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Concert: Mid-Winter Potpourri - Ithaca College Madrigal Singers, Women's Chorale, and Chorus

Ithaca College Madrigal Singers

Ithaca College Women's Chorale

Ithaca College Chorus

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Mid-Winter Potpourri

Ithaca College Madrigal Singers

Derrick Fox, conductor

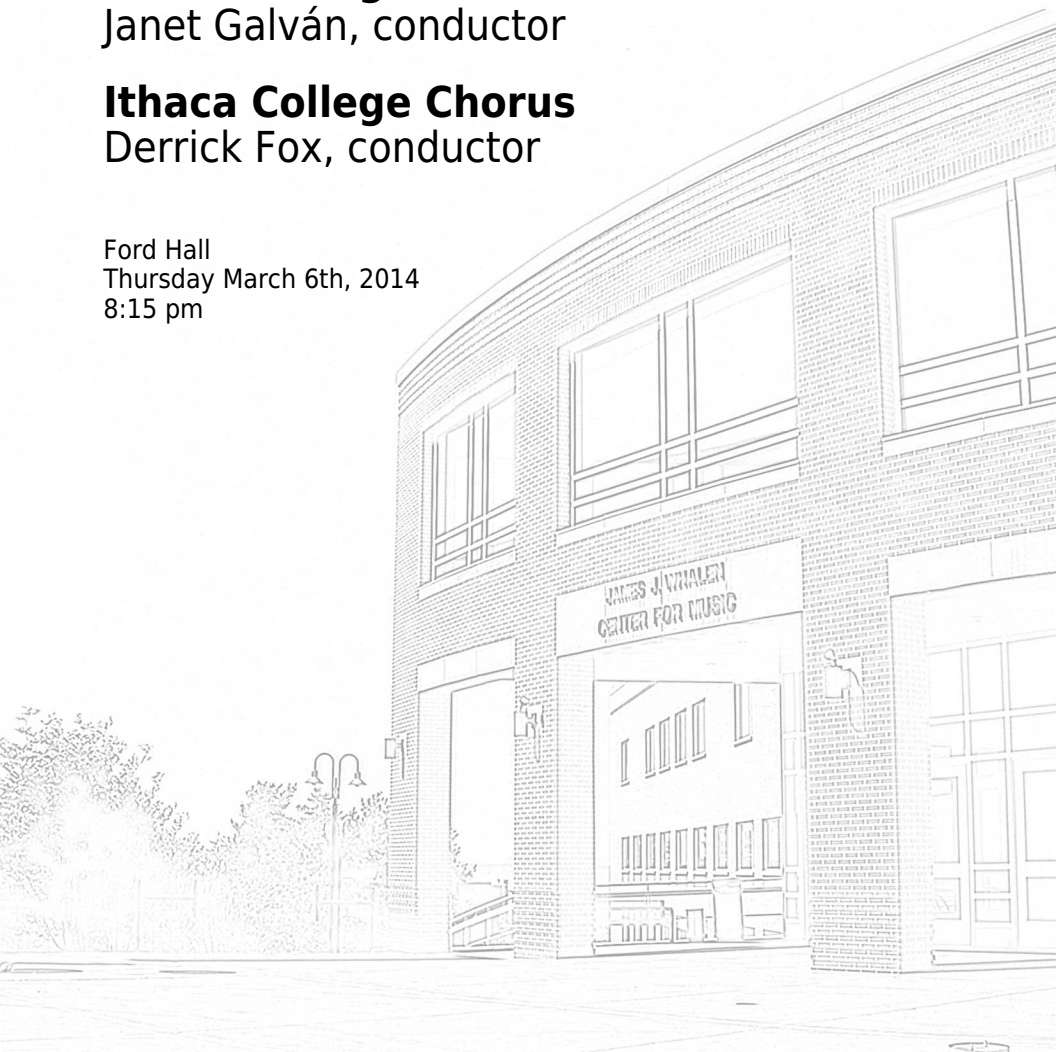
Ithaca College Women's Chorale

Janet Galván, conductor

Ithaca College Chorus

Derrick Fox, conductor

Ford Hall
Thursday March 6th, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Ithaca College Madrigal Singers
Derrick Fox, conductor

