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5-1-2016

# Graduate Conducting Recital: Emily Preston

Ithaca College Women's Chorale

Ithaca College Choir

Emily Preston

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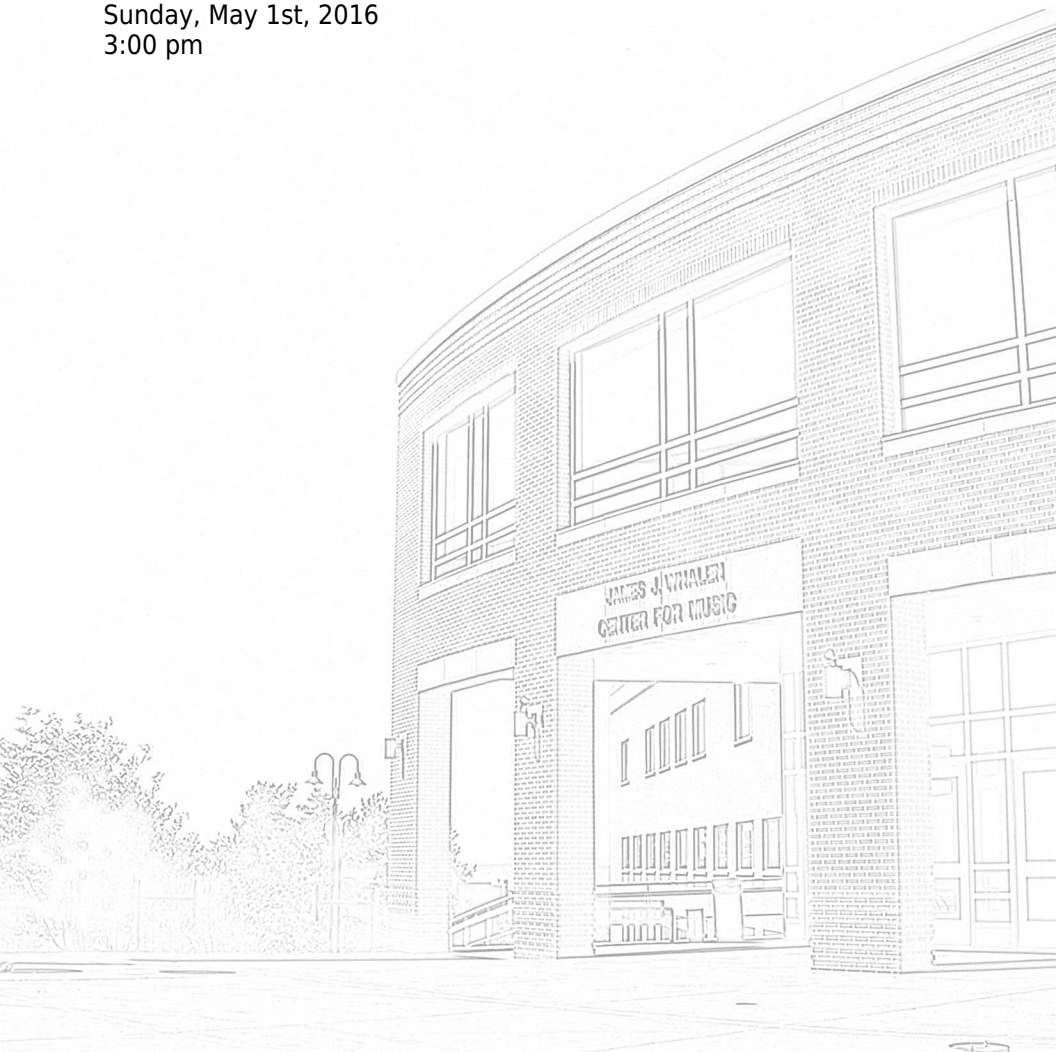
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# Graduate Conducting Recital:

