



The Music Department presents

Skidmore Orchestra

Georgia Mills, conductor

Tuesday, March 3rd, 2026, 7:00PM
Arthur Zankel Music Center
Helen Filene Ladd Concert Hall

Program

Sonoravia

Joshua Feldman
(b. 2004)

Joshua Feldman '26, conductor

Fantaisie pastorale hongroise, Op. 26

Franz Doppler
(1821-1883)

Elise Hinrichs '28, flute

6 Lieder, Op. 68: No.3, 'Säusle, liebe Myrthe!'

Richard Strauss
(1864-1949)

Je Veux Vivre de Roméo et Juliette

Charles Gounod
(1818-1893)

Naomi Wagner '26, soprano

Intermission

Violin Concerto in D Major, Opus 77
I. Allegro non troppo

Johannes Brahms
(1833-1897)

Marlowe Jacques '26, violin

Ballade in A Minor, Op. 33

Samuel Coleridge-Taylor
(1875-1912)

Program Notes

Joshua Feldman, *Sonoravia* (2026)

Sonoravia was composed for the Skidmore College Orchestra in late 2025 by Joshua Feldman (b. 2004). The work explores both the mystery and beauty found in the migration of birds—an awe-inspiring natural phenomenon marked by grace, instinct, and vast distance. In writing this piece, Feldman drew inspiration from contemporary composers who have also portrayed birds through the medium of an orchestra, including Einojuhani Rautavaara (1928-2016) and Andrea Tarrodi (b. 1981). The performance of this work would not have been possible without the support of Dr. Georgia Mills and Dr. Evan Mack.

The composition is centered around two primary motifs. The first, introduced by the violins and harp, represents the sensation of wind. It gradually spreads throughout the orchestra in imitation, creating a sense of movement and atmosphere. The second motif is first hinted at by the flute, suggesting something both terrifying and beautiful on the horizon. As the piece unfolds, this motif evolves in strength and clarity, ultimately reaching a powerful climax when the horns and strings augment it, depicting the final, sweeping migration of the birds. In the closing moments of the work, both motifs slowly dissolve. The wind subsides, the birds disappear, and the orchestra fades into stillness, leaving only the suggestion of a distant journey toward an unknown destination.

– Joshua Feldman ('26)

Franz Doppler, *Fantaisie pastorale hongroise, Op. 26* (1870)

Franz Doppler was a renowned Hungarian flautist, composer, and conductor of the 19th century. His career launched at a young age, debuting on the flute at the age of thirteen in Vienna and touring

Europe with his brother, Karl Doppler. His career would progress to conducting at the Hungarian National Theatre and the Vienna Court Opera. In his *Fantaisie pastorale hongroise*, or “Hungarian Pastoral Fantasy,” Doppler infuses Hungarian folk melodies within the virtuosic, improvisatory flair attributed to the French conservatoire style of flute playing in the Romantic era. The opening section presents a somber melody with long meandering phrases and vast dynamic range. Over the course of the piece, a joyful and rhythmic dance unfolds.

Richard Strauss, *Sechs Lieder*, Op. 68: No. 3, ‘*Säusle, liebe Myrthe!*’ (1918)

Strauss’ *Sechs Lieder*, Op. 68, commonly referred to as ‘Brentano Lieder,’ sets to music the poems of Clemens Brentano in a song cycle for soprano and orchestra. The cycle showcases Strauss’ talent for crafting exquisite, virtuosic melodies over lush harmonies and illustrative text-settings. In *Säusle, liebe Myrthe!*, the third song in the cycle, the poet serenades their beloved and promises their imminent reunion. Lyrical descriptions of nature are reflected in the orchestration; the crickets chirping, the water rushing, the turtledove cooing. The phrase, “Schlaf (sleep), mein Freund,” echoes like a soft lullaby and lulls the scene to a close.

Charles Gounod, *Roméo et Juliette*: ‘*Ah! Je veux vivre*’ (1867)

In his opera *Roméo et Juliette*, Gounod introduces Shakespeare’s Juliette through an arietta in Act I. Her father, Lord Capulet, is hosting a masked ball, and Juliette’s nurse pushes her to consider marrying the young Count Paris, who is a proper societal match for her. Juliette responds with defiant and joyful declarations of youth, dreams, and freedom from the constraints of societal expectations. The aria’s melodies display the exuberance of Juliette’s yearning for true love.