Pastime with Good Company	Henry VIII (1491-1547)
If Ye Love Me	Thomas Tallis (1505-1585)
Sing We and Chant It	Thomas Morley (1557-1603)
I Shall No More to Sea	Matthew Harris (b.1956)
My Spirit Looks to God Alone	Daniel Read (1757-1836)

Ithaca College Women's Chorale
Janet Galván, conductor
Christopher Harris and Justin Ka'upu, graduate assistants
Amy Brinkman-Davis and Ali Cherrington, collaborative
pianists

Angels, Ever Fair and Bright from <i>Theodora</i>	G.F. Handel (1685-1759) arr. Robert Sieving
Intorno all' idol mio from <i>Oronthea</i>	Marc' Antonio Cesti (1620-1669) arr. Robert Sieving
Song of Ezekiel	Michael Torke (b.1961)
Weep You No More from " <i>Seven Elizabethan Lyrics</i> "	Roger Quilter (1877-1953) arr. Robert Sieving
La Vida	Jim Papoulis

**John White, bass*
**Conrad Alexander, *Colleen Clark, and Tom Smith, percussion*

**denotes Ithaca College faculty guest artist*

Ithaca College Chorus
Derrick Fox, conductor
Christopher Harris and Justin Ka'upu, graduate assistants
Marcia Rose, Jonathan Vogtle, Seth Waters, collaborative
pianists

Sweet Prospect

William Walker
(1809-1857)
arr. Derrick Fox

Soloists: Ellen Jackson, Kailey Schnurman, Ben Barteli, Seth Waters

Verleih uns Frieden

Felix Mendelssohn
(1809-1847)
edited by John Rutter

organist: Jean Radice

Missa Brevis in B Flat (KV 275)
1. Kyrie

Wolfgang Amadeus Mozart
(1756-1791)

Andrea Bickford, soprano
Ryan Kennedy, alto
Nick Kelliher, tenor
Justin Parish, bass

Bogoroditse Devo

Sergei Rachmaninoff
(1873-1943)

Afternoon on a Hill

Eric Barnum
(b.1979)

Domaredansen

Swedish Folksong
arr. Bengt Hallberg

Biographies

Dr. Janet Galván

Dr. Janet Galván is Director of Choral Activities at Ithaca College, Artistic Director for the Ithaca Children's Choir, and founder and conductor of UNYC.

Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Boston's Symphony Hall, Minneapolis's Symphony Hall, Pittsburgh's Heinz Hall, Nashville's Schermerhorn Symphony Center, and Washington's Constitution Hall. 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 throughout Europe. Her choral ensembles have 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 a guest conductor for the Mormon Tabernacle Choir in 2002.

Galván has been a guest conductor and clinician in the United Kingdom, Canada, Belgium, Austria, the Czech Republic, Greece, and Brazil as well as the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in February of 2012.

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. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

Dr. Derrick Fox

Dr. Derrick Fox is an assistant professor of choral music education and choral conducting at Ithaca College. He conducts the Ithaca College Chorus, the Ithaca College Madrigal Singers, and teaches choral conducting/rehearsal techniques.

He is an active adjudicator and clinician for regional and state choirs from the middle/junior high school to the collegiate level. He has worked with ensembles and presented sessions in Arkansas, Pennsylvania, Kansas, Missouri, Florida, and Michigan. Dr. Fox has presented for the Michigan School Vocal Music Association's Choral Adjudication Workshop, Arkansas Choral Directors Association Convention, Missouri Choral Directors Association Summer Convention, Florida Music Educators Association Convention, and the Texas Choral Director's Association Convention.

