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Concert: MusIC of Our Time

Ithaca College Choir

Janet Galván

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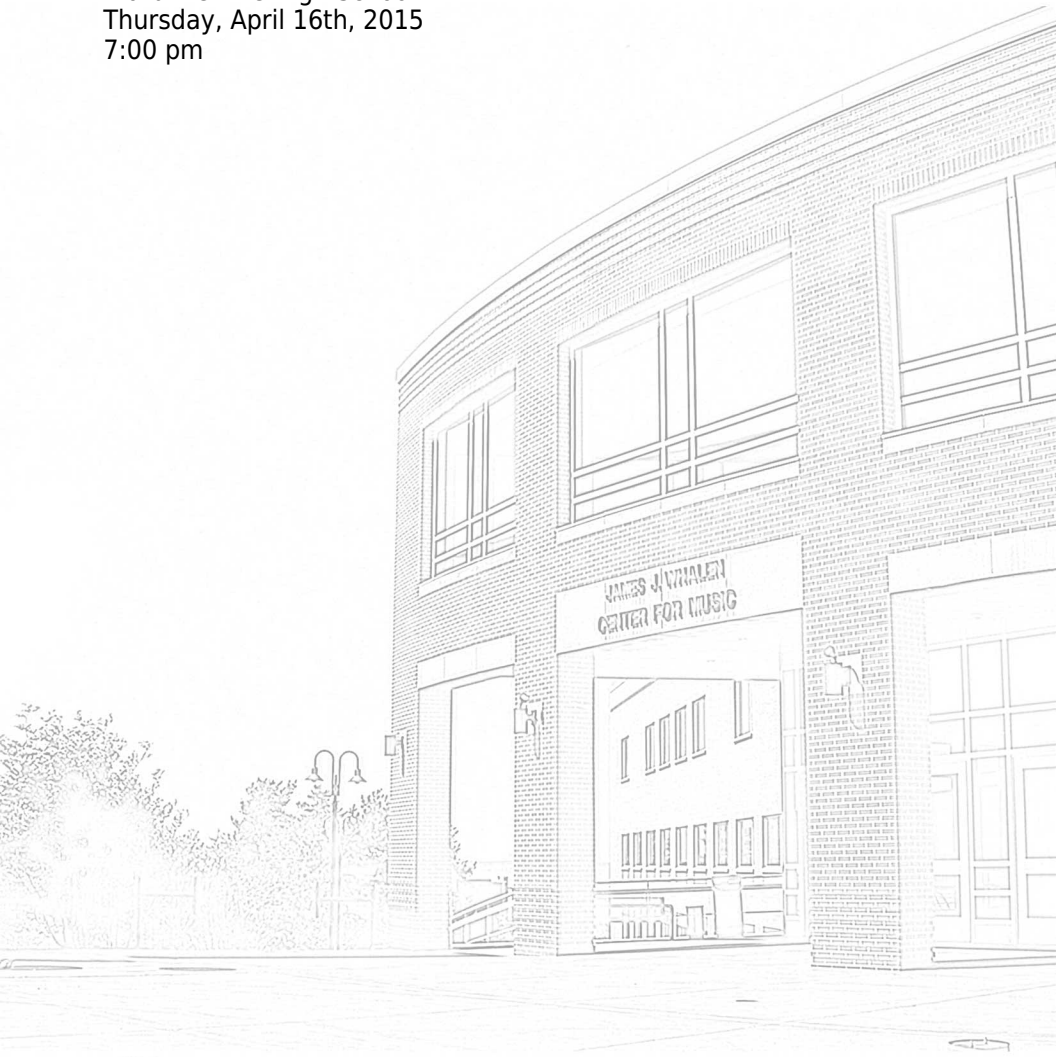
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Mus**IC** of Our Time

Ithaca College Choir
Janet Galván, conductor

Ward Melville High School
Thursday, April 16th, 2015
7:00 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Choir Janet Galván, conductor Ali Cherrington, collaborative pianist

