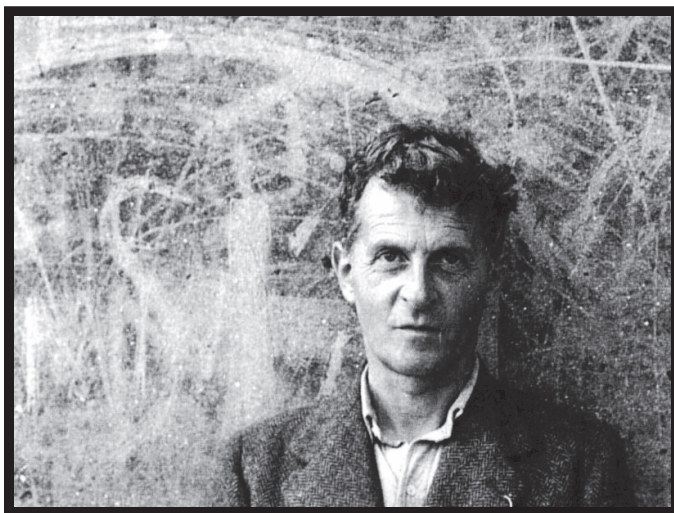


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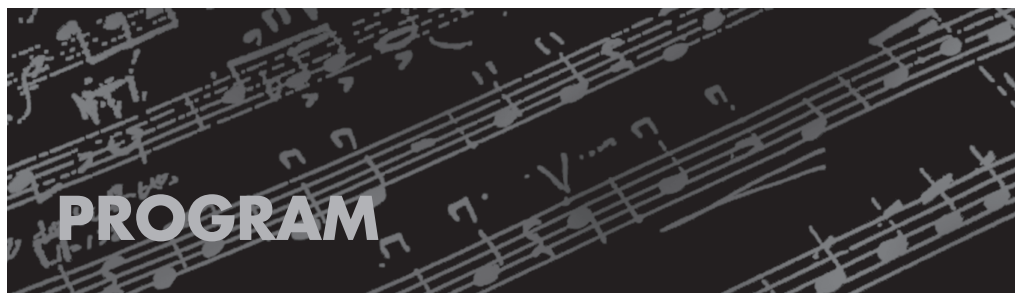
**Allegheny Trio**  
PRESENTS  
**A Viennese Soirée**

**Ernest Barretta, piano**  
**Sachiho Murasugi, violin**  
**Jeffrey Schoyen, cello**

**With guests:**  
**Christina Carr, mezzo-soprano**  
**Dr. Joerg Tuske, Philosophy Department**

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“Vienna and the Wittgensteins” by Dr. Joerg Tuske

Urlicht .....Gustav Mahler  
(from *Symphony No. 2 “Resurrection”*) (1860-1911)

Ruhe, meine Seele .....Richard Strauss  
Morgen (1864-1949)  
(*Op 27, No. 1, 4*)

Sonata in F major, Opus 6 for Cello and Piano .....Richard Strauss  
Allegro con brio  
Andante ma non troppo  
Finale: Allegro vivo

**PAUSE**

“Ludwig Wittgenstein on Music and Logic” by Dr. Joerg Tuske

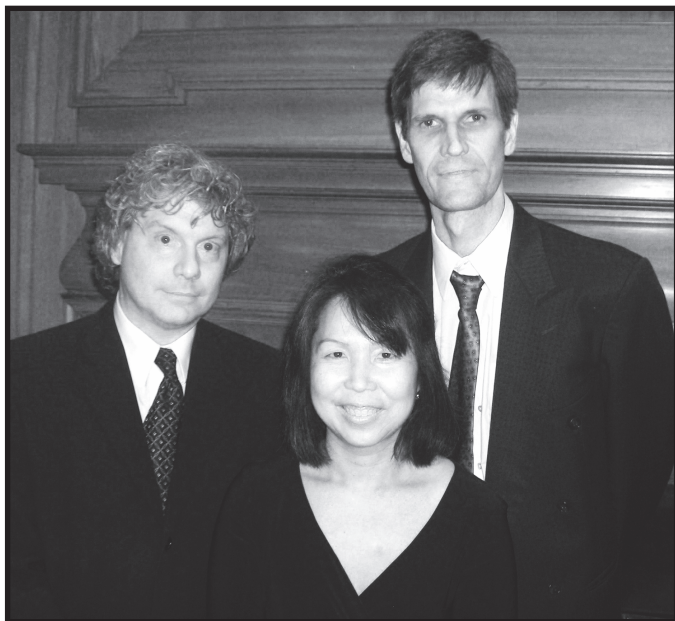
Der Engel .....Richard Wagner  
Im Treibhaus (1813-1883)  
Träume  
(from *Wesendonck-Lieder*)

Brahms Trio No. 3 in C minor, Opus 101  
for Violin, Cello, and Piano .....Johannes Brahms  
Allegro energico (1833-1897)  
Presto non assai  
Andante grazioso  
Allegro molto

Viennese pastry reception to follow

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## **MUSICIAN BIOGRAPHIES**



A background image of a musical score with various notes and staves, rendered in a dark, artistic style.

