

Fall 9-30-2018

The Irish and the Italian

Lehigh University Music Department

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LEHIGH UNIVERSITY MUSIC DEPARTMENT
2018-2019 SEASON
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The Lehigh University Music Department
and
L.U.V.M.E.
(*Lehigh University Very Modern Ensemble*)
present

The Irish
and
the Italian

works by Giacomo Puccini, Hugo Wolf,
Louis Karchin, Paul Salerni
and special guest composer Pierangelo Valtinoni

featuring
Dalí Quartet
Marisa Karchin, *soprano*
Jessica Bowers, *mezzo-soprano*,
Blair McMillen, *pianoforte*

Sunday, September 30, 2018
3:00 pm
Baker Hall
Zoellner Arts Center

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PROGRAM

Two Songs on Poems of Seamus Heaney (2013)

Louis Karchin
(b. 1951)

Lightenings i
Settings xxiv

Marissa Karchin, *soprano*
Blair McMillen, *pianoforte*

I Crisantemi (1890)

Giacomo Puccini
(1858-1924)

Dalí Quartet

Two Songs on Poems of Antonia Pozzi

Pierangelo Valtinoni
(b. 1959)

Ti do me stessa (2003)
Vertigine (2011)

Marissa Karchin, *soprano*
Blair McMillen, *pianoforte*

Recordare (2007)

Pierangelo Valtinoni

from the *Dies Irae* of Tomasso da Celano

Jessica Bowers, *mezzo-soprano*
Dalí Quartet

Italian Serenade (1887)

Hugo Wolf
(1860-1903)

Dalí Quartet

I n t e r m i s s i o n

String Quartet 1.5 (2014)

Paul Salerni
(b. 1951)

Prelude
Jig/Trio/Jig
Arioso
March
Intermezzo
Finale

Dalí Quartet

ABOUT THE ARTISTS



Jessica Bowers has performed with Utah Opera, Anchorage Opera, Opera Boston, Central City Opera, and Ohio Light Opera. She plays frequently with guitarist Oren Fader as the Bowers Fader Duo. Last season she performed with Cygnus Ensemble, Taconic Music, L'Artiste Ordinaire, Composers Concordance, and SATORI. This fall, the Bowers Fader Duo will present the Third Annual New American Art Song Concert, featuring eight world premieres of music written

for the duo. Bowers will also perform with L'Artiste Ordinaire, Composers Concordance, and reprise the role of Emily Brontë in "Through life and death, a chainless soul," a monodrama written for her by Akemi Naito. For more information, please visit www.jessicabowers.net



The **Dalí Quartet** brings its signature mix of Latin American, Classical and Romantic repertoire to stages and audiences of all kinds, generating critical and audience acclaim for their Classical Roots, Latin Soul. Its tours include appearances for distinguished chamber music and cultural center series in the U.S., Canada, and South America. In addition to works of the masters from Haydn to Brahms and Amaya to Piazzolla, the group's adventurous and entertaining programming includes new works for quartet with percussionist Orlando Cotto, and quintets both Latin and Classical with the renowned clarinetist Ricardo Morales, principal clarinetist of The Philadelphia Orchestra. During the 2018-2019 season, the Dalí Quartet will give several concerts with the Van Cliburn Competition's gold-medal winning pianist Olga Kern.

The Dalí Quartet is devoted to audience development and to reaching communities of all kinds. The group's Latin Fiesta Workshops and Family Concerts in both traditional and innovative settings move listeners - literally! The Dalí Quartet is sought after for master classes and professional development workshops for students, (recently at the National Repertory Orchestra, Miami University, Michigan State, the University of Wisconsin, and the University of Iowa) and has opened musical vistas for younger kids with its week-long Any Given Child programs (over three seasons for the Tulsa Public School System). In addition, the

quartet's International Music Festival is an admired chamber music and orchestral program founded in 2004 which develops the performance skills of young musicians up through semi-professional level. Following a season as Brandywine Artist-In-Residence, the quartet has joined the faculty at West Chester University's School of Music as the Quartet in Residence. The Dalí is also an IRIS Orchestra Resident Ensemble.