"Dancing between Darkness and Light"

Alleluia (2014) Jake Runestad
(b. 1986)

Northern Lights (2012) Ērik Ešenvalds
(b. 1977)

Ariana Warren, soloist

After Music (2012) Erik Barnum
(b. 1977)

Three Insular Songs of Yaeyama and Miyako
Islands (1998) Ko Matsushita
II. Karimatanu Kuicha (b. 1952)

*We Dance! (2015) Dominick DiOrio
(b. 1984)

Sarah Welden, soloist

**World Premiere*

Wade in the Water Moses Hogan
(1957-2003)

*Soloists:
Fred Diengott
Eliodoro Castillo
Samantha Kwan*

Ezekiel Saw De Wheel William L. Dawson
(1899-1990)

*Ward Melville High School Camerata, Women's Choral Ensemble, and Concert
Choir*

Acknowledgements

Ithaca College gratefully acknowledges the financial support of Charles Hack '69 and Angella Hearn in helping to make this concert possible.

Ithaca College School of Music Administration

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Special Thanks

We would like to thank Linda Contino and the families of Ward Melville High School for graciously hosting us.

Biographies

Janet Galván, director of choral activities at Ithaca College, conducts the Ithaca College Choir and Women's Chorale and is artistic director for the Ithaca College Children's Choir. Galván's New York colleagues recognized her contribution to choral music in 1995 when she received the ACDA New York Outstanding Choral Director Award. In 2010, she founded the chorus UNYC that has performed with the Cayuga Chamber Orchestra (Lanfranco Marcelliti, conductor). In demand as a guest conductor, Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Washington's Constitution Hall, Minneapolis's Symphony Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. 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 in Ireland, Italy, the Czech Republic, Austria, Canada, and Spain. Her choral ensembles have also 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 the conductor of the North American Children's Choir, which performed annually in Carnegie Hall from 1995 to 2007. She was also 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, for national and regional choral and music education conferences, and at the World Symposium on Choral Music. She was on the conducting faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in 2012, and the Oberlin Conducting Institute in 2014.

Galván has two choral music series with the Roger Dean Publishing Company and is the author of chapters in two books, *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program: Philosophy, Planning, Organizing, and Teaching*. She is also the series advisor to *Latin Accents*, a series with Boosey & Hawkes. Her article on the changing voice was published in the *International Federation of Choral Music Journal* in 2007 and was reprinted in *La Circulare del*

Secretariat de Corals Infantils de Catalunya. 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. In addition, she has been an artist in residence at many universities, leading master classes, working with university choirs, and presenting sessions.

Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings). She is the founder and faculty advisor of the Ithaca College ACDA student chapter, which has won outstanding student chapter at the last five national conventions of ACDA. She is past president of NYACDA.

Program Notes

Ithaca College Choir

"Dancing between Darkness and Light"

This program explores the dance between light and darkness, and our journey as we move between the two.

Alleluia

We begin with light, with Jake Runestad's *Alleluia*. Through history, the singing of *alleluia* has served as an outward celebration as well as an introspective prayer of praise. This setting explores these two uses of the word within a spiritual context. The work begins with a rhythmic declaration of joy and builds intensity through metric changes, tonal shifts, glissandi, and hand clapping. This lively exultation soon gives way to a reverent meditation with soaring melodic lines and lush harmonies. The dancing rhythms from the beginning return with a gradual build in intensity as one's praises rise to the sky.