As a soloist, Dr. Fox has collaborated with the Arkansas Symphony, Lansing Symphony, St. Louis Symphony, Columbia Chorale, the University of Nebraska-Omaha, the University of Missouri, Michigan State University, and the Espaço Cultural (Brasillia, Brazil). He performed selections from Gershwin's *Progy and Bess* on the C.D. entitled *In This Hid Clearing*, on the Naxos Classical Music label. He debuted with the St. Louis Symphony in their performance of Meredith Monk's *Night*.

He earned degrees from Arkansas State University (B.M.E.), the University of Missouri-Columbia (M.M.), and Michigan State University (D.M.A.), where he was awarded the prestigious University Enrichment Fellowship. Dr. Fox's research interests and presentations focus on assessment, building classroom community, rehearsal strategies, South African choral music and shape note singing in the African American community. He is the Multicultural and Ethnic Perspectives R&S chair for the New York chapter of ACDA.

Program Notes

Ithaca College Madrigal Singers

Pastime with Good Company

Henry VIII was held in high regard as a musician and composer. *Pastime with Good Company* extols all the virtues of the princely life, including hunting, singing, and dancing.

If Ye Love Me

If Ye Love Me, probably the most-performed of Tallis's English anthems, is for single SATB chorus unaccompanied. It sets its text-Jesus' words of promise from John 14:15-17—simply and with a sincerity that gives them special life to anyone who knows this short, quiet piece.

Sing We and Chant It

Popular beginning in 1580's, the English balleto is characterized by vivacious, homo-rhythmic, clear harmonies, balanced phrases, and repeated sections. Not unlike other English balleto, *Sing We and Chant It* is easily identifiable by its whimsical fa-la-la refrain.

I Shall No More to Sea

Shakespeare Songs are musical settings of the lyrics to songs in Shakespeare's plays. The cycle comprises fourteen songs, divided into four books. Harris's hauntingly beautiful setting of this Shakespeare text (*I Shall No More to Sea*) from *The Tempest* paints a vivid picture of impending death.

Ithaca College Women's Chorale

Angels, Ever Fair and Bright

Angels, Ever Fair and Bright is from the first act of Handel's opera *Theodora*. This aria is sung by Theodora as she is being taken to prison. She sings this prayer for angels to guard her as she sleeps. This version is arranged for 3-part women's chorus.

Intorno all' idol mio

Antonio Cesti was a successful writer of operas who served in a number of musical positions in several European countries. The opera *Oronthea* was written while Cesti was employed at the court of the archduke in Innsbruck, Austria. The aria, *Intorno all'idol mio*, is sung by Oronthea, the queen of Egypt, as a prayer for a restful sleep and sweet dreams for her lover, Alidoro.

Translation:

Intorno all'idol mio spirate
pur, spirate,
Aure, Aure soavi e grate,
E nelle guancie elette
Baciatelo per me, Cortesi
cortesi aurette!
Al mio ben, che riposa Su
l'ali della quiete,
Grati, grati sogni assistete
e il mio racchiuso ardore
Svelate gli per me, O larve,
o larve d'amore!

Around my idol Breathe,
merely breathe,
Winds, winds sweet and
gracious
And on the favored cheeks
Kiss him for me, courtly,
courtly breezes!
In my love who rests on the
wings of peace
Pleasant pleasant dreams
provoke.
And my hidden ardor
Reveal to him for me O
spirits O spirits of love.

Song of Ezekiel

"The prophet Ezekiel lived in exile and was very concerned about the restoration of Israel. These verses I have chosen - about high trees and low trees - can serve as a political metaphor for the kings and leaders of the time, that through God, He will lift the 'lowly tree,' and make the 'withered tree bloom.'

But to me the verses are about human beings' expectations of the world. It is only through God that a branch planted will bear fruit, it is not through credit of our own. Therefore, God has the power to bring low the high and lift high the low. Consequently, this teaches us acceptance and an accompanying inner peace: it is not through our own will that we will bloom.

Bring high the lowly and bring low the high is a way to restore in a young person a sense of autonomy, strength, and inner belief."

