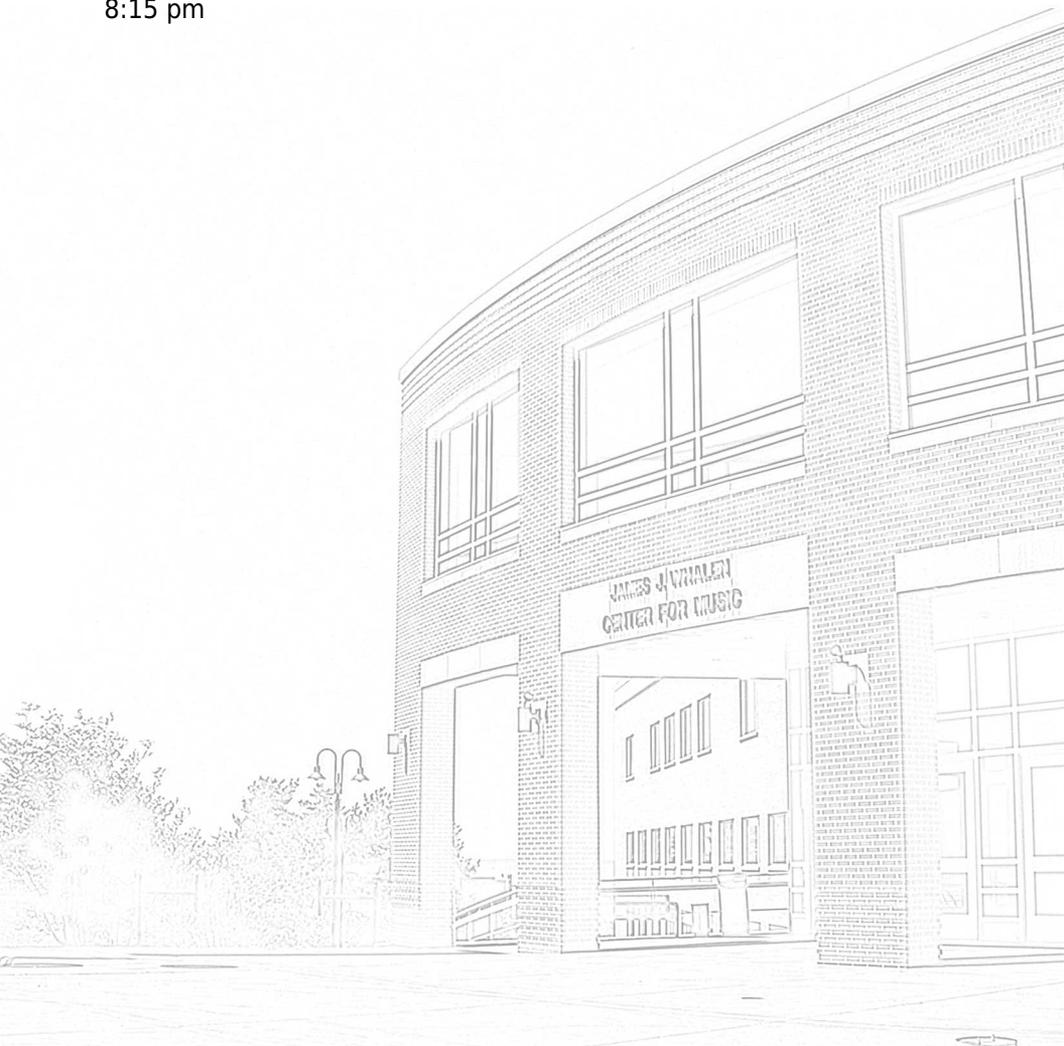


Ithaca College Symphony Orchestra

José-Luis Novo and Brian DeMaris, conductors
Tamara Wilson, soprano

Ford Hall
Saturday December 7th, 2013
8:15 pm



ITHACA COLLEGE

School of Music

Program

Overture to *Das Liebesverbot*

Richard Wagner
(1813-1883)

Prelude and *Liebestod*
from *Tristan und Isolde*

Tamara Wilson, soprano
Brian DeMaris, conductor

Richard Wagner

Intermission

Symphony No. 2 in D Major, Op. 73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (Quasi andantino)
- IV. Allegro con spirito

José-Luis Novo, conductor

Johannes Brahms
(1833-1897)

