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Concert: Ithaca College Women's Chorale - MENC Convention

Ithaca College Women's Chorale

Janet Galvan

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*“It is
my plan
to build
a school
of music
second
to none.”*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor
Elizabeth Johnson, accompanist
Pablo Cohen, faculty guest artist

I.

Four English Songs

Crystal LaPoint Kowalski

Come Ho
Ode to Solitude
Memory
Hey Nonny No

II.

Ave Maria

Johannes Brahms

Four Russian Peasant Choruses

Igor Stravinsky

On Saints' Days In Chigisakh
Ovsen
The Pike
Master Portly

Julia Rogalskaia, Ivy Buterbaugh, Laural Martin, soloists

Where Are You, Little Star

Modest Mussorgsky
arranged by Jonathan Sokasits

Amanda Tafel, soloist

As Costureiras

Heitor Villa-Lobos

III.

Gloria

Ruth Watson Henderson

IV.

Scherzo

Paul Goldstaub

Danny Boy

arranged by Dana Wilson

Jaime Reynolds, soloist

The Echoing Green

William Mathias

Tomorrow Shall Be My Dancing Day

John Rutter

Shannon Pennell, soloist
Kristin Bacchiocchi, Adrienne Lomysh, dancers

Shall I Compare Thee To A Summer's Day

James Mulholland

V.

Te Quiero

Alberto Favero
arranged by Lillian Cangiano

Small Ensemble:
Ivy Buterbaugh, Melanie Eck, Adriana Lomysh, Carrie MacDonald,
Jaime Reynolds, Margaret Schniepp
Pablo Cohen†, guitar

La Casa

Carlos Guastavino

Pablo Cohen†, guitar

Dravidian Dithyramb

Victor Paranjoti
Ed. André Quadros
transcribed by Donald Patriquin

† Ithaca College faculty member

MENC Eastern Division Convention
"Power Through Partnership"
Baltimore Convention Center Ballroom
Baltimore, Maryland
Friday, February 28, 1997
7:30 p.m.

PROGRAM NOTES and TRANSLATIONS

Four English Songs by Crystal LaPoint was commissioned by the Syracuse Chorus conducted by Barbara Tagg and premiered in July of 1988 at the Llangollen Musical Eisteddfod in Wales.

She received her Bachelors Degree in Music in Piano Performance, and Master's Degree in Piano Performance and Composition from Syracuse University. While at Syracuse University, she studied piano with George Pappastavrou and composition with Dr. Joseph Downing and the late Dr. Brian Israel.

Ms. LaPoint's compositions, primarily choral, are published by Boosey and Hawkes, Lawson-Gould, and Hinshaw Music. Her *Four Romantic Songs* won the 1988 Ithaca College Choral Composition Competition, and *Special Starlight*, commissioned by the Syracuse University Oratorio Society, was featured on a concert commemorating the 100th anniversary of the opening of Crouse College. In 1990, the Syracuse Children's Chorus joined forces with the Syracuse Symphony Youth Orchestra to premiere her *Keepsakes from Childhood* at the Civic Center. Other commissioned works include *Missa Humilis* for the Smith College Choir, *English Canticles* for the Syracuse Chorale, and pieces for the Syracuse City Schools and Homer High School Choir.

Johannes Brahms wrote many compositions for women's voices. His choral works for women exceeded those of his contemporaries in both number and significance. Sophie Drinker reported that Brahms placed importance upon his works for women's choruses and that the texts he chose gave women a sense of being "in an active relationship to life."

Igor Stravinsky's setting of *Four Russian Peasant Songs* is a revised edition of an earlier work. One can hear harmonies and rhythmic movement characteristic of Russian folk music.

Translation:

On Saints' Day in Chigisakh on Yaonzoi, it is said that the lucky peasants roll in riches. They gather gold pieces by the shovelful and silver by the basketful, So it is said.