# MUSICIAN BIOGRAPHIES

## Ernest Barretta

Ernest Barretta is a successful soloist and chamber musician who has performed extensively throughout the United State and Canada.

A collaborative artist, he has played with such internationally recognized musicians as baritone Christopher Robertson and trumpeter Terry Everson. He studied at Oberlin Conservatory and earned a D.M.A. from Peabody Conservatory.

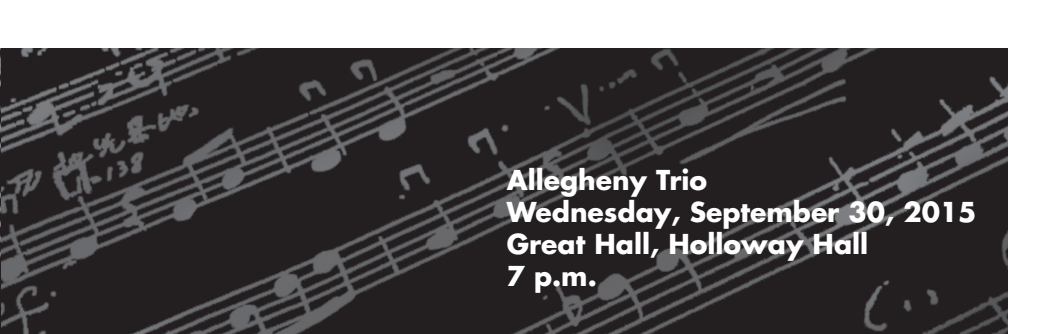
Recently, Dr. Barretta has been active performing and giving masterclasses in music festivals throughout China and Taiwan, as well as participating as a judge in several international competitions. He maintains a full teaching load at the Juilliard School in New York, where in addition to individual piano instruction he coaches several chamber ensembles.

## Christina Carr

The *New York Times* lauds American mezzo-soprano Christina Carr as “utterly convincing” and a “show-stealer.” Carr is rapidly establishing her place as a formidable dramatic mezzo-soprano. This summer she performed Maddalena in *Rigoletto* and Berta in *Il barbiere di Siviglia* with Cleveland’s Opera Circle, where she has also performed Amneris in *Aida* and Azucena in *Il Trovatore*. She participated in the Wagner Intensive headed by Jane Eaglen and Tim Mussard, performing scenes as Venus in *Tannhäuser*, Isolde in *Tristan und Isolde*, Kundry in *Parsifal*, and Fricka and Schwertleite in *Die Walküre*. Recently she performed the role of Marquise de Berkenfield in *La Fille du Regiment* with Taconic Opera with whom she has performed Azucena in *Il Trovatore*, Madam Flora (Baba) in *The Medium*, La zia principessa in *Suor Angelica* and La Frugola in *Il Tabarro*.

An alumna of the Juilliard Opera Center, she has performed the roles of Mrs. McLean in Floyd’s *Susannah* and Mother Jeanne in Poulenc’s *Dialogues of the Carmelites* under the baton of Julius Rudel, and she has appeared as the alto soloist in Beethoven’s *Mass in C Major* in Alice Tully Hall. Carr was the first-prize winner of the New York Vocal Artists Competition in 2002. She was also a finalist in the 2002 MacAllister Awards and a regional finalist in the 2002 Metropolitan Opera National Council Auditions.





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## **Joerg Tuske**

A native of Germany, Joerg Tuske is an associate professor and chair of the SU Philosophy Department. He graduated from the Universities of London and Cambridge in the United Kingdom and spent a year at the University of Pune in India before coming to SU in 2003. In Cambridge he worked in the Wittgenstein Archive as assistant editor of the posthumous writings of Ludwig Wittgenstein.

## **Sachi Murasugi**

Sachi Murasugi has performed extensively as a professional orchestral and chamber musician. She has been concertmaster of the Sorg Opera Orchestra in Ohio and the Filarmonica del Bajío in Mexico and has performed regularly with the Dayton Philharmonic, Louisiana Philharmonic and Omaha Symphony. On baroque violin, she has performed with early music groups around the country, including Magnificat Baroque Orchestra in San Francisco and Bach Cantata Period Instrument Ensemble in New York. She holds performance degrees from Manhattan School of Music, CUNY Queens College and Ohio State University, where she received her D.M.A. Additionally, she has studied at the Utrecht Conservatorium in the Netherlands with Wiktor Lieberman. Her teachers on baroque violin include Michael Sand and Nancy Wilson. Currently, she is a full-time music faculty member at Salisbury University.