Considered "highly imaginative...with big ideas" (*Baltimore Sun*) and "stirring and uplifting" (*Miami Herald*), award-winning composer Jake Runestad has received commissions and performances from leading ensembles and organizations such as the Washington National Opera, Netherlands Radio Choir, Louisiana Philharmonic Orchestra, Seraphic Fire, Dayton Philharmonic Orchestra, Virginia Arts Festival, Rockford Symphony Orchestra, Craig Hella Johnson and the Cincinnati Vocal Arts Ensemble, Spire Chamber Ensemble, and Master Chorale of Tampa Bay. Dubbed a "choral rock star" by American Public Media, Runestad travels extensively to work with ensembles as a clinician and resident composer, and his compositions are some of the most frequently performed in the United States. He holds a master's degree in composition from the Peabody Conservatory of the Johns Hopkins University, where he studied with Pulitzer Prize-winning composer Kevin Puts. Prior to graduate school, Runestad studied privately with acclaimed composer Libby Larsen.

—Note by Jake Runestad

Northern Lights

Alleluia is followed by a work devoted completely to light—the northern lights.

Inspired and astonished by the beauty of the northern lights, Ešenvalds tried to evoke the sound of the lights. He decided that the sound of the northern lights came from the folklore about the lights from the people who live within the Aurora belt. The piece begins with a Latvian folksong in which the people think that the lights are soldiers in the sky. The song is translated, “Whenever at night in the north, and I saw the souls of the dead soldiers having their battle, I was afraid. What if they bring their war to my land, too?” The soloist sings this text. The rest of the text is in English—from journals that Charles Francis Hall (1821-71) and Fridtjof Nansen (1861-1930) recorded on separate Arctic expeditions after viewing the northern lights. In this piece, the light is astonishingly beautiful but also sometimes brings fear. Even in light, there is sometimes darkness.

The following is text from the journals:

It was night, and I had gone on deck several times. Iceberg was silent; I, too, was silent. It was dark and cold. At nine o'clock I was below in my cabin when the captain hailed me with the words: “Come above, Hall! Come above at once!” The whole sky was one glowing mass of colored flames. It was like softly playing, gently rocking silvery waves on which dreams travel into unknown worlds.

Ēriks Ešenvalds studied composition with Selga Mence at the Latvian Academy of Music, completing his master of music there in 2004. He has received many accolades for his compositions including the Latvian Great Music Prize in 2005 and 2007. In 2010, he received a British Composer Award nomination. More recently, during the 2011-13 academic years he was Fellow Commoner in Creative Arts at Trinity College, University of Cambridge, United Kingdom.

After Music

After Music inspired the 2014-15 season for the Ithaca College Choir. The poem by Josephine Preston Peabody (1874-1922) puts forth the idea that we can move far from our personal center like lost children—not having realized how far we

wandered until the music called and “called me thence.” Music can call us back to a place where we feel most like our best selves. The songs lead to a country where our souls can awaken to let us know who we are and lead us from darkness to light—a most meaningful idea for all musicians but particularly poignant for college students realizing the power of music in their lives.

Erik Barnum is a composer whose goal is to provide intensely meaningful experiences for singers and audiences. His music has been recorded by many ensembles, most notably Chanticleer and Choral Arts. He was the commissioned composer for the 2007 Minnesota All-State Choir and has been the composer in residence for the Rose Ensemble. He received honorable mention in the 2006 Morton Gould Young Composer Competition and was a winner of the 2006 Vocal Essence Essentially Choral Competition. Barnum studied composition and voice at Bemidji State University, Minnesota, with Patrick Riley. He later studied composition with David Dickau at Minnesota State University. Barnum has been commissioned by American Choral Directors Association (ACDA) honor choirs, university ensembles, professional choirs, and school choirs.

Three Insular Songs of Yaeyama and Miyako Islands

Karimatanu Kuicha (Chorus of Karimata Village) is a festival song of the Miyako Islands. It describes village life and praises the beauty of the village. This is a celebration of coming back into the light after a dark period of losing oneself. This is sheer play and celebrating finding one’s way back after the call of music. Translation: Karimata is a small island (village). Like the moon of 14th and 15th day, it goes up beautifully, and it rises beautifully. At Karimata village, we play and dance. Our friends play and dance.