Translations

Liebestod

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet, -
seht ihr's, Freunde?
Säh't ihr's nicht?
Immer lichter
wie er leuchtet,
sternumstrahlet
hoch sich hebt?
Seht ihr's nicht?
Wie das Herz ihm
mutig schwillt,
voll und hehr
im Busen ihm quillt?
Wie den Lippen,
wonnig mild,
süßer Atem
sanft entweht: -
Freunde! Seht!
Fühlt und seht ihr's nicht?
Hör ich nur
diese Weise,
die so wunder-
voll und leise,
Wonne klagend,
alles sagend,
mild versöhnend
aus ihm tönend,
in mich dringet,
auf sich schwinget,
hold erhallend
um mich klinget?
Heller schallend,
mich umwallend,
sind es Wellen
sanfter Lüfte?
Sind es Wogen
wonniger Düfte?
Wie sie schwellen,
mich umrauschen,
soll ich atmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen?

How softly and gently
he smiles,
how sweetly
his eyes open -
can you see, my friends,
do you not see it?
How he glows
ever brighter,
raising himself high
amidst the stars?
Do you not see it?
How his heart
swells with courage,
gushing full and majestic
in his breast?
How in tender bliss
sweet breath
gently wafts
from his lips -
Friends! Look!
Do you not feel and see it?
Do I alone hear
this melody
so wondrously
and gently
sounding from within him,
in bliss lamenting,
all-expressing,
gently reconciling,
piercing me,
soaring aloft,
its sweet echoes
resounding about me?
Are they gentle
aerial waves
ringing out clearly,
surging around me?
Are they billows
of blissful fragrance?
As they seethe
and roar about me,
shall I breathe,
shall I give ear?
Shall I drink of them,
plunge beneath them?

Süss in Düften
mich verhauchen?
In dem wogenden Schwall,
in dem tönenden Schall,
in des Weltatems
wehendem All, -
ertrinken,
versinken, -
unbewusst, -
höchste Lust!

Breathe my life away
in sweet scents?
In the heaving swell,
in the resounding echoes,
in the universal stream
of the world-breath -
to drown,
to founder -
unconscious -
utmost rapture!

Artist Biographies

“With a voice of steely beauty and great power,” (Houston Chronicle) soprano **Tamara Wilson** was recently the grand prize winner of the 48th Annual Francisco Viñas Competition held at the Gran Teatre del Liceu in Barcelona, Spain.

Tamara Wilson adds a new Verdi heroine to her repertoire when she returns to Théâtre du Capitole in Toulouse as Lucrezia Contarini in Verdi’s *I due Foscari* in the 2013 – 2014 season. In celebration of the Verdi bicentenary, she will also debut at Teatro de la Maestranza in Seville as Aida and with Washington Concert Opera in his rarely-heard *Il corsaro* as Gulnara alongside tenor Michael Fabiano as Corrado. She will also be heard in Britten’s *War Requiem* with the Baltimore Symphony Orchestra under Marin Alsop, as well as with James Conlon and the Colburn Orchestra as part of the Britten 100/LA celebration. Other concert engagements include Broch’s *Moses* with the American Symphony Orchestra at Carnegie Hall and Verdi’s *Messa da requiem* with the Jacksonville Symphony.

On the concert stage, Ms. Wilson made her Carnegie Hall debut with the Baltimore Symphony Orchestra under Marin Alsop in Honegger’s *Jeanne d’Arc au bûcher*, Charlotte Symphony in Beethoven’s *Missa solemnis*, and returned to the Oregon Bach Festival in Tippett’s *A Child of Our Time*. Recently, she has been soprano soloist for performances of *Missa solemnis* with John Nelson and the Chamber Orchestra of Europe in Lisbon, which is available on DVD. A favorite of the Oregon Bach Festival, she debuted in Verdi’s *Messa da requiem* under Helmuth Rilling for the opening of their 40th Anniversary season. She has toured Japan with Helmuth Rilling and Internationale Bachakademie Stuttgart in Beethoven’s *Symphony No. 9*.

One of Spain's most promising conductors, **José-Luis Novo** is currently music director and conductor of the Annapolis Symphony Orchestra and the Binghamton Philharmonic. Prior to these

appointments, he served as assistant conductor of the Cincinnati Symphony Orchestra under the direction of both Jesús López-Cobos and Paavo Järvi, and the Cincinnati Pops Orchestra under the late Erich Kunzel. Additionally, he has been the Associate Conductor at the Eastern Music Festival in Greensboro, NC since 1999.