Emily Preston, graduate conductor

Ithaca College Women's Chorale  
Ithaca College Choir

Ford Hall  
Sunday, May 1st, 2016  
3:00 pm



# ITHACA COLLEGE

School of Music

# Program

## Ithaca College Women's Chorale Emily Preston, graduate conductor Madeleine Parkes, collaborative pianist

Misa Pequeña Francisco J. Nuñez  
(b.1965)  
I. Señor, Ten Piedad  
II. Gloria a Dios  
*Lauren Hoalcraft, Christina Dimitriou, soloists*  
III. Creo en Dios  
*Emily Gaggiano, Christina Christiansen, soloists*  
IV. Santo, Santo, Santo  
V. Cordero de Dios  
*Alexandria Kemp, soloist*

The Little Road Moirá Smiley  
*Megan Benjamin, Emily Beseau, Christina Christiansen, Elizabeth Embser,  
Haley Evanovski, Edda Frandsdottir, Annina Hseih, Mattina Keith, Alexandria  
Kemp, Gillian Lacey, Alexa Mancuso, Karimah White*

Panta Rhei Jim Papoulis  
(b.1953)

Blessing Katie Moran Bart  
*Janet Galván, Conductor*

## Intermission

**Ithaca College Choir**  
**Emily Preston, graduate conductor**  
**James Lorusso, collaborative pianist**

Gloria  
from *Coronation Mass*  
*Heather C. Barnes, Hector Gonzalez Smith, Stephen Tzianabos, D'quan Tyson,*  
*soloists*

Wolfgang Amadeus Mozart  
(1756-1791)

Ah Dolente Partita

Giaches de Wert  
(1535-1596)

Abendlied

Johannes Brahms  
(1833-1897)

Evening Prayer

*Matthew Stookey, saxophone*

Ola Gjeilo  
(b.1978)

Lord Send Your Spirit

*Andrew Hedge, drumset*

Raymond Wise  
(b. 1961)

# Program Notes

## Misa Pequeña Para Niños (Little Mass for Children)

This Spanish setting of the Catholic mass was written by Francisco J. Nuñez after the passing of his father when Nuñez was 14 years old. Its haunting melodies and modal harmonies create a feeling of meditation and spiritual transcendence. Each of the mass's five movements creates a unique atmosphere.

Misa Pequena has been with me for many years and I have sung and directed it in various contexts throughout my life journey. I have approached it as an amateur singer and mature singer, as well as an amateur conductor. I am thrilled to be performing it again as a more mature conductor.

I. Señor, Ten Piedad  
Señor, ten piedad  
Christo, ten piedad  
Señor, ten piedad

I. Lord, have mercy  
Lord, have mercy  
Christ, have mercy  
Lord, have mercy

II. Gloria a Dios  
Gloria a Dios en las Alturas,  
Y en la tierra paz a los hombres  
Te damos gracias, Señor Dios, Rey  
celestial

II. Glory to God  
Glory to God in the Highest  
And peace to his people on earth  
We give you thanks, Lord God,  
almighty

III. Creo en Dios  
Creo en Dios, Padre todopoderoso  
Un solo Dios, Padre todopoderoso  
Creador del cielo y de la tierra  
De todo visible y invisible

III. We believe in God.  
I (we) believe in God, the Father  
almighty  
One God only, the Father almighty  
Maker of heaven and earth  
Of all that is seen and unseen

IV. Santo, Santo, Santo  
Santo, Santo Santo  
Dios del universo  
Llenos estan el cielo y la tierra de tu  
Gloria  
Hosanna en el cielo.  
Bendito el que viene en nombre del  
Señor

IV. Holy, Holy Holy  
Holy, holy, holy  
God of power and might  
Heaven and earth are full of your  
glory  
Hosanna in the highest  
Blessed is he who comes in the name  
of the Lord

V. Cordero de Dios  
Cordero de Dios, que quitas el pecado  
del mundo  
Ten piedad de nosotros  
Danos la paz. Amen.

V. Lamb of God  
Lamb of God, who takes away the  
sins of the world.  
Have mercy on us  
Grant us peace. Amen.

## Panta Rhei

"The text of Panta Rhei combines a few phrases and words in Greek that speak to qualities exemplifying inner strength. The translation of 'Panta Rhei' is 'All things are in flux,' and through it I explore the rhythms, patterns, and cycles of life. The rhythms and vocal patterns are varied, as life is; the structure is as traditional as the cycles of life, with a strong female presence defining it. It is no coincidence that this piece is written for the female voice. I have been fortunate to be surrounded by many strong women throughout my life. My mother remains a major influence on the way I look at the world; my four sisters taught me that women are complex and insightful; and my own two daughters remind me to meet the world each day with compassion."