-Michael Torke

The music of **Michael Torke** has been called "some of the most optimistic, joyful, and thoroughly uplifting music to appear in recent years" (Gramophone). Hailed as a "vitaly inventive composer" (Financial Times) and a "master orchestrator whose shimmering timbral palette makes him the Ravel of his generation" (New York Times). Michael Torke has created a substantial body of works in virtually every genre. By any measure, Torke is one of the most successful composers of his generation. Torke practically defined post-minimalism a music which utilizes the repetitive structures of a previous generation to incorporate musical techniques from both the classical tradition and the contemporary pop world.

Weep You No More

Roger Quilter was a British composer known for elegant songs and beautiful melodies. His over 100 songs added to the canon of English art song that is still sung in recital today. This song is from the "Seven Elizabethan Lyrics." This 3-part arrangement is from a poem based on an anonymous sixteenth century poet.

La Vida

La Vida was written by Jim Papoulis. The text states that one should hear life as it goes.

Jim Papoulis's compositions are known for exploring new modes of musical communication by honoring and connecting classical and traditional forms with non-Western sounds. Jim's distinct and ever-evolving approach unites classical with contemporary sounds, world rhythms, R&B, and voices. This piece was competed while he was in Ithaca for the annual Choral Music Experience workshop as guest composer.

Translation:

Your world is formed in my heart.

All my dreams, all my hopes follow.

The rhythm of your heart and the rhythm of your soul.

Let the rhythm move you and feel the beat.

Ithaca College Chorus

Sweet Prospect

At the start of the eighteenth century most singing in American churches was confined to psalm tunes that were taught by rote since few church members could read music. Due to the lack of instrumental accompaniment, poor vocal ability of the congregants, lack of harmony, and scarcity of tunebooks, critics of the time found church music to be uninteresting and appallingly slow. Throughout the eighteenth century, there were numerous efforts by American musicians to devise teaching methods that would facilitate better reading of vocal parts by churchgoers. The four-shape method was a commonly employed teaching system used in the shape note tradition. *Sweet Prospect* and *My Spirit Looks to God Alone* are two of the most performed tunes from the *Sacred Harp*, a popular collection of tunes for the intended purpose of congregational singing.

Verleih uns Frieden

Between 1827 and 1832, Mendelssohn composed eight choral cantatas, unmistakably influenced by Bach, including Choral Cantata no. 5, "Verleih uns Frieden." The text is Martin Luther's

translation (from Latin to German) of "Da Pacem, Domine," in which the speaker petitions God to send him peace, as God is the true and only source of strength. While the original hymn had three verses, Mendelssohn only set one verse in multiple ways. First, Mendelssohn gives the melody to the basses. The next entrance is set in two-part harmony with men and women. The third entrance is set in a chorale SATB texture, and finally, Mendelssohn begins the last entrance in an imitative structure starting with the basses, followed by the tenors, altos, and finally sopranos.

Translation:	Give us peace mercifully,
Verleih uns Frieden	Lord God,
gnädlich	throughout our times!
Herr Gott, zu unserm	For there is indeed no
Zeiten!	other
Es ist doch ja kein Anderer	that for us can fight,
nicht,	but you, our God, alone.
das für uns könnte streiten,	
Denn du, unser Gott,	
alleine	

Missa Brevis KV 275

During the ten years in which Holy Roman Emperor Joseph II of Austria was the sole ruler of the Habsburg empire (1780-1790), he attempted to legislate a series of drastic reforms to remodel Austria in the form of the ideal Enlightened state. This provoked severe resistance from powerful forces within and outside of his empire, but ensured that he would be remembered as an "enlightened ruler." The manifestation of these reforms in music resulted in truncated mass compositions. Mozart's Missa Brevis KV 275 is a concise setting of the Kyrie text from the mass and uses string accompaniment only.