Recent and upcoming guest conducting engagements include return appearances with the Baltimore Symphony, *Symphoria*, Tulsa Symphony Orchestra, and an impressive Kimmel Center debut in Philadelphia conducting the Curtis Institute Orchestra in a last minute replacement for an ailing Maestro Otto Werner Mueller. Prior guest conducting engagements have included, among others, appearances with the Symphony Silicon Valley, the Minnesota Orchestra, the Syracuse, Modesto, Windsor, Stamford, and Tallahassee Symphonies; the Cincinnati Chamber Orchestra; the Cleveland and Abilene Philharmonics, and most of the major Spanish orchestras.

Mr. Novo has also developed a reputation as a keen educator of young musicians. He has held the positions of music director of the Cincinnati Symphony Youth Orchestra and the Miami University Symphony Orchestra; associate conductor of the National Repertory Orchestra; and assistant conductor of the National Youth Orchestra of Spain and the Yale Symphony Orchestra. In addition, he has conducted many noteworthy college and youth orchestras such as the Curtis Institute Orchestra, the National Repertory Orchestra, the University of Maryland Symphony, the Cleveland Institute of Music Orchestra, the Bard Conservatory Orchestra, and the Portuguesa State Youth Orchestra of the Venezuelan *El Sistema*.

Brian DeMaris currently serves as Music Director of Mill City Summer Opera, Director of Opera and Musical Theatre at Ithaca College, and Artist-Faculty at the Aspen Music Festival. He has performed with New York City Opera, Florida Grand Opera, Glimmerglass Opera, Opera Theater of Saint Louis, Syracuse Opera, American Opera Projects, American Lyric Theater, Ash Lawn Opera Festival, Music Saint Croix and the Israel Chamber Orchestra. He has appeared at the United Nations, the Aspen Music Festival, Boston's Jordan Hall, New York's Studio 54, Jazz at Lincoln Center, Symphony Space, Alice Tully Hall, Skirball Center, La Maison française, and in recitals, competitions, and master classes throughout the United States and abroad. He is the 2nd place winner of the 2013 American Prize in Opera Conducting.

DeMaris has also taught at Lawrence University, New England Conservatory School of Continuing Education, George Mason University's International Opera Alliance, and the International Vocal Arts Institute in Tel Aviv. He has served on panels with Opera America and presented master classes with the National Association of Teachers of Singing, New York State Music Teachers Association and New York School Music Association. His students have performed

on Broadway, film and television, and at opera companies and festivals throughout the world.

Program Notes

The **Overture to Das Liebesverbot** of 1834, based on Shakespeare's *Measure for Measure* and written by then twenty-one year old Wagner, is hardly a work we would associate with the composer of *Tristan und Isolde* at first hearing. The premiere took place in Magdeburg in 1836 under Wagner's direction, and was such a disastrous event that a second performance was never given; the opera was not performed again in Wagner's lifetime. Along with *Die Meistersinger*, *Das Liebesverbot* is a comic opera; these are the only two in his output. The overture opens with a boisterous theme of repeated descending scales, soon followed by a mischievous scherzando exchange and a forceful unison declamation of ambiguous tonality, before giving way to a romantic melody comprised of a simple idea that slowly swells into a grand forte. The work closes with a triumphant fanfare.

While early, this work is likely already imbued with Wagner's belief that an overture should encapsulate musically the subsequent drama in the opera, a viewpoint he expressed in 1841, only five years after the premiere of *Das Liebesverbot*. "While the listener's attention is gripped solely by the working-out of the themes, his inner feeling is witness to the changing fortunes of a bitter struggle, even if not one such as he would ever expect to find developed in the action of the drama itself." Surely such was Wagner's intent in his **Prelude to *Tristan und Isolde***. Mostly free of formal constraint and with a completely emancipated harmonic plan, Wagner's sole concern had advanced since the 1830s; forecasting the drama drastically shaped his approach to overture. The Prelude opens with the haunting "Tristan chord," which is no more or less than a chord which resolves, at Wagner's hand, to a chord a tritone away from that which is expected (in other words, the last chord the ear would expect); and this chord redefined tonality until even the present era. Pressing on into chromaticism and crescendo, the work ends as it began: in silence and mystery. The **Liebestod**, or "love death," comes seamlessly after the Prelude, and it is here that the tragic consummation of love takes place. In Wagner's eyes, inspired by Mozart and Gluck before him, the music, and not dramatic action, should at all times be served; and it is no surprise that in one of his most revered compositions we find that the orchestra often carries the melody when Isolde does not - particularly when she breaks away from her description of Tristan to address those listening (Seht ihr's nicht? Freunde! Seht!). Isolde recalls her love with Tristan, and when she realizes that she is the only one who hears the melody coming

from him, the music climbs to an intense crescendo, and Isolde is literally overcome. The piece, and opera, close, after Tristan and Isolde's love has transcended existence in their deaths.