## **Jeffrey Schoyen**

Jeffrey Schoyen is a graduate of New England Conservatory of Music, Carnegie Mellon University and SUNY Stony Brook, where he earned his D.M.A. as a student of Timothy Eddy. Awards he has received include a National Endowment for the Arts Chamber Music Rural Residency Grant, Tanglewood Festival's Gustav Golden Award and a Frank Huntington Beebe Grant to study with William Pleeth in London. Schoyen has extensive orchestral experience and has been a member of the Opera Orchestra of New York, Pittsburgh Opera Orchestra, Louisiana Philharmonic Orchestra and Principal Cellist of the Filarmonica del Bajío in Mexico. An active chamber musician and recitalist, he has given concerts throughout the United States, Germany, Mexico and Spain. Schoyen has studied the baroque cello with Myron Lutske, Phoebi Carrai and Anthony Pleeth. Currently, he is associate professor of music at

A background image of a musical score with various notes and staves, rendered in a dark, artistic style.

# TRANSLATIONS

## **Urlicht**

O Röschen rot,  
Der Mensch liegt in größter Not,  
Der Mensch liegt in größter Pein,  
Je lieber möchte' ich im Himmel sein.  
Da kam ich auf' einem breiten Weg,  
Da kam ein Englein und wollt' mich  
abweisen.  
Ach nein, ich ließ mich nicht abweisen!  
Ich bin von Gott und will wieder zu Gott,  
Der liebe Gott wird mir ein Lichtchen  
geben,  
Wird leuchten mir bis das ewig selig'  
Leben!

## **Ruhe, meine Seele**

Nicht ein Lüftchen regt sich leise,  
Sanft entschlummert ruht der Hain;  
Durch der Blätter dunkle Hülle  
Stiehlt sich lichter Sonnenschein.  
Ruhe, ruhe, meine Seele,  
Deine Stürme gingen wild,  
Hast getobt und hast gezittert,  
Wie die Brandung, wenn sie schwillt.  
Diese Zeiten sind gewaltig,  
Bringen Herz und Hirn in Not –  
Ruhe, ruhe, meine Seele,  
Und vergiß, was dich bedroht!

## **Primordial Light**

O little red rose!  
Man lies in the greatest need.  
Man lies in the greatest suffering.  
How much rather would I be in Heaven!  
I came upon a broad road.  
There came an angel and wanted to block  
my way.  
Ah no! I did not let myself be turned  
away!  
I am of God, and to God I shall return.  
Dear God will grant me a small light,  
Will light my way to eternal, blissful life.

*Translated By Stanley Appelbaum*

## **Rest, my soul**

Not a breeze is stirring,  
Softly slumbering lies the grove;  
Through the dark cover of foliage  
Steal the bright sunbeams,  
Rest, rest, my soul,  
Your turmoil has been furious,  
You have raged and trembled,  
Like the surf when it swells!  
These times are turbulent  
They cause distress to heart and mind.  
Rest, rest, my soul,  
And forget what threatens you!

*Translated By Waldo Lyman,  
Kathleen Maunsbach*

A dark background featuring a musical score with white notes and staves. Some notes are highlighted in a lighter shade.

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**Morgen**

Und morgen wird die Sonne wieder  
scheinen,  
und auf dem Wege, den ich gehen werde,  
wird uns, die Glücklichen, sie wieder einen  
inmitten dieser sonnenatmenden Erde ...  
Und zu dem Strand, dem weiten,  
wogenblauen,  
werden wir still und langsam  
niedersteigen,  
stumm werden wir uns in die Augen  
schauen, und auf uns sinkt des Glückes  
stummes Schweigen...

**Tomorrow**

And tomorrow the sun will shine again,  
And on the path that I will follow,  
It shall again unite us, happy ones,  
Upon this sun-breathing earth ...  
And to the wide shore, with its blue waves,  
We will quietly and slowly descend,  
Speechless, we shall look into each other's  
eyes,  
And upon us will descend the muted  
silence of happiness ...



## **Wesendonck-Lieder**

### **Der Engel**

In der Kindheit frühen Tagen  
Hört ich oft von Engeln sagen,  
Die des Himmels hehre Wonne  
Tauschen mit der Erdensonne,  
Daß, wo bang ein Herz in Sorgen  
Schmachtet vor der Welt verborgen,  
Daß, wo still es will verbluten,  
Und vergehn in Tränenfluten,  
Daß, wo brünstig sein Gebet  
Einzig um Erlösung fleht,  
Da der Engel niederschwebt,  
Und es sanft gen Himmel hebt.  
Ja, es stieg auch mir ein Engel nieder,  
Und auf leuchtendem Gefieder  
Führt er, ferne jedem Schmerz,  
Meinen Geist nun himmelwärts!