Translation:	Lord have mercy
Kyrie eleison	Christ have mercy
Christe eleison	

Bogoroditse Devo

Rachmaninoff's All-Night Vigil, popularly known as the Vespers, was composed in less than two weeks early in 1915, and was first performed in Moscow by the all-male Synodal Choir, partly to benefit the Russian war effort. Critics gave the premiere an

enthusiastic reception; it was performed no less than five times within the next five weeks. Today, the work stands as the crowning achievement of the "Golden Age" of Russian Orthodox sacred choral music.

Though Rachmaninoff avoided affiliation with the established church, the 15 a cappella movements maintain the Russian Orthodox Church's prohibition against musical instruments of any kind. Ten of the movements are based on chant melodies. The other five, including the Bogoroditse Devo, are Rachmaninoff's own musical settings and do not contain chant per se but use chant-like formulas with harmonic textures that are uniquely Russian in character. The text pays homage to the Virgin Mary. The music captures both the gentle simplicity of the angelic greeting and the awe-struck glorification of her presence to God.

Translation:

Bogoroditse Devo, raduisya
Blagodatnaya Marie,
Gospod s Tovoyu
Blagoslovena Tyi v zhenakh
i blagosloven plod chreva
Tvoego,
yako Spasa rodila esi dush
nashikh

Rejoice, virgin mother of
God
Mary full of grace, the Lord
is with you
Blessed are you among
women
and blessed is the fruit of
your womb,
for you have borne the
Saviour of our souls.

Afternoon on a Hill

Edna St. Vincent Millay (1892-1950), Maine-born poet, playwright and musician was the first woman to receive the Pulitzer Prize for poetry, in 1923 for her collection of *The Harp-Weaver and Other Poems*. The poem *Afternoon on a Hill* appeared in print as part of her first poetry collection, *Renaissance and Other Poems*, published in 1917. Barnum sets one of Millay's most frequent subjects, rejuvenation through observation of nature, with a delicate and contemplative choral tone.

Domaredansen

The most common Swedish folk dance is the langdans (long dance) in which participants form a long chain, holding hands. Depending on the circumstance, the chain might turn into a ring, with the dancers circling a maypole or Christmas tree in a ringdans (ring dance). Domaredansen is a ringdans and a game played by Swedes of all ages at all times of the year, including Yuletide. The precise origin of the tune is not known, but the melody, along with the current text, first appeared in Traditioner af folk-dansar.

Personnel

Ithaca College Madrigal Singers

Soprano

Lucrezia Ceccarelli
Leanne Contino
Edda Fransdottir
Katie O'Brien

Alto

Sophia Israelsohn
Mattina Keith
Sunwha Reiner
Arianna Warren

Tenor

Jacob Cordie
Timothy Powers
Adriel Miles
Stephen Tzianabos

Bass

Michael Galvin
Anaximander Heiter
Paul Morgan
Joseph Pellittieri
Paul Tine

Ithaca College Women's Chorale

Soprano I-Soprano II

Hannah Abrams
Megan Benjamin
*Jenna Bock
Lucrezia Ceccarelli
LiAn Chen
Laura Douthit
Kimberly Dyckman
Elizabeth Embser
Edda Fransdottir
Caroline Fresh
*Jennifer Giustino
Kate Griffin
Mollie Hamilton
Xandry Langdon
Cynthia Mickenberg
Katie O'Brien
Rachel Silverstein
Kristi Spicer
Kelly Timko
Cherisse Williams

Soprano II

Amy Brinkman-Davis
Christina Christiansen
Kendra Domotor
Emily Gaggiano
Carrie Lindeman
Meredith Morse

Soprano II-Alto I

Brittney Aiken
Megan Brust
*Hillary Robbins
*Penelope Voss

Alto I

Julia Imbalzano
Sophie Israelsohn
Alexandria Kemp
Gillian Lacey
Jennifer Pham
Daniela Schmiedlechner

Alto I-Alto II

Hannah Bero
Mattina Keith
Claire Noonan
Stephanie O'Brien
Jenny Schulte
Alexa Mancuso
Caitlin Walton