-Notes from the composer

Panta Rhei  
Voeethia  
Metron Ahriston  
Kteema es ai

All things are in flux  
Fly away  
Best rhythm  
Easiest rhythm

## Gloria from Coronation Mass, K. 317

Gloria in excelsis Deo  
Et in terra pax hominibus bonae  
voluntatis  
Laudamus te  
Benedicimus te  
Adoramus te  
Glorificamus te  
Gratias agimus propter magnam  
gloriam tuam  
Domine Deus, Rex celestis  
Deus Pater omnipotens'  
Domine fili unigenite, Jesu Christe  
Domine Deus, Agnus Dei, Filius Patris  
Qui tollis peccata mundi, miserere  
nobis  
Suscipe deprecationem nostram  
Qui sedes ad dexteram Patris,  
miserere nobis  
Quoniam tu solus sanctus, tu solus  
Dominus  
Tu solus altissimus  
Jesu Christo, cum sancto Spiritu, In  
gloria Dei Patris.  
Amen.

Gloria to God in the highest  
And on earth peace to people of good  
will.  
We praise you  
We bless you  
We adore you  
We glorify you.  
We give you thanks for your great  
glory.  
Lord God, heavenly King.  
O God, almighty Father  
Lord Jesus Christ, only begotten son  
Lord God, lamb of God, son of the  
Father  
You take away the sins of the world,  
have mercy on us  
Receive our prayer.  
You are seated at the right hand of  
the Father.  
You alone are the holy one, the Lord  
You alone are the most High  
Jesus Christ, with the holy spirit, in  
the glory of Father God.  
Amen.

## Ah! Dolente Partita

Ah, dolente partita!  
Ah, fin de la mia vita!  
Da te parto e non moro?  
E pur i provo  
La pena de la morte  
E sento nel partire  
Un vivace morire,  
Che da vita al dolore  
Per far che moia immortalmemente il  
core.

Ah, painful parting!  
Ah, end of my life!  
From thee I leave and I don't die?  
But I feel  
The pain of death  
And I feel on leaving  
A lively dying,  
Which gives life to pain  
To let my heart immortally die.

## Abendlied

The text of Brahms' beautiful *Abendlied* draws parallels between the view looking back on the day as one tries to go to sleep, and the view looking back on one's life as it is coming to an end in old age. In both cases, the poet concludes that joy and pain will both melt away and peace will surely come. Brahms masterfully employs the harmonic language of romanticism to express this sentiment, as cheerful diatonic sections contrast with moodier, chromatic harmonies in the sections depicting pain. In the end, the piece leaves the listener with the feeling that the bad can be left behind and sleep will come peacefully.

Friedlich bekämpfen  
Nacht sich und Tag.  
Wie das zu dämpfen,  
Wie das zu lösen vermag!

Peacefully does night  
struggle with the day:  
how to muffle it,  
how to dissolve it.

Der mich bedrückte,  
Schläfst du schon, Schmerz?  
Was mich beglückte  
Sage, was war's doch, mein Herz?

That which depressed me,  
are you already asleep, o Pain?  
That which made me happy,  
say, what was it, my heart?

Freude wie Kummer,  
Fühl' ich, zerrann,  
Aber den Schlummer  
Führten sie leise heran.

Joy, like anguish,  
I feel has melted away,  
but they have gently  
invoked slumber instead.

Und im Entschweben,  
Immer empor,  
Kommt mir das Leben  
Ganz, wie ein Schlummerlied vor.

And as I float away,  
ever skyward,  
it occurs to me that life  
is just like a lullaby.