### **The Angel**

Early in my days of childhood,  
Angels, I oft heard it said,  
Left the blissful joys of Heaven  
For the light of Earth instead.

When a heart fills with dread sorrow,  
Shuns the world and disappears,  
When its wish to bleed in silence  
Dissolves into a flood of tears,

When its prayer at its most fervent  
Begs for nothing but release,  
Then the angel will come down to  
Raise it up to Heaven's peace.

Once an angel flew down to me;  
He, on wings that shimmer, soft,  
Leads me far away from suffering,  
Gently bears my soul aloft.

*Translated By Uri Liebrecht*



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### **Im Treibhaus**

Hochgewölbte Blätterkronen,  
Baldachine von Smaragd,  
Kinder ihr aus fernen Zonen,  
Saget mir, warum ihr klagt?  
Schweigend neiget ihr die Zweige,  
Malet Zeichen in die Luft,  
Und der Leiden stummer Zeuge  
Steiget aufwärts, süßer Duft.  
Weit in sehndem Verlangen  
Breitet ihr die Arme aus,  
Und umschlinget wahnbefangen  
Öder Leere nicht'gen Graus.  
Wohl, ich weiß es, arme Pflanze;  
Ein Geschicke teilen wir,  
Ob umstrahlt von Licht und Glanze,  
Unsre Heimat ist nicht hier!  
Und wie froh die Sonne scheidet  
Von des Tages leerem Schein,  
Hüllet der, der wahrhaft leidet,  
Sich in Schweigens Dunkel ein.  
Stille wird's, ein säuselnd Weben  
Füllet bang den dunklen Raum:  
Schwere Tropfen seh ich schweben  
An der Blätter grünem Saum.

### **In the hothouse**

Crown of leaves arching high,  
Canopies of emerald,  
Children, come from distant parts,  
What is it that breaks your hearts?

Silently your branches bow,  
Tracing symbols in the air,  
The mute witness to your suffering,  
A sweet fragrance rises there.

Yearning with desire  
You stretch your arms out wide  
And, captive to delusion, hug  
Emptiness, the barren void.

I know that well, poor plant,  
It is one fate we share;  
Though glowing light surrounds us,  
Our homeland lies elsewhere.

And as, happily, the sun deserts  
The empty light of day,  
He who knows real anguish  
Finds, in the dark, a silent hideaway.

The silence grows, a rustling web  
Fills the darkened space with dread:  
Along the edges of the leaves  
I see heavy droplets.



# TRANSLATIONS

## Träume

Sag, welch wunderbare Träume  
Halten meinen Sinn umfassen,  
Daß sie nicht wie leere Schäume  
Sind in ödes Nichts vergangen?  
Träume, die in jeder Stunde,  
Jedem Tage schöner blühn,  
Und mit ihrer Himmelskunde  
Selig durchs Gemüte ziehn!  
Träume, die wie hehre Strahlen  
In die Seele sich versenken,  
Dort ein ewig Bild zu malen:  
Allvergessen, Eingedenken!  
Träume, wie wenn Frühlingssonne  
Aus dem Schnee die Blüten küßt,  
Daß zu nie geahnter Wonne  
Sie der neue Tag begrüßt,  
Daß sie wachsen, daß sie blühen,  
Träumend spenden ihren Duft,  
Sanft an deiner Brust verflühen,  
Und dann sinken in die Gruft.

## Dreams

What wondrous dreams are these  
Holding my mind in thrall,  
That they, like insubstantial foam,  
Don't barren emptiness recall.

Dreams that flower with greater beauty  
With every hour of every day,  
And blissful intimations of heaven  
Throughout my inner self convey.

Dreams that like the rays of glory  
Run through me to the very core,  
Creating a picture there, effacing  
All but one, for evermore.

Dreams as when the spring-time sun  
Frees snowbound flowers with a kiss  
So that the new day welcomes them  
With unimaginable bliss,

So they may grow and bloom,  
Dreaming exude their scent,  
Their glow gently fading on your breast  
Until their life is spent.

*Translated By Waldo Lyman,  
Kathleen Maunsbach*



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Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

**A Few Helpful Reminders of How to Be an Involved Audience Member**

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

*Ideas adapted from Concert Etiquette Tips from NAFME's Teacher Success Kit.*



# ACKNOWLEDGEMENTS

**Dr. Janet Dudley-Eshbach**, *President*

**Dr. Diane D. Allen**, *Provost & Senior Vice President of Academic Affairs*

**Mrs. Martha N. Fulton & the late Charles R. Fulton**

**Dr. Maarten Pereboom**, *Dean, Fulton School of Liberal Arts*

**Dr. William M. Folger**, *Co-Chair, Department of Music, Theatre and Dance*

**Brooke Church**, *Administrative Assistant II, Department of Music, Theatre and Dance*

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