Hailed as a composer of "fearless eloquence" (Andrew Porter, *The New Yorker*), **Louis Karchin** has been honored with performances of his music throughout the United States, Europe, and the Far East. Mr. Karchin's highly acclaimed second opera, *Jane Eyre*, premiered in 2016, was recently recorded for a Naxos double-CD release. The CD of his first opera, *Romulus*, was praised as "best of the year" by *Fanfare*, and "best of the month" by *BBC*

Music Magazine. *Orpheus*, a masque premiered by the Earplay Ensemble of San Francisco, was cited by *New Yorker* critic Alex Ross as one of the "top-ten" new works of 2005. Mr. Karchin is the recipient of three awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, four National Endowment for the Arts Awards, and Fromm, Koussevitzky and Barlow commissions. Six CDs of his music are available on Naxos, Bridge, New World, and Albany labels, and his music is published by C. F. Peters Corporation and the American Composers Alliance. Active as a conductor, Mr. Karchin is Music Director of the Orchestra of the League of Composers. He is Professor of Music at New York University.



A recent graduate of Mannes School of Music and Yale University, New York-based soprano **Marisa Karchin** is establishing herself as a compelling and versatile performer of art song, opera and concert works. To begin the 2018-19 Season, she joins Dayton Opera as an Artist-in-Residence, and makes her Weill Recital Hall debut as winner of the 2018 Joy in Singing International Art Song

Competition. Last season, Marisa was featured in a new production of Moto Osada's chamber opera *Four Nights of Dream* in NYC and Tokyo, and also performed with the Light Opera of NY, the Canadian Vocal Arts Institute, and the Chelsea Music Festival's "Bach 333" series. An avid interpreter of new music and art song, Marisa has recently performed with the Washington Square Contemporary Music Society, New Music Mannes, and the Art Song Preservation Society of New York.

Blair McMillen has established himself as one of the most versatile and sought-after pianists today. He leads a multifarious musical life as a soloist, chamber musician, conductor, and pedagogue. The *New York Times* has described him as "riveting," "prodigiously accomplished and exciting,"



and one of the piano's "brilliant stars." Highlights from recent seasons include concertos with the St. Paul Chamber Orchestra and the Albany Symphony, the *Piston Concertino for Piano* with the American Symphony in Carnegie Hall, and a three-week solo tour of Brazil sponsored by the US State Department. McMillen is pianist for the American Modern Ensemble, the six-piano "supergroup" Grand Band, and the Perspectives Ensemble, among others. He is

also the co-director of the Rite of Summer Music Festival, an indie-classical concert series held on New York City's Governors Island. McMillen holds degrees from Oberlin College, the Juilliard School, and the Manhattan School of Music. He lives in New York City, and has served on the music faculty at Bard College and Conservatory since 2005.



Paul Salerni's music has been described by the *New York Times* as "impressive" and "playful." Henry Fogel has said "It is...music that sings and dances." Salerni's numerous commissioned orchestral and chamber music works have been performed throughout the US, Canada, Europe and China. Salerni's one-act opera *Tony Caruso's Final Broadcast* won the NOA's Chamber Opera competition in 2007, and

a definitive recording of the opera was released on Naxos. His second one-act, *The Life and Love of Joe Coogan*, is an adaptation of a Dick Van Dyke TV Show episode. Two CDs of Salerni's chamber music ("Touched" and "Speaking of Love") can be found on Albany Records. His compositions are published by Presser, Alfred, and Berben. Salerni is the NEH Distinguished Chair in the Humanities and Professor of Music. He was the recipient of Lehigh's Stabler Award for excellence in teaching and served for seven years on the Board of Directors of the Suzuki Association of the Americas, including two years as its Chair.