This composition by Japanese composer Ko Matsushita is a song of dancing, playing, and singing in the light. Matsushita alludes to the dancing and play that takes place by adding playful and increasingly excited stomps and claps into the work and speeding up to a joyous frenzy at the end. The various melodies and ostinato are passed from voice to voice.

Matsushita is a conductor and composer. Born in Tokyo, he graduated from the Kunitachi College of Music, Department of Composition. He finished his chorus conductor master course at

the Kodály Institute in Kecskemét, Hungary. His choral compositions are performed throughout the world. He also acts as resident conductor and artistic director of 10 choirs, which perform both in Japan and abroad. He has prizes for superior composition in various international competitions. In 2005, Matsushita received the Robert Edler Prize for Choral Music, bestowed on the best conductor, composer, or choir for their extraordinary endeavors throughout that year around the globe. He has dedicated his works to American, Hungarian, Spanish, Norwegian, Latvian, Polish, Dutch, Taiwanese, Singaporean, Chinese, and Japanese choirs and ensembles.

We Dance!

The choir's final piece is a world premiere written to complete the journey from darkness into light. This composition is all about dancing and truly a fitting piece both for this choir and this concert. The choir has a great reputation for using movement to engage the entire body in singing and to internalize the music. Thus, we dance. We end using *alleluia* as a statement of joy. We have praised, been astonished by the night sky, been called by the music, and laughed as we played. Dominick DiOrio takes us into a world of dancing so fast that we think we can fly.

From the composer:

On February 7, my dear mentor and colleague Janet Galván called me and said essentially the following, "Dominick, I need to bounce some ideas around with you. My program for Lincoln Center has been planned for a long time, but as I am about to turn it in for publicity, I realize that I am not happy with the ending. The entire program is so fresh, and my last piece is great but not the right piece for this program." The more we talked, the more it became apparent that a new piece would be perfect for the program. I would do anything for Janet and her fine singers at Ithaca College. So, inspired by the challenge and a text that expressed the joy and freedom of people who had come through darkness to find light and freedom, I delivered this piece to Janet, a compilation of all that is joyous, enthusiastic, and full of expression. *We Dance!* is a whirlwind ride for the mightiest of choruses, vast of range and agile of rhythm. This work is dedicated to Janet Galván.

Conductor and composer Dominick DiOrio is assistant professor

of choral conducting at the Indiana University Jacobs School of Music. DiOrio earned a doctor of musical arts degree from the Yale School of Music. He earned an M.M.A. and an M.M. from Yale and a B.M. in composition from Ithaca College, where he studied with Gregory Woodward, Dana Wilson, and Janet Galván. Called “a forward-thinking young composer filled with new ideas, ready to tackle anything,” DiOrio was named best composer in 2011 by *HoustonPress*. He fills frequent commissions for organizations and institutions across the country, including eighth blackbird, and he has been awarded prizes in composition from ASCAP and ACDA.

Wade in the Water and Ezekiel Saw De Wheel

The Ithaca College Choir has embraced the repertoire of great spiritual settings since William Dawson visited the school in the early 80's. When Moses Hogan began arranging spirituals, the choir immediately began singing these incredible arrangements. Until his untimely death in 2003, Moses Hogan was one of the most celebrated contemporary directors and arrangers of spirituals. In his short life, he created dozens of new original arrangements of classic spirituals and made them popular with the astounding performances of the internationally acclaimed Moses Hogan Chorale. Hogan was a pianist, conductor and arranger of international renown. A graduate of the New Orleans Center for Creative Arts (NOCCA) and Oberlin Conservatory of Music in Ohio, he also studied at New York's Juilliard School of Music and Louisiana State University in Baton Rouge.

The Moses Hogan Singers made their debut in 1998 on the EMI record label with the acclaimed soprano Barbara Hendricks. Hogan was commissioned to arrange and perform several compositions for the 1995 PBS Documentary, *THE AMERICAN PROMISE*, whose soundtrack was released separately by Windham Hill records under the title *VOICES*.