Alto II

Michelle Ammirati
Ali Cherrington
Carolyn Kruzona
*Amanda Nauseef
Sunwha Reiner
Jordyn Steinheiser

Special thank you to Dr. Brad Hougham

* denotes section rehearsal leaders

Ithaca College Chorus

Soprano I

Bronwyn Bishop
Christina Dimitriou
Emily Faris
Jill Gagliardi
Amanda Galluzzo
Emily Heerd
Annina Hsieh
Leigh Ann Kaminek
Sarah Lottes
Alina Marhefka
Keelyn McLaughlin
Deanna Payne
Maegan Polard
Hallie Smith
Claudia Torzilli
Christy Troia
Judelle White
Kathleen Winschel
Emily Wood

Alto I

Emilie Benigno
Emma Brown
Madeline Docimo
Christine Dookie
Brittany Francis
Shannon Frier
Ryan Kennedy
Cara Kinney
Cynthia Mathiesen
Marcia Rose
Kirsten Schmidt
Amanda Schmitz
Miranda Schultz
Felicya Schwarzman
Jocelyn Suarez
Danielle Wheeler

Soprano II

Julie Allison
Emily Besau
Andrea Bickford
Ava Borowski
Lauren Bristow
Haley Evanoski
Jillian Francis
Lauren Hoalcraft
Ann-Marie Iacoviello
Ellen Jackson
Casey Kobylar
Alice Lambert
Chelsea Kay Lanphear
Jessica MacKimm
Amanda Miller
Alyssa Napier
Sandi O'Hare
Jennie Ostrow
Jessica Plude
Abby Rogers
Michelle Rosnack
Johanna Ruby
Lily Saffa
Emmalouise St. Amand
Alexandra Wright

Alto II

Victoria Boell
Nicole Dowling
Breanna Kmiecik
Kati Jessup McDermott
Lindsay Osgood
Emily Pierson
Kiersten Roetzer
Kailey Schnurman
Rose Steenstra
Emily Wilcox
Stephanie Zhang

Tenor I

Dan Block
Ben Barteli
Zachary Brown
Tyler Campolongo
Drew Carr
Mark Farnum
Duncan Krummel
Joseph Michalczyk-Lupa
Jacob Minter
Andrew Nave
James Smith
Patrick Starke
Joshua Vanderslice
Ben Van De Water
Jacob Walsh

Baritone

Ben Alessi
Matt Allen
Scott Altman
Jordan Bachmann
Nathan Balester
Partick Cannady
Michael Cho
Kevin Covney
Thayre Davis
Joshua Dufour
St. John Faulkner
Daniel Felix
Kevin Flanagan
Christopher Hauser
Callahan Hughes
Joshua Kelly
Jesse Law
Roosevelt Lee
Nate Long
Jackson May
Alec Miller
Paul Morgan
Matthew Morrison
Jacob Morton-Black
Michael Palmer
Joseph Pellittieri
Ryan Pereira
Jordan Rosas
Andrew Satterberg
Brandon Schneider
Bryan Spencer
Shauna Swartz
Paul Tine
Jonathan Vogtle
Seth Waters
Ian Wiese
Derek Wohl

Tenor II

Kyle Banks
Aidan Boardman
Taylor Chadwick
Josh Condon
Jacob Cordie
Max Deger
Anthony DeLuca
Scott Irish-Bronkie
Alexander Greenberg
Nick Kelliher
William Latino
Michael McCarthy
Adam Morin
Alec Nevin
Mike Nowotolski
Michael Ranalli
Joshua Rosen
Taylor Smith
Jeff Sabo
Graham Terry
Alex Toth
Stephen Tzianabos

Bass

Ben Allen
Martin Castonguay
Michael Cooperstein
Sean Cotty
Liam Cunningham
David Fenwick
Stephen Gomez
Anaximander Heiter
Hiroo Kajita
Partick LaRussa
William Leichty
Justin Parish
James Parker
Jason Peterson
Matt Sidilau
Nivedhan Singh
Greg Sisco
Mitchel Wong