Pierangelo Valtinoni is a composer, organist, and conductor whose compositions are performed in Italy, Europe, Asia and America. His recorded music has been distributed on the Ariston-Ricordi, Tactus, Discantica, Internationales Forum Junge Chormusik, Osnabrücker Jugendchor, Song & Music Production, Carus Verlag, I Polifonici Vicentini, and Azzurra Music labels and been broadcast by Deutschland Radio, Radio Berlin rbb, Danmarks Radio, Italian

Sky Classica and Radio 3. He is published by Boosey & Hawkes, Carrara, Carus-Verlag, Feniarco and Cipriani. He has had commissions from the Komische Oper Berlin, the Opernhaus Zürich the Internationales Forum Junge Chormusik of Rotenburg-Wümme, the Concorso Internazionale Organistico Gaetano Callido in Borca di Cadore, the Festival Organistico

Internazionale Marco Enrico Bossi in Salò, the Duomo di Milano, the Festival Klavier Theater 2002 in Treviso and from the Società del Quartetto, the Festival Biblico 2015, the Ensemble Musagète, La Piccionaia, the Orchestra del Teatro Olimpico, the Theama Teatro and the Asiago Festival 2017 in Vicenza. His four children's operas (*Pinocchio*, *The Snow Queen*, *The Wizard of Oz*, and *The Boy with the Violin*) are widely performed. He presently teaches at the Conservatory of Vicenza.

NOTES AND TEXTS

The Irish and the Italian

In 1999-2000, my family and I lived in Vicenza, Italy. Our son Domenic's best middle school friend was a young man named Alberto Barbeta who has become a very fine organist, someone who concertizes all over Europe. As part of his studies at the Conservatory in Vicenza, he took classes in Orchestration and Instrumentation from Pierangelo Valtinoni, who, besides being a fine teacher, is a terrific composer, organist, and conductor. Alberto decided, at some point to make a CD of Valtinoni's organ music and one of the pieces on the CD was a piece for violin and organ called *Celia*, the piece for which Alberto's CD is named. Because Domenic was actually doing a concert tour of Italy and Belgium during the summer of 2015, Alberto asked Domenic if he would play the violin for the recording of *Celia*. That happened, and when I heard the first mix, I realized that Valtinoni's was a compositional voice that I liked and admired.

My dear friend and much admired colleague, Louis Karchin, someone the Lehigh audience has heard much from in recent years, has been regularly having his music played in the Veneto, the region of which Vicenza is a part. That fact helped hatch the the idea of a concert that featured composers with connections to that region. Because my *Quartet 1.5* has, at its center, an Irish-ish jig and some of my favorite recent pieces by Karchin are his settings of poems by the great Irish poet, Seamus Heaney, I realized there could be a second ethnic thread for the concert. Given that my wife's heritage is Scots-Irish, this Irish/Italian combination (embodied in my son Domenic's genetic pool) seemed to make sense. —PS

Two Songs on Poems of Seamus Heaney

My *Heaney Songs*, composed in 2013, and premiered the following year, exist in several versions—there is a set of four songs for soprano and chamber ensemble, a version of the set with orchestra, and a shortened version of just the last two songs for soprano and piano alone (this is the version to be performed this afternoon). The poems are taken from several collections of the Nobel Prize-winning poet's work, and they

became programmatically inter-connected in yet a fourth version of the piece, entitled *Ancient Scenes*, this one with instrumental movements interspersed among the vocal settings, and a thematic centering of the poetry around the vision of an ancient town.

Within the set of two songs, the first song is a reflection on the fragility of human life and a nod to life's contradictions; the second poem is a gorgeous panorama of a harbor, perhaps at twilight, shimmering and at rest, as all has become still. The two songs together last about eight minutes. —LK

Lightenings i

Shifting brilliances. Then winter light
In a doorway, and on the stone doorstep
A beggar shivering in a silhouette.

So the particular judgment might be set:
Bare wallstead and a cold hearth rained into-
Bright puddle where the soul-free cloud-free roams.

And after commanded journey, what?
Nothing magnificent, nothing unknown
A gazing out from far away, alone.

And it is not particular at all.
Just old truth dawning: there is no next-time-around.
Unroofed scope. Knowledge-freshening wind.