Ovsen (A solar deity honored in Russian mythology) Ovsen, I'm hunting the grouse o'er the fields and the moors. She has hid beneath a bush. I spy her tail. I've caught her fast. And a handful of money too.

The Pike Once a pike swam out of Novgorod. Glory. Flicked her tail, shot straight down from Bielaozero. As she darted by all her scales shone silver bright. Scales that gleamed like gold, scales that flashed silver white. On her back she bore many a glittering gem and her head was crowned with a pearl set diadem. Instead of eyes, two diamonds blazed.

Master Portly Master Portly tramped thro' the big turnip field. There Portly scattered a bushel of fleas. Master Portly sowed a sack of fleas. One half sack of lice and one of fleas. Glory.

Where Are You, Little Star

Modest Mussorgsky

This solo composition, arranged for treble chorus by Ithaca College faculty member, **Jonathan Sokasits**, was written when Mussorgsky was 18.

Translation:

Where are you, little star. Oh, where are you, bright one? Are you hidden by the black, threatening clouds? Where are you, maiden, Where are you, my beautiful one? Dear friend, have you deserted your beloved? A black cloud has hidden the little star, The cold earth has covered you, fair maiden.

As Costureiras

Heitor Villa-Lobos

The sewing girls sing as the sounds of their machines are heard. They sing that they are about to cry. They are happy to smile singing of their sorrows. They sing that in this life they are tied to a life of sewing, happy together in their struggles.

Gloria

Ruth Watson Henderson enjoys a multi-faceted career as composer, teacher, pianist and church organist. Born in Toronto, Ms. Henderson studied at The Royal Conservatory in Toronto and at the Mannes College of Music in New York. She was active for many years as a concert pianist, with frequent appearances on the CBC and as soloist with many Canadian orchestras. Her compositions have won numerous awards. Commissioned by Doreen Rao for the University of Toronto, this composition was premiered in the United States by the Ithaca College Women's Chorale. This setting of the Gloria opens with a fanfare introducing a rhythmic, syncopated theme. It is succeeded by a gentle "Et in terra pax." After a chant-like section, the composition returns to the opening theme.

Scherzo was written for the Ithaca College Women's Chorale by **Paul Goldstaub**. The composition is published in the *Janet Galván Women's Choral Series*. Goldstaub, composer-in-residence for the Dance Program at Eastern Michigan University has received grants from the NEA, NEH, ASCAP, and Meet-The-Composer. His works have been performed by groups such as the St. Paul Chamber Orchestra, Cincinnati Opera, and the Guthrie Theatre. Goldstaub presents workshops on non-jazz improvisation throughout the country.

This arrangement of *Danny Boy* was written by Dana Wilson for the Ithaca College Women's Chorale to sing for Ithaca College President James Whalen and the Friends of Ithaca College. Whalen is a devoted music fan with a special love for Irish ballads, and particularly *Danny Boy*. **Dana Wilson** is a Charles A. Dana Professor of Music at Ithaca College. He is active as a composer, jazz pianist, clinician, and conductor, with many commissioned works to his credit. He has been awarded the Sudler International Composition Prize and the American Bandmasters Association/Ostwald Prize. His music has been recorded on Musical Heritage Society, Mark, Kosei, and Redwood Records. His *I Love My Love* for four-part treble voices will be published by Boosey and Hawkes in 1997.

Echoing Green was commissioned for a Women's Choir in Illinois conducted by Lynne Bradley. **William Mathias** was born in Whitland, Dyfed in 1934 and began to compose at an early age. He studied at the University College in Wales, Aberystwyth where he graduated with first-class honors. He also was given a scholarship in composition at the Royal Academy of Music where he was elected a Fellow of the Royal Academy in 1965 and gained the Doctorate of Music of the University of Wales in 1966.