Johannes Brahms, *Violin Concerto in D Major, Op. 77, I. Allegro non troppo* (1878)

By the time Brahms composed his *Violin Concerto in D Major*, he was already established as a musical force of his time. This concerto, commissioned by the renowned violinist Joseph Joachim, reflects the deep friendship and artistic collaboration between Brahms and Joachim. The work stands as a testament to Brahms' artistic evolution, embodying the tension between tradition and innovation, all flavored with the German folk style. The first movement being performed tonight, *Allegro non troppo*, opens with a grand orchestral introduction with both declamatory and introspective themes. The violin soloist enters with a soaring melody that showcases the instrument's expressiveness and range. Brahms weaves intricate themes into cohesive musical structures, developing lyrical and expansive melodic lines into a series of transformations. The interplay between the solo violin and the orchestra exemplifies two voices in dialogue rather than competition.

Samuel Coleridge-Taylor, *Ballade in A Minor, Op. 33* (1898)

A British composer of West African and English heritage, Coleridge-Taylor was a prominent figure in early 20th century music, known for his skill in melding Romantic musical styles with elements of African folk traditions. His father, a doctor from Sierra Leone, returned to Africa and left young Samuel's mother to raise him alone. With such meager origins, Coleridge-Taylor's rise to international success in his lifetime was a tremendous accomplishment, particularly considering his music proudly reflected African musical idioms that many 19th-century listeners might otherwise find inaccessible. Coleridge-Taylor attended the first Pan-African Conference in London in 1900 and was invited to the White House by Theodore Roosevelt in 1904, due to their shared interest in freedom and human rights. Coleridge-Taylor's *Ballade in A Minor* is characterized by its rich harmonic language and lush melodies.

Opening with a ferocious theme, the work unfolds through a series of contrasting sections with crafty thematic developments and variations.

“Säusle, liebe Myrte!” from Sechs Lieder, Op. 68
Richard Strauss (1864-1949)

Text by Clemens Brentano (1778-1842)

Translation by Richard Stokes (b. 1945)

Säusle, liebe Myrthe!
Wie still ists in der Welt,
Der Mond, der Sternenhirte
Auf klarem Himmelsfeld
Treibt schon die Wolkenschafe
Zum Born des Lichtes hin.
Schlaf, mein Freund, o schlafe,
Bis ich wieder bei dir bin.

Rustle, lovely Myrtle!
How quiet it is in the world,
The moon, the shepherd of the stars
On clear heavenly fields
Already drives the herd of clouds
To the spring of light.
Sleep, my friend, o sleep,
Till I am with you again.

Säusle, liebe Myrthe
Und träum im Sternenschein,
Die Turteltaube girrte
Auch ihre Brut schon ein,
Still ziehn die Wolkenschafe
Zum Born des Lichtes hin,

Rustle, lovely Myrtle
And dream in the starlight,
The turtledove has already cooed
Her brood to sleep,
Quietly the herd of clouds travels
To the spring of light,

Hörst du, wie die Brunnen rauschen?
Hörst du, wie die Grille zirpt?
Stille, stille, laß uns lauschen,
Selig, wer in Träumen stirbt!
Selig, wen die Wolken wiegen,
Wenn der Mond ein Schlaflied singt!
O, wie selig kann der fliegen,
Den der Traum den Flügel schwingt,
Daß an blauer Himmelsdecke
Sterne er wie Blumen pflückt;
Schlaf, träume, flieg', ich wecke
Bald dich auf und bin beglückt!

Do you hear how the fountains murmur?
Do you hear how the cricket chirps?
Quietly, quietly, let us listen,
Blissful, who dies while dreaming!
Blissful, whom the clouds rock,
While the moon sings a lullaby!
O, how happily one can fly,
Who takes wing in dreams,
That on heaven's blue sky
One plucks the stars like flowers;
Sleep, dream, fly, I shall
Wake you up soon and be blessed.

“Je veux vivre” from *Roméo et Juliette* Charles Gounod (1818-1893)

Text by Jules Barbier (1825-1901) and Michel Carré (1821-1872)

Translation by Nico Castel (1931-2015)

Ah! Je veux vivre dans le rêve qui
m'enivre ce jour encore!
Douce flamme, je te garde dans mon
âme comme un trésor!