Settings xxiv

Deserted harbor stillness. Every stone
Clarified and dormant under water,
The harbour wall a masonry of silence.

Fullness. Shimmer. Laden high Atlantic
The moorings barely stirred in, very slight
Clucking of the swell against boat boards.

Perfect vision: cockle minarets
Consigned down there with green-slicked bottle glass,
Shell-debris and a reddened bud of sandstone.

Air and ocean known as antecedents
Of each other. In apposition with
Omnipresence, equilibrium, brim.

Poems by Seamus Heaney

Lightenings i and Settings xxiv, from Seeing Things

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I Crisantemi

Puccini wrote *Chrysanthemums* as a response to the death of Amadeo, the Duke of Savoy, the son of King Vittorio Emmanuele I, the "founding" King of the unified nation of Italy. A single movement long, it was written in a single evening, and the flower it depicts is the one traditionally given at sad events and funerals in Italy. This piece is most often performed in its string orchestra version. Its lovely melodies were re-used by Puccini in his opera *Manon Lescaut*. —PS

Two Songs on Poems of Antonia Pozzi

Antonia Pozzi was born in Milan in 1912 and committed suicide in 1938. Her poetry, a kind of diary in verse, was published privately for the first time in 1939. Subsequent public editions came out; the 1964 edition featured a preface by the great Italian poet Eugenio Montale. *Ti do me stessa* and *Vertigine* are settings of this brilliant poet's work whose tragic vision of life was transformed into words of infinite sweetness and immense passion. It is really these emotions my music seeks to amplify. —PV (translation PS)

Bellezza

*Ti do me stessa,
le mie notti insonni,
i lunghi sorsi
di cielo e stelle - bevuti
sulle montagne,
la brezza dei mari percorsi
verso albe remote.*

*Ti do me stessa,
il sole vergine dei miei mattini
su favolose rive
tra superstiti colonne
e ulivi e spighe.*

Beauty

I give you myself,
my sleepless nights,
the long sips
of sky and stars - drunk
on the mountains,
the breeze of seas flowing
toward distant dawns.

I give you myself,
the virgin sun of my mornings
on mythical shores
among surviving columns
and olive trees and ears of corn.

*Ti do me stessa,
i meriggi
sul ciglio delle cascate,
i tramonti
ai piedi delle statue, sulle colline,
fra tronchi di cipressi animati
di nidi –*

*E tu accogli la mia meraviglia
di creatura,
il mio tremito di stelo
vivo nel cerchio
degli orizzonti,
piegato al vento
limpido - della bellezza;
e tu lascia ch' io guardi questi occhi
che Dio ti ha dati,
così densi di cielo -
profondi come secoli di luce
inabissati al di là
delle vette –*

Vertigine

*Afferrami alla vita,
uomo. La cengia è stretta.
E l'abisso è un
risucchio spaventoso
che ci vuole assorbire.
Vedi: la falda erbosa,
da cui balza
questo zampillo estatico di rupi,
somiglia a un camposanto sconfinato,
con le sue pietre bianche.*

*Io mi vorrei tuffare a capofitto
nella fluidità vertiginosa;
vorrei piombare
sopra un duro masso*

*I give you myself
middays
on the edge of waterfalls,
sunsets
at the feet of statues, on the hills
among trunks of cypresses animated
with nests –*

*And you welcome my
childlike wonder,
my trembling stem
alive in the circle
of horizons,
bent toward the transparent
wind - of beauty;
and you let me gaze at these eyes
that God gave you,
so dense with sky -
deep as centuries of light
submerged beyond
the summits –*

*– Antonia Pozzi
4 dicembre 1934
(translation by Laura Johnson
20 September 2018)*

Vertigo

*Grab my waist,
man. The ledge is narrow.
And the abyss is a
terrible undertow
that wants to engulf us.
Look: the grassy foothills,
from which bursts
this ecstatic gush of cliffs
resemble a boundless cemetery
with its white stones.*

*I want to plunge headlong
into the dizzying fluidity;
I want to hurtle myself
onto a hard rock*