A house composer with Oxford University Press since 1961, his compositions cover an extraordinarily wide range. Early successes include the *Clarinet Sonata* at the 1957 Cheltenham Festival and the *Divertimento for String Orchestra*. Mathias's first full-scale opera, *The Servants*, was premiered by Welsh National Opera in 1980. Mathias also received a number of commissions for Royal occasions including the anniversary of the Investiture of the Prince of Wales and the Queen's Silver Jubilee.

Mathias's musical language embraces both instrumental and vocal forms with equal success, and he addresses a large and varied audience both in Britain and abroad. He is a frequent visitor to the United States. In 1987 he was awarded an Honorary Doctorate of Music by Westminster Choir College. Nimbus records have embarked upon a series of recordings of his major works.

The composition, *Shall I Compare Thee To A Summer's Day* was commissioned by the Louisiana American Choral Director's Association in memory of Louise Cochrane Boteler, a choral music teacher who died of breast cancer at the age of 43. Ms. Boteler's middle school and elementary choirs performed repertoire of the highest quality and were known for its beautiful sound and artistry. Ms. Boteler worked to bring higher standards to all young singers in Louisiana. In setting the Shakespeare text, Mulholland hoped to "give life" to the memory of this dedicated teacher.

James Mulholland, composer, professor of music at Butler University, was the 1996 recipient of the Raymond W. Brock Memorial Commissioned Composition. This award is made annually to an American choral composer by the American Choral Directors Association to insure distinctive additions to choral repertoire. During the past ten years, Mulholland has become one of the most commissioned, published, and performed American composers. In February of 1996, Mulholland heard the Ithaca College Women's Chorale perform his composition, *Heart, We Will Forget Him*. In September of 1996, he sent Janet Galván a copy of his latest composition for women's voices with a note that said he composed the piece with the sound of the Ithaca College Women's Chorale in his mind.

Te Quiero is an original song from the Argentinean composer of popular music, **Alberto Favero**. He sets to music a moving poem of Mario Benedetti (b. 1920), one of the best known poets from Uruguay. Benedetti, whose works include a vast collection of poems, novels, and tales, always writes in a very clear and expressive manner.

The music of Albert Favero is vivid and expressive, particularly in the setting of this poem, where melody and text achieve a perfect unity. The choral arrangement of Lillian Cangiano, one of the most talented choral arrangers of popular songs in Argentina, gives a new dimension to this work which is included in many choral programs today.

In a drawing which is on the cover of the arrangement, the artist Catalina Celis Reasoner, a Venezuelan folk artist, depicts a couple. She says, "The couple in the drawing is not alone; they are more than two. They are part of an oppressed country screaming rebellion, represented by the reaching, angry, fighting hands. They are protected by their own love and their guardian angel that represents the hope, the justice, and the possibility of a future full of the freedom signified by the doves."

Notes by Maria Guinand

Translation:

Te Quiero

If I adore you it is because
you are my love, my intimate friend, my all;
and in the street, arm in arm,
we are so much more than two.

Your hands are my caress,
my daily affirmations.
I love you because your hands
work for justice.
Your eyes are my lucky charm
against misfortune.
I adore you for your gaze
that looks to and creates the future.

Your mouth is yours and mine,
your mouth is never mistaken:
I love you because your mouth
knows how to cry out for rebellion.
And for your sincere face
and wandering spirit
and for your weeping for the world,
because you are the people, I love you.

And because our love is neither special or simple,
and because we are a couple that knows we are not alone.
I want you in my paradise, which is to say, in my country;
I want the people to live happily even though they are not allowed to!