## Notes from the Conductor

This recital would not have been possible without the help of many people. First, I am thankful to my entire cohort of graduate students who guided me with many details of this production. As we say, "it takes a village to help Emily put on her recital." Special thanks to my friends Heather Barnes and Adam Good who keep my spirits up every day. In the music office, I received constant support from Erik Kibblesbeck and Derek Wallace on logistical matters. A huge thanks goes to Patrice Pastore who has given me the best private voice instruction of my life these past two years. I am also forever indebted to my mother, Bethany Queen, daughter Linnea and to Delvin Collier who have believed in me and encouraged me every step of the way. Most importantly, I would like to thank my teacher and mentor, Dr. Janet Galván. From the time I was a child, you nurtured my talent and taught me to take my artistry to a higher level. You showed me the path to excellence through self-discipline and constant renewal of inspiration. You never have stopped teaching me new things and pushing me to be a better musician, teacher, and conductor. As with many before me, my life has been changed by you!

# Personnel

## Ithaca College Women's Chorale

### Soprano I

Christina Dimitriou  
Ann-Marie Iacoviello  
Erin Kohler

### Soprano I/II

Jennifer Amend  
Sherly-Ann Belleus  
Megan Benjamin  
Andrea Bickford  
Christina Christiansen  
Elizabeth Embser  
Haley Evanoski  
Allison Fay  
Edda Fransdottir  
Caroline Fresh  
Julia Gershkoff  
Megan Jones  
Rachel Rappaport  
Anastasia Sereda  
Carolynn Walker

### Soprano II

Emily Gaggiano  
Laura Hoalcraft  
Annina Hsieh  
Carrie Lindeman  
Deanna Payne  
Haley Servidone

### Soprano II/Alto I

Anne Brady  
Alexandria Kemp

### Alto I

Olivia Bartfield  
Emily Beseau  
Jenna Capriglione  
Sophie Israelsohn  
Casey Quinn  
Rachel Silverstein  
Katie White

### Alto I/Alto II

Danielle Avicollì  
McKinny Danger-James  
Olivia Hunt  
Mattina Keith  
Gillian Lacey  
Alexa Mancuso  
Meghan Murray

### Alto II

Tayman Baker  
Kate Bobsein  
D'Laney Bowry  
Virginia Douglas  
Stephanie Feinberg  
Carolyn Kruzona  
Hannah Martin  
Abby Sullivan  
Elyse Wadsworth  
Karimah White



## Ithaca College Choir

### Soprano I

Emily Behrmann-Fowler\*  
Magdalyn Chauby\*  
Juliana Child\*  
Kathleen Maloney\*  
Laura McCauley

### Soprano II

Heather Barnes  
Kimberly Dyckman  
Amanda Galluzzo  
Imogen Mills\*  
Josi Petersen  
Lily Saffa\*

### Alto I

Natalia Bratkovski  
Hector Gonzalez Smith  
Nicholas Kelliher  
Sarah Loeffler  
Victoria Trifiletti  
Ariana Warren

### Alto II

Catherine Barr  
Claire Noonan\*  
Bergen Price  
Sunhwa Reiner\*  
Laura Stedge  
Jessica Voutsinas  
Caitlin Walton\*

### Tenor I

Seamus Buxton  
Jacob Cordie\*  
Adam Good\*  
Jacob Kerzner  
Duncan Krummel  
Taylor Smith  
Patrick Starke

### Tenor II

Kyle Banks  
Drew Carr\*  
Timothy Powers  
Adam Tarpey  
Stephen Tzianabos  
Bradley Whittemore

### Baritone

Nick Duffin  
Joshua Dufour\*  
Sean Gillen  
James Lorusso  
Holden Turner  
D'quan Tyson\*  
Marshall Pokrentowski

### Bass

Ethan Fisher  
Michael Galvin\*  
Sean Gatta  
William Leichty  
Logan Mednick  
Michael White

\* small group for Ah Dolente Partita

## Mozart Orchestra

### Violin I:

Lauretta Werner, concertmaster  
Emily Kenyon  
Reuben Foley

### Violin II:

Hannah Lin, principal  
Becky Johnson  
Henry Smith

### Cello:

Madeline Swartz

### Bass:

Christian Chesanek

### Organ:

Christopher Davenport

### Oboe:

Ellen O'Neill, principal  
Melissa DeMarinis

### Bassoon:

Sonja Larson  
Andrew Meys

### Trumpet:

Jason Ferguson  
Matt Allen

### Horn:

Ben Futterman  
Neil Patrick Holcomb

### Timpani:

Justin Cusick