Ah! I want to live in the dream that
intoxicates me!
Sweet flame, I keep you in my soul like
a treasure!

Cette ivresse de jeunesse ne dure, hélas!
qu'un jour,
Puis vient l'heure où l'on pleure, le
cœur cède à l'amour,
Et le bonheur fuit sans retour.

This intoxication of youth does not last
but a day,
Then comes the hour when we weep,
the heart surrenders to love,
And happiness flees without ever
returning.

Loin de l'hiver morose, laisse-moi
sommeiller, et respirer la rose avant de
l'effeuiller.
Ah! Douce flamme, reste dans mon
âme comme un doux trésor longtemps
encore!

Far from the bleak winter, let me
slumber, and breathe in the rose before
it is plucked.
Ah! Sweet flame, stay in my soul like a
sweet treasure for a long time!

Joshua Feldman (b. 2004) is a New York based composer, French horn player and music educator. He is a graduate of the Hoff-Barthelson Music School and is currently a senior at Skidmore College. Throughout his musical journey he has studied French horn under instructors such as Karen Froehlich, Darlene Kaukoranta and Patrice Malatestinic, as well as composition under Joseph Piscatelli and Dr. Evan Mack.

Joshua has collaborated as a student composer with a number of groups such as Carnegie Hall's Ensemble Connect and Grammy Award winning ensemble *Sō Percussion*. His latest composition “Sonoravia” is his first to premiere with a symphony orchestra. He has also had several

other performances of and recordings of his compositions such as “Swirls in the Wind” for string quartet, “Frenzy” for horn quintet, “Natures Sequences” for solo piano, “Elysian Dreams” for solo cello and orchestra, “Prelude to Butterfly Lovers” for soprano and piano, and others.

In addition to his composition work, Joshua served as music director and conductor for the Westchester Brassmen Drum and Bugle Corps from 2022 to 2025. He also plays French horn with various ensembles including the Schenectady-Saratoga Symphony Orchestra, Excelsior Symphony Orchestra, New York - Vermont Wind Symphony, Skidmore College Orchestra, and Skidmore College Concert Band.

Elise Hinrichs is a sophomore Music and Physics double major at Skidmore College and has been studying flute for 10 years. She is a Filene Scholarship Runner-Up and plays principal flute with the Skidmore College Orchestra. She has previously performed in concert with the TCNJ Honors Wind Ensemble and the Delbarton Symphony Orchestra. Elise is a recipient of the Harmony Music Scholarship for excellence in music education and has been recognized for excellence in music leadership and woodwind performance through the Morristown High School Music Program. Elise is a winner of the Skidmore College Concerto Competition, through which she is making her soloist debut with the Skidmore Orchestra playing Albert Franz Doppler’s *Fantaisie Pastorale Hongroise*. Additionally, Elise has performed in the pit orchestra for 9 different musicals and operas, playing flute, piccolo, alto flute, and clarinet, and has played flute and alto flute in several chamber ensembles. This past February, she performed as a soloist at the Young Musicians Forum Concert in Schenectady, New York. Elise also studied piano for 12 years under Ken Levinsky. She has worked as an accompanist for the Morristown High School Choir and has played piano with the Morristown High School Wind Ensemble and Orchestra. Elise has done a number of volunteer and charity performances for the Morris Education

Foundation, including playing piano for awards ceremonies, graduations, and a benefit concert for Ukraine. Elise currently studies under Dr. Yvonne Chavez Hansbrough and prior to attending Skidmore College she studied flute with Nancy Shearer and Selia Myers.

Naomi Wagner (soprano) is a senior music and theater double major and Filene Music Scholar at Skidmore College. While studying voice with Dr. Sylvia Stoner-Hawkins, they have appeared in the “Voices of Ukraine” Concert (soloist), *Die Fledermaus* (Orlofsky), *Richard Einhorn’s Bell* (Young Mabel), *The Turn of the Screw* (u/s Flora), and in concerts with Skidmore Chorus, Vocal Chamber Ensemble, and Musical Theater Opera Workshop. Additional credits include *Il matrimonio segreto Act I* (Elisetta, Perform Opera in Italy), *As You Like It* (Amiens, Co-Sound Design, Skidmore Theater), *I’m Gonna Marry You* (Tobey Maguire (Poster, Paparazzi, Tobey’s Manager, Skidmore Theater), *Beauty and the Beast* (Belle, Portola Valley Theater Conservatory), and *The 25th Annual Putnam County Spelling Bee* (Olive Ostrovsky, Palo Alto High School). They recently sang in a recital with the Young Musicians Forum at the Schenectady County Public Library and are currently preparing for their senior recital which will happen later this month. In April, you can also hear them singing the soprano solo in Mozart’s *Requiem in D minor* with Skidmore Chorus and in the “Voicing Independence” Concert with Musical Theater Opera Workshop. After Skidmore, they plan to continue developing their skills as a classical vocalist in graduate school. They aspire for a career where they can make meaningful connections through performance and musical storytelling. They are incredibly grateful for this opportunity to perform along with the Skidmore Orchestra.