The *Dravidian Dithyramb* embodies traces of ragas from the Carnatic music of South India, but it also bears an astonishing resemblance to the *taran*—a form of Hindustani classical music which also uses Persian and Arabic phonemes as nonsense syllables. *Dravidian* usually refers to the languages and races of South India, as distinct from *Aryan* which usually defines the linguistic and racial group to the North. *Dithyramb* is a Greek term for a wild, passionate hymn. A note about the *Dravidian Dithyramb*, possibly written by Paranjoti himself, describes the piece in greater detail:

“Notable for its use of typical Indian melodic motifs, this work for wordless double choir demands the highest precision of rhythm, and a wide range of tonal and dynamic values. The *Dravidian Dithyramb* is an expression of uninhibited festivity. An elusive but persistent pulse motivates the music, which is based on mere fragments of melody—the pulse driving onward faster and faster toward the final frenzied utterance.”

Victor Parajoti (1906-1967) had a profound knowledge of Indian and Western classical music as well as folk music. The Paranjoti Academy Chorus, which he founded in 1958, received international acclaim for the remarkable precision of its singing and “its brilliantly executed repertoire [which] includes Baroque, Classical, and Modern Works, Madrigals, Folk Songs and Spirituals, as well as unique Indian compositions based on the ragas and rhythms of Indian music.” Paranjoti was also a music critic for *The Times of India*, a painter, and Deputy Director General of All India Radio.

Thanks to Sabatino Maglione, Julia Rogalskaia, and
Julie Rahrig for language coaching.

Special thanks to Lawrence Doebler,
Director of Choral Activities

An endearing performer, **Pablo Cohen**, has participated in solo, ensemble, and orchestral concerts in the United States, Europe, Asia, Latin America, and the Caribbean. Festival appearances have included Philadelphia’s Mozart on the Square, the Festival Casals in Puerto Rico, the Carrefour Mondial de la Guitare in Martinique, the Geneva International Festival, and Musickfest ’95 in Bethlehem, Pennsylvania.

“Grand class and enlightened emotion . . . “ These are the words that *Les Cahiers de la Guitare* used to describe the playing of Pablo Cohen upon his debut recital at the Salle Cartot in Paris in 1991. “Fluid and delicate shape” wrote the *Philadelphia Inquirer* in reviewing his rendering of Giuliani’s *Concerto for guitar and strings* with Concerto Soloist Chamber Orchestra of Philadelphia. However, it is not just mastery of expression in the traditional literature that has begun to establish this artist as “one of the foremost South American guitarists” (*Korea Times*, Seoul). More recently, he was recognized to record the premier of Carlos Guastavino’s *Jeromita Linares* with Camerata Bariloche Chamber orchestra of Argentina for Dorian Recordings (“A cordial recommendation: outstandingly fine playing of a repertoire few of us know.” *Gramophone*, November 1995). His transcriptions of Chick Corea’s *Childrens Songs* along

with music by "Third Stream" composers, represent an exciting new direction for classical guitar in the 1990's. "In short, Pablo Cohen is an outstanding classical player . . . the kind of artist the festival would do well to find more often." (*The Morning Call*, Allentown, Pennsylvania.)

Pablo Cohen is the classical guitar professor at Ithaca College and at Mansfield University in Pennsylvania.

Dr. Janet Galván, Professor of Music at Ithaca College, conducts the Ithaca College Women's Chorale, is Artistic Director for the Ithaca Children's Choir, and teaches a variety of choral and music education courses at Ithaca College. Dr. Galván has prepared choruses for many conductors including Lukas Foss, Carl St. Clair, Grant Llewellyn, Gisele Bendor, Doreen Rao, and Eji Oue. In 1995 she received the New York Outstanding Choral Director Award.