William Levi Dawson studied composition in Chicago, at the American Conservatory of Music and was graduated in 1927 with a master's degree in composition. Following his graduation, he studied with the distinguished composer and theorist Thorvald Otterstrom of Chicago.

In 1931, Dawson organized and headed the School of Music at

Tuskegee (Institute) University. Under his leadership from 1931 to 1955, the Tuskegee choir of one hundred voices gained international fame. In 1932-1933, the choir was a main attraction at the opening of the International Music Hall of Radio City, New York.

The Tuskegee Choir performed for President Hoover in the White House and for President Roosevelt at Hyde Park, New York. It also performed in such prestigious concert halls as Carnegie Hall, the Academy of Music at Philadelphia, and Constitution Hall, Washington, D.C. The Tuskegee Choir has given numerous performances over national radio for NBC, ABC, and CBS. Mr. Dawson resigned as Director of Music in 1955.

In 1975, the American Choral Directors Association honored him for "pioneering leadership, inspiration, and service to the choral art." In 1982, the Honorary Doctor of Music Degree was conferred upon him by Ithaca College in Ithaca, New York.

The Ithaca College Choir has a tradition of ending tour concerts with Deep River arranged by H.T. Burleigh and Ezekiel Saw de Wheel arranged by William L. Dawson. Tonight we sing "Ezekiel" for you. We are thrilled to invite the Ward Melville Singers and former choir members to join us in singing this final number.

Personnel

Ithaca College Choir Janet Galván, conductor

Soprano I

Leanne Averill
Henrietta, NY
Emily Behrmann-Fowler
Ithaca, NY
Leanne Contino
Stony Brook, NY
Amanda Galluzzo
Clinton, NJ
Emily Preston
Ithaca, NY
Sarah Welden
Mansfield, CT

Alto I

Annie Barrett
Wilmette, IL
Wei En Chan
Singapore, Singapore
Alison Cherrington
Pelham, MA
Sophie Israelsohn
Beverly, MA
Sarah Loeffler
Bridgewater, NJ
Rebecca Saltzman
Princeton, NJ
Ariana Warren
East Northport, NY

Tenor I

Jacob Cordie
Keizer, OR
Joshua Fogerty
Allentown, PA
Torrance Gricks
Pittsburgh, PA
Duncan Krummel
Hood River, OR
Taylor Smith
Manorville, NY
Patrick Starke
Pine Bush, NY

Soprano II

Megan Benjamin
Oneonta, NY
Katherine Clemons
Newark, NY
Laura McCauley
Wayne, PA
Josi Petersen
Portland, OR
Liliana Saffa
Darien, CT
Kristi Spicer
Northampton, MA

Alto II

Mika Genatossio
Somersworth, NH
Samantha Kwan
Nashua, NH
Claire Noonan
Geneva, NY
Rachel Ozols
Columbus, IN
Sun Hwa Reiner
Montrose, NY
Caitlin Walton
Davenport, IA

Tenor II

David Allen
Newark, DE
Kyle Banks
Huntington, NY
Andrew Carr
Royersford, PA
Scott Irish-Bronkie
Clarence, NY
Timothy Powers
Summerfield, NC
Bradley Whittemore
Rochester, NY

Bartione

Martin Castonguay

Babylon, NY

Joshua Dufour

Drexel Hill, PA

St. John Faulkner

Ithaca, NY

Matthew Jones

Lansing, NY

Paul Tine

Newington, CT

D'quan Tyson

East Stroudsburg, PA

Bass

Matthew Boyce

Collegeville, PA

Eliodoro Castillo

Houston, TX

Fred Diengott

Dover, NH

Michael Galvin

Loudonville, NY

Nathan Haltiwanger

East Setauket, NY

Jason Peterson

Crofton, MD

Graduate Conductors

Justin Ka'upu

Hilo, HI

Emily Preston

Ithaca, NY