*e sradicarlo e stritolarlo, io,
con le mie mani scarne;
strappare gli vorrei, siccome
a croce di cimitero,
una parola sola
che mi desse la luce.
E poi berrei
a golate gioiose il sangue mio.
Afferrami alla vita,
uomo. Passa la nebbia
e lambe e sperde
l'incubo mio folle.
Fra poco la vedremo dipanarsi
sopra le valli:
e noi saremo in vetta.
Afferrami alla vita.
Oh, come dolci i tuoi occhi esitanti,
i tuoi occhi di puro vetro azzurro!*

and uproot it and crush it,
with my bony hands;
I want to tear from it, like
a graveyard cross,
a single word
that could give me light.
And then I would drink
my own blood in great joyful gulps.
Grab my waist,
man. The fog lifts
and lightly brushes
and disperses my mad nightmare.
Before long we'll watch it unravel
over the valleys:
and we will be on the summit.
Grab my waist.
Oh how sweet your hesitant eyes,
your eyes of sheer blue glass!

— Antonia Pozzi

Pasturo 22 August 1929

(translation by Laura Johnson

21 September 2018)

Recordare (2007)

The text is taken from the *Dies Irae*, the famous Sequenza dubiously attributed to Tommaso da Celano (1190-2190). It is one of the most noted segments of the *Mass for the Dead*, a truly touching prayer. In my musical translation, I sought to recreate the text's meditative atmosphere that, at times, is charged with vibrant supplication. —PV (translation PS)

*Recordáre Jésu píe,
quod sum cáusa túae víae,
ne me pérdas illa díe.*

Remember, merciful Jesus,
that I am the cause of Thy way:
lest Thou lose me in that day.

*Quaérens me sedíisti lássus,
redemísti crúcem pássus;*

Seeking me, Thou sattetst tired:
Thou redeemedst [me], having
suffered the Cross:
let not so much hardship be in vain.

tántus lábor non sit cássus.

*Júste júdex ultiónis,
dónum fac remissiónis
ante díem ratiónis.*

Just Judge of vengeance,
make a gift of remission
before the day of reckoning.

*Ingemisco tamquam réus,
cúlpá rúbet vultus méus:
supplicánti párce, Déus.*

*Qui Mariám absolvísti,
et latrónem exaudísti,
míhi quoque spem dedísti.*

*Préces méae non sunt dígnae,
sed tu, bónus, fac benígne,*

ne perénni crémer ígne.

*Inter óves lócum praésta,
et ab haédís me sequéstra,*

státuens in páрте déxtra.

I sight, like the guilty one:
My face reddens in guilt:
Spare the supplicating one, O God.

Thou who absolvedst Mary,
and heardest the robber,
gavest hope to me, too.

My prayers are not worthy:
but do Thou, [who art] good,
graciously grant
that I not be burned up by the
everlasting fire.

Grant me a place among the sheep,
and take me out from among
the goats,
setting me on the right side.

— Tommaso da Celano
(1190 ca. - 1260 ca.)

Italian Serenade

As is the case with Puccini's *I Cristantemi*, Hugo Wolf's *Italian Serenade* is one of the rare compositions by Wolf that does not involve singing. Not unlike Puccini's piece for quartet, the *Italian Serenade* is most often heard in its string orchestra version, and not unlike Puccini's piece, it was written quickly—in the case of the *Serenade*, in just three days. Its main theme is said to be based on an old Italian piffero melody, but its lively and sunny disposition may be what identified it as "Italian." —PS

Quartet 1.5

Here is the program note for *Quartet 1.5* printed in the program at the premiere:

"Most of my music since the turn of the millennium has involved telling a story either in the guise of an opera, a ballet, a song cycle, or a narrated piece. Many of those compositions involve string quartet plus one or two other performers (soprano, mezzo, flute, guitar, bass clarinet, etc.). When offered the commission for a string quartet by the Emory Chamber Music Society of Atlanta, I jumped on the opportunity to write a stand-alone string quartet with no programmatic intent, a piece just about the music itself.