Dr. Galván has conducted all-state and regional choral festivals across the country. In the spring of 1997, her conducting engagements include the New Mexico Women's All-State Chorus, the Missouri Mixed All-State High School Chorus, the Massachusetts Mixed High School All-State Chorus, and the first New Mexico All-State Youth Chorus. Her guest conducting experiences include professional adult ensembles, mixed and female collegiate honors choirs, high school mixed and treble choirs, junior high and middle school choirs, and elementary honors choirs. She conducted the first college/university Women's Honors Choir at the Eastern Division American Choral Directors Association (ACDA) Conference in Washington, D.C. in February of 1994 and the ACDA National Children's Honors Choir in March of 1995. She conducted the North American Children's Chorale, the State Philharmonic of Bialystok, and the New England Symphonic Ensemble in Carnegie Hall in July of 1995 and 1996 and will return for performances in 1997 and 1998. Dr. Galván conducted the ACDA Western Division Children's Honors Choir and a School Honor Choir for Southern Division ACDA in 1996. Her own choral groups have been chosen to perform at national, regional, and state professional music conferences as well as many invitational choral festivals. Dr. Galván has presented workshops at national and regional conventions of the ACDA and the Music Educators National Conference (MENC), numerous professional music state conferences, and in-service workshops for many school systems. She has also been a featured clinician in summer workshops at many college and universities. Dr. Galván is a clinician for Boosey & Hawkes and a member of the artistic staff of the Choral Music Experience founded by Doreen Rao. In 1995, the Roger Dean Publishing Company asked Dr. Galván to develop the *Janet Galván Women's Choir Series*, a choral series devoted to advanced treble choruses.

Before coming to Ithaca College in 1983, Dr. Galván was a member of the faculty at Kearney State College in Kearney, Nebraska and was a teacher in the public schools in North Carolina. She received her doctoral degree at the University of North Carolina at Greensboro where she was assistant to Dr. Richard Cox, director of choral activities. In addition, she studied conducting with Peter Paul Fuchs and Jack Jarrett.

As a soloist, Dr. Galván has performed in recital at the University of North Carolina, Kearney State College, the University of Illinois, Ithaca College. In past seasons of the Ithaca Opera Company, Janet has appeared in leading soprano roles. She was also a member of the Grammy Award-winning Robert Shaw Institute Singers for three years.

Choral Music At Ithaca College

The Ithaca College Choral Program includes five ensembles. The Ithaca College Choir is a select group which tours annually and is conducted by Lawrence Doebler, Director of Choral Activities. The Ithaca College Choir has toured throughout the northeast and midwest and has performed at Carnegie Hall, Alice Tully Hall, Cooper Union, and Brooklyn Academy of Music as well as at professional music conferences. The group visits many high schools annually to present workshops in choral movement. Professor Doebler also conducts the Ithaca College Madrigal Singers, an ensemble which performs many concerts throughout the state of New York. In addition, Mr. Doebler conducts the Ithaca College Chorus, a group of approximately 140 singers which performs in the Ithaca College Concert Series. Nancy Tittelbaugh-Riley conducts the Ithaca College Vocal Jazz Ensemble. The Vocal Jazz Ensemble has a history of excellence performing throughout the country. Its alumni include members of the New York Voices. Ithaca College also combines choral ensembles to form the Choral Union which regularly presents major works with the Ithaca College Orchestra.

The Ithaca College Women's Chorale is one of five choral ensembles at Ithaca College. The group includes approximately 60 singers, both music majors and non-music majors, freshmen through graduate students. The Ithaca College Women's Chorale has performed at national and regional conventions of ACDA and MENC and the New York State School Music Association's Winter Conference. The group's repertoire ranges from medieval compositions to commissioned works, from unison melodies to polychoral pieces, and from Inuit chants to vocal jazz arrangements. The ensemble has premiered works by composers Dana Wilson, Dave Riley, Paul Goldstaub, and Malcolm Lewis and has worked with composers and guest artists including Lukas Foss, Samuel Adler, Alfred Reed, Richard Westenberg, Ron Nelson, Gregg Smith, James Mulholland, Doreen Rao and Nóirín Ní Riain. The group has sung American premieres of Canadian and Norwegian compositions. The Ithaca College Women's Chorale has presented concerts and workshops in high schools in the northeast and has served as a workshop ensemble for high school women's choirs visiting Ithaca College. The ensemble has performed in concert with the Cornell Men's Glee Club, Jitro, and the University of North Carolina at Greensboro's Women's Choir. The Women's Chorale performed at the 1996 Eastern Division Convention of the American Choral Directors Association.

