splendid plane of the
firmament
Thus, brothers, you should run your
course,
Joyously, As a hero going to victory.

Be embraced, you millions.
This kiss is for the whole world!
Brothers, above the starry canopy
A beloved Father must surely dwell.

Do you fall down, you millions?
World, do you sense your creator?
Seek him above the canopy of
stars!
Above the stars He must surely
dwell.

Ithaca College Chamber Orchestra

Violin I

Natalie Brandt, concertmaster
Derek Voigt
Emily Frederick
James Blumer
Jessica Chen
Claire Wilcox
Samantha Spena
Margaret Dagon
Brian Schmidt
Sarah Hoag

Violin II

Martiros Shakhzadyan, principal
Laura Sciavolino
Elizabeth Benz
Christopher Sforza
Timna Mayer
Marcus Hogan
Kevin Pham
Tiffany Lu

Viola

Maxwell Aleman, Principal
Kate Inie-Richards
Carly Rockenhauser
Kelly Ralston
Daniel Martinez
Stephen Gorgone

Cello

Erin Snedecor, principal
Peter Volpert
Pan Yan
Rachele Prawdzik
Brooks Griffith
Eric Perreault

Bass

Andrew Ryan, principal
Samuel Shuhan
Alana Dawes

Flute

Maya Holmes, principal
Sophia Ennocenti
Sandra O'Hare, piccolo

Oboe

Elizabeth Schmitt, principal
Chloe Washington

Clarinet

Christopher Peña, principal
Michelle McGuire

Bassoon

Sean Harkin, principal
Ross Triner
Amanda Nauseef, contrabassoon

Horn

Colin Speirs, principal
Emma Staudacher
Ryan Chiaino
Megan Carpenter
Aubrey Landsfeld, assistant

Trumpet

Keli Price, principal
Ryanne Flynn

Trombone

Matthew Confer, principal
Timothy Taylor
Justin Oswald

Timpani

Andrew Dobos, principal

Percussion

Keegan Sheehy, principal
Christopher Demetriou
Sean Harvey

Assistant Conductors

Patrick Valentino
Tiffany Lu

Ithaca College Chorus

Soprano I

Katarina Andersson
Rachel Auger
Megan Benjamin
Emily Beseau
Amy
 Brinkman-Davis
Rakchira Dalbot
 Shira
Kimberly Dyckman
Edda Fransdottir
Amanda Galluzzo
Kate Griffin
Alexandra Haines
Andrea Harriott
Megan Hedrich
Katherine Herrle
Mary Hetterich
Leigh Ann Kaminek
Kathryn Krick
Xandry Langdon
Amanda Miller
Sandi O'Hare
Jennifer Pham
Jessica Plude
Maegan Pollard
Kelly Ralston
Kaitlin Schneider
Emmalouise St.
 Amand

Soprano II

Ava Borowski
Lauren Bristow
Elizabeth Calabro
Justine Call
Hannah Cerezo
Sophie Chang
Jessica Chen
Christina
 Christiansen
Susan Davies
Jenna DiMento
Haley Evanoski
Olivia Ford
Krysten Geddes
Mariah Gower
Annina Hsieh
Ellen Jackson
Jenna Jordan

Becky Kabel
Casey Kobylar
Aubrey Landsfeld
Jennifer Matthews
Carli Mazich-Addice
Nicole Murray
Emily Nazario
Charlotte Lulu
 Orban
Meaghan Quinn
Johanna Ruby
Daniela
 Schmiedlechner
Kristi Spicer
Christy Troia
Rosemary Ward

Alto I

Chrysten Angderson
Megan Belansky
Samantha Berry
Melanie Case
Ali Cherrington
Lindsey Clark
Savannah Clayton
Rebekah Cordell
Grace Demerath
Allison Dethmers
Brittany Francis
Nicole Friske
Anna Goebel
Molly Goodwin
Ryan Kennedy
Breanna Kmiecik
Colleen Maher
Lauren Marden
Catie McGovern
Kelsey Melvin
Brianna Ornstein
Carly Rockenhauser
Rosie Ward

Alto II

Krista Bruschini
Teresa Diaz
Sophia Ennocenti
Katie Jessup
 McDermott
Meghan Kelly

Kelsey MacKellar
Alexa Mancuso
Amanda Morrell
Sarah Peskanev
Sunhwa Reiner
Kelly Sadwin
Christine Saul
Melissa Schacter
Carly Schnitzer
Erin Stringer

Tenor I

Peter Best-Hall
Taylor Chadwick
Jacob Cordie
Mark Farnum
Michael Kallgren
Joseph Kaz
Samuel Martin
Benjamin
 Montgomery
Josh Rosen
William
 Shishmanian
Patrick Starke
Joshua Vanderslice
Jacob Walsh

Tenor II

Peter Blanford
Aidan Boardman
Paul Carter
Ben Conlon
Chris D'Amico
Anthony DeLuca
Alec Fiorentino
Jonathan
 Fleischman
Will Marinelli
Lucas Matheson
Max Mettler
Jacob Minter
Timothy Powers
Samuel Shuhan
Taylor Smith
Graham Terry
Stephen Tzianabos

Ithaca College Chorus (cont'd)

Baritone

David Allen
Aaran Buckwell-Pooley
Matrin Castonguay
Thomas Cover
Kevin Covney
Joseph D'Esposito
Scott Irish-Bronkie
Brandon LaCarrubba
Jesse Law
Kyle McKay
John McQuaig
Michael Nowotarski
Michael Palmer
Joe Pellittieri
Kevin Pham (co)
Travis Pilsits
Brian Schmidt (co)
Tom Smith
Jack Storer
Paul Tine
Patrick Valentino
Matt Venora
Seth Waters
Bradley Whittemore

Bass

Matthew Boyce
Andrew Cavaciuti
Chris Chi
Jacob Factor
Nathan Haltiwanger
Andrew Hedge
Anaximander Heiter
Kai Hutchinson
Joshua Jenkins
Matthew Morrison
Matthew Nedimyer
Sean Nimmo
Justin Parish
Brandon Reyes
Alexander Rosetti
Brian Sanyshyn
Skyler Schlenker
Ned Singh
D'quan Tyson