The last time I wrote a pure string quartet was for my doctoral dissertation in 1979. Of the three movements of that piece, only the first movement, subtitled "Andante e Ritorno," has been performed and published. That movement takes up about half of the playing time of quartet, so that first string quartet is really only a half a quartet in my mind. Hence the numbering for this new quartet. This new quartet has six movements. The first movement is followed without a break by the second movement. The other movements are separated by pauses. Although each movement has its own character, I hope you'll hear echoes of musical material from movement to movement and be surprised by some of those reverberations."

Since the premiere, I have realized that the "1.5" of the title reverberates in other ways. A traditional string quartet has four movements, this quartet has 1.5 times that number of movements. 1.5 is the ratio of a pitch to the pitch a perfect fifth below it. Fifths play an important role in the moment-to-moment language of this piece, but an even more important role in the architecture of the piece. The tone centers of the movements are generally a fifth apart. The tone centers of the first three movements are D, then G, then C. The second three movements' tone centers are the inversion of the first three movements'-- D, then A, then E. Those tone centers match all the possible open strings of the instruments of the quartet. --PS

wdiy 88.1

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Katrina A. Zalatan 'F/S

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**Trade Sponsor *Deceased*

List complete as of August, 31 2018

Report errors or omissions to Zoelinerfriends@tehigh.edu or call (610) 758-5301

Lehigh University Music Department
2018 – 2019 Season

September

8 at 8 pm New York Jazz Rep Orchestra: *For Lew*
30 at 3 pm LUVME: *The Irish and the Italian*

October

19 & 20 at 8 pm LU Philharmonic: *The Romantic Orchestra*
27 at 8 pm LU Choral Arts: *I Hear America Singing*
28 at 4 pm LU Choral Arts: *I Hear America Singing*

November

3 at 8 pm LU Jazz Repertory Orchestra: *Big Band Tribute*
4 at 3 pm Lehigh Student Chamber Music Ensembles in ZAC 145
15 at 7 pm Lehigh-Lafappella

December

1 at 8 pm LU Jazz Ensembles, Funk Band, Combos
2 at 3 pm The Wind Ensemble at Lehigh University: *1968*
7 & 8 at 8 pm LU Philharmonic: *Concerto Marathon*
9 at 4, 8 pm LU Choral Arts: *Christmas Vespers* in Packer Chapel
15 at 1, 4 pm *The Nutcracker* at Zoellner Arts Center
16 at 2 pm *The Nutcracker* at Zoellner Arts Center

February

9 at 8 pm Hell's Kitchen Funk Orchestra
17 at 3 pm LU Jazz Faculty: *The Great American Songbook*

March

2 at 8 pm Paul Salerni: *Haunted – A One-Act Dance Opera*
3 at 3 pm East Winds Quintet: *Kleine Kammermusik*
7 at 7 pm Dolce and LU Women's Voices Concert in Lamberton Hall
29 & 30 at 8 pm LU Choral Arts: *150th Anniversary Celebration*
31 at 3 pm Lehigh Student Chamber Music Ensembles at St. Peter's Church

April

6 at 8 pm LU Jazz Repertory Orchestra: *Big Band Favorites*
7 at 3 pm Michael Jorgensen, Faculty Recital: *20th-Century Favorites*
12 & 13 at 8 pm LU Philharmonic with the Bach Choir of Bethlehem: *Amadeus*
27 at 8 pm LU Jazz Ensembles, Funk Band, Combos
28 at 2 pm LU Symphonic Band
28 at 6 pm Junior Recital

May

3 & 4 at 8 pm LU Choral Arts: *Carmina Burana*
5 at 3 pm The Wind Ensemble at Lehigh University: *East Meets West*
6 at 4 pm LU Music Department Awards
6 at 8 pm LUVME (Lehigh University Very Modern Ensemble)

*Please visit our website at <http://www.lehigh.edu/music>
on Facebook at LU MusicDept; by telephone at 610-758-3835
and visit the Zoellner site at zoellnerartscenter.org for more information*