The School of Music

Ithaca College's School of Music's enjoys a reputation as a preeminent institution for professional music study in the United States. A celebrated faculty teaches some 450 undergraduate music majors each year, maintaining the conservatory tradition within a comprehensive college setting. Inside the School of Music reside specialists in virtually every orchestra and band instrument; in voice, piano, organ, and guitar; and in music education, jazz, composition and conducting. Ithaca's music professors perform regularly on campus and throughout the country in recitals and concerts, contribute to professional publications and organizations, and make presentations at numerous conferences and workshops every year.

But what really distinguishes the Ithaca College School of Music faculty is the combination of impressive credentials and dedication to teaching students—fostering their learning, developing their talent, transforming them into trained professionals ready to participate in the strongest school systems, the best graduate schools, and the finest orchestras, opera companies and other arts organizations. Students who enroll in the School of Music already are dedicated musicians who want to study with the best. From Ithaca's unique environment, where caring faculty also require excellent musicianship and performance, students emerge ready to make the most of their abilities.

The stature of the Ithaca College School of Music today also reflects the strength of its nearly 4,000 alumni, who have achieved noteworthy success throughout the United States and abroad. Given their superb training, it is not surprising that School of Music graduates turn up in diverse areas of the music profession, from the Metropolitan Opera to Broadway's *Phantom of the Opera* and in renowned orchestras such as the Boston Symphony Orchestra and the Chicago Symphony.

One out of every four of Ithaca's music alumni currently hold teaching and administrative posts at elementary and secondary public schools throughout the United States, and many serve as leaders of state and national music education associations.

The Center for Music at Ithaca

In a few short days, on March 17, the College will hold a groundbreaking ceremony for the *Center for Music at Ithaca*. The 55,000 square foot addition to the existing Ford Hall, home of the School of Music for many years, will nearly double the existing space and provide a 250-seat recital hall, new faculty teaching studios, spacious rehearsal areas, electroacoustic music studios, state-of-the-art recording facilities and much more. By Fall 1998, Ford Hall will become the *Center for Music at Ithaca College*.

ITHACA COLLEGE WOMEN'S CHORALE

Janet Galván, conductor

Elizabeth Johnson, accompanist

Jessica Lavway, tour manager

Soprano I

Erica Grieshaber
Jaime Reynolds
Carolyn Rolfe
Amy Welsh
Rachel Whitcombe

Soprano I-II

Colleen Anna
Sarah Bartolome*
Carrianne Bernatis
Meaghan Boeing
Jessica Curtis
Alyson Cury
Amanda Day
Meredith Ellis
Kristen Gustafson
Shannon Marie Ker
Adrienne Lovell
Carrie MacDonald
Laural Martin
Kristin Otin
Jennifer S. Piazza
Christine Pratt
Jaime Schlosser
Elizabeth Shpiner

Soprano II

Rebecca Masters
Gretchen Prenata
Brittany Sawdon
Margaret Schniepp
Mandi Souk

Soprano II-Alto I

Melanie Eck*
Adriana Lomysh
Kathleen O'Connor
Lauren Pokroy

Alto I

Stacey Atwell-Keister
Kristin Bacchicchi
Rebecca Holcomb*
Johanna Kiley
Jessica Lavway*
Shannon Pennell
Maria Portello-Swagel
Julia Rogalskaia*

Alto I-II

Schuyler Aldrich
Laurie Alaimo
Emily Berg
Deborah Bianchi*
Jennifer Pertgen
Emily Weiland

Alto II

Rachael Allen
Amy Costantini*
Kristen Frappier
Julie Rahrig*
Amy Sanchez
Amanda Tafel
Heather Tryon
Kerry Watkins
Jeanine Yako

* Assistant Conductors