When a young student of **Johannes Brahms** brought the venerable master one of his compositions in the early 1890s, Brahms said his piece was doomed to fail because the melody chosen was not at all suitable for the form of the composition. Brahms approached all composition in this way, the **Symphony No. 2** being no exception; he was extremely careful, a perfectionist, a scientist of sorts - but at all times, utterly sincere and concerned with deep expression. Indeed, Brahms' chosen theme of his first movement well prepares us for the massive undertaking ahead; it is the longest movement in Brahms' symphonic canon. Based largely on the three notes that open it, the mood the movement evokes is one of majesty, serenity, expanse, and timeless beauty, all of which were no doubt inspired by his surroundings, the idyllic Pörschach am Wörthersee, where he wrote the symphony in the summer of 1877. Listeners will recognize the famous "Lullaby" of Brahms transposed here into a minor key, which comprises the second theme. The second movement continues in this vein; a sweeping, nostalgic cello melody opens it, and later, a lilting, peaceful melody played by the soli woodwinds gives way to a dramatic and stormy middle passage, before our principal theme is taken up again in variation form. After the second movement dies away in the bright clarity undoubtedly inspired by the waters of Wörthersee, the third movement is a great contrast; shifting between a comfortable oboe theme and episodes of *scherzando* (playful music), the emotional ground covered is considerably less. Still, Brahms does not resist a rather melancholy and expressive signature at the end of the movement, which ends with the sincere farewell of the same chord that opened it. The last movement combines these playful spirits with the nostalgia of the first half: the energetic opening and nostalgic second theme work wonderfully together, and the Symphony ends in a majestic triumph, summarizing the incredible journey of the whole work.

Ithaca College Symphony Orchestra

Violin I

James Blumer,
concertmaster
Joohyun Lee
Jason Kim
Kathleen Wallace
Timna Mayer
Aiden Chan
Emily Wilcox
Emilie Benigno
Collin Gill
Joseph D'Esposito
Jenna Jordan
Marcus Hogan
Derek Voigt

Violin II

Martiros
Shakhzadyan,
principal
Christopher
Mattaliano
Cynthia Mathiesen
Kangzhuo Li
Emily Kenyon
Hallie Smith
Darya Barna
Keryn Gallagher
Corey Dusel
Amy Chryst
Rachel Doud
Scott Altman
Leila Welton

Viola

Carly
Rockenhauser,
principal
Emma Brown
Lindsey Clark
Jonathan
Fleischman
Austin Savage
Angelica Aseltine
Amanda Schmitz
Isadora Herold

Percussion

Andrew Hedge,
principal
Clare Iralu
William Marinelli
Dennis O'Keefe
Kelly Sadwin
Alyssa Rodriguez

Cello

Pan Yan, *principal*
Hamadi Duggan
Zachary Brown
Brooks Griffith
Emily Faris
Julia Rupp
Felicya
Schwarzman
Emily Doveala
Bryce Tempest
Alex Lampel
Sean Swartz
Grace Miller
Andrew Dessel
Alexandria Kemp

Double Bass

Andrew Ryan,
principal
Kevin Thompson
Cara Turnbull
Alexander Toth
Lindsey Orcutt
Gillian Dana
Alana Dawes
Nora Murphy

Flute

Jessica Peltz,
principal
Emily Nazario
Sandi O'Hare,
piccolo

Oboe

Julia Perry
Catherine
McGovern,
English horn
Phoebe Ritrovato

Clarinet

Ryan Pereira,
principal
Kyle McKay
Vanessa Davis,
bass clarinet

Bassoon

Ross Triner,
principal
Andrew Meys
James Smith

French Horn

Robert Oldroyd,
principal
Emma Staudacher
Paul Shim
Jacob Factor

Trumpet

Thomas Pang,
principal
Paul Schwartz
Matthew Allen
Matthew Venora

Trombone

Matthew Confer,
principal
Stephen Meyerhofer
Jeffrey Chilton, *bass*

Tuba

Joseph Sastic,
principal

Timpani

Chris Demetriou,
principal