Marlowe Jacques prioritizes originality over conventional thought. Throughout his time at Skidmore, he discovered his artistic voice in expressing individuality through compositions and arrangements for

violin, while collaborating with students and faculty to promote the study of great classical and contemporary music. He selected Johannes Brahms' Violin Concerto for its symphonic character and profound emotional depth.

Since beginning his studies in music, Marlowe has committed himself to connecting with diverse audiences through shared emotional experience. The complexities of modern life including conformity, inequality, and isolation deeply influence Marlowe's musical decisions and the emotional character, structure, and intent of his work.

Skidmore broadened his understanding of modern life through courses in philosophy, political science and business, each of which inform his interpretations and compositions. His most transformative collegiate experiences include studying violin and composition in Vienna with Gabriele Proy and Barbara Gorzynska as well as performing in private concerts around the Capital Region.

He thanks Michael Emery, his professors in Vienna, and his mother, sister, and grandparents for their unwavering support throughout this journey. Marlowe will graduate from Skidmore as a double major in music and business and will continue his education in violin performance following commencement.

Personnel

Violin 1

Marlowe Jacques
Michael Emery*
Rebecca Merber
Heather Buchanan-Wise
Michelle Stewart**
Sruti Ramaswamy
Lia Howley
Aili Teittinen-Gordon
Brooke Vincent**
Virginia Kyle
Mia Snorek-Yates
Anika Scherer

Violin 2

Clara Frost (Brahms,
Concertmaster)
Josh Rodriguez*
Sophia Todd
Elaina Schlesinger
Jessica Hindson**
Amalia Pellecer
Zach DeGennaro
Alyson Slack**
George Agwaife
Della Huntley
Betsy Kagey**

Flute

Elise Hinrichs
Sofia Peck
Amalia Inhofe
Ellie Catalfo
Anna Hwang

Viola

Sophia Ma
Stephani Emery*
Rebecca Perl
Adam Warner**
Timothy Nickerson
Keegan Donlon**
Harper Lemle
Sue Nazzaro**
Ray Bunkovske**

Cello

Bea Kelzenberg
Jameson Platte*
Callista Koon
Kara Duffy
Cathie-Jo Brun**
Mike Gasparovic**

Bass

Noanddi Manigat
Luke Baker*
Ben Rosan

Trumpet

Betsy Baker**
Matthew Izykowski**

Trombone

Amanda Middleton
Charlie Packer
Ben Baker**

Oboe / English Horn

Jacqueline Burk**

Cathryn Jones**

Clarinet

Joel Egozy

Jackson Paley

Jackson Turner

Suyana Crespo Weil

Bassoon

Gerald Lanoue*

William Safford**

Horn

Joshua Feldman

Nate Hopper

Micah Malone

Patrice Malatestinic*

Tuba

Michael Silvagnoli*

Percussion

Jackson Giumarro

Charlie Martin

Andrew Bockman**

Harp

Elizabeth Huntley*

Piano

Michael Lowry

* Skidmore Faculty

** Guest Performer

Upcoming Events

Senior Guitar/Voice Recital:

Ellie Ushakov

Friday, March 20, 7:00pm

Sterne Virtuoso Series:

HaeSun Paik

Friday, March 27, 7:30pm

Senior Composition/French Horn

Recital: Joshua Feldman

Saturday, March 28, 1:00pm

Senior Violin Recital:

Rebecca Merber

Saturday, March 28, 4:00pm

Senior Piano Recital: Daniel Huh

Sunday, March 29, 4:00pm

Senior Voice Recital:

Grace Radonis

Sunday, March 29, 7:00pm