

Ithaca College

Digital Commons @ IC

All Concert & Recital Programs

Concert & Recital Programs

4-23-1999

Concert: Ithaca College Choir

Ithaca College Choir

Janet Galván

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Ithaca College Choir and Galván, Janet, "Concert: Ithaca College Choir" (1999). *All Concert & Recital Programs*. 6319.

https://digitalcommons.ithaca.edu/music_programs/6319

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

*“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 CHOIR

Janet Galván, conductor
Diane Birr, piano
Patrice Pastore, soprano
Jennifer Haywood, graduate assistant
Michael Lippert, accompanist
Jeffrey Smith, rehearsal accompanist

Les Chansons des Roses

Morten Lauridsen

En Une Seule Fleur
Contre Qui, Rose
De Ton Rêve Trop Plein
La Rose Complète
Dirait-on

Come To Me, My Love

Norman Dello Joio

Ai, nama mamina

Latvian Folk Song
arranged by Andrejs Jansons
Russian Folk Song
arranged by F. Rubstov

Véñiki

INTERMISSION

Magnificat

Arvo Pärt

Patrice Pastore, soprano

Sanctus
from *Mass*

Leonard Bernstein

Diane Birr, Michael Lippert, pianists
Kelly Davie, percussion

Agnus Dei

Samuel Barber

Tina Batchelder-Schwab, soprano

Cindy

arranged by Mack Wilberg

Diane Birr, Michael Lippert, pianists
Kelly Davie and Eric Smith, percussion
Nicholas Wehr, string bass

Ford Hall Auditorium
Friday, April 23, 1999
8:15 p.m.

Translations and Program Notes

In addition to his vast output of German poetry, Rilke (1875-1926) wrote nearly 400 poems in French. His poems on roses struck the composer as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness. Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke's poignant *Contre Qui, Rose* (set as a wistful nocturne) and his moving *La Rose Complète*. The final piece, *Dirait-on*, is composed as a tuneful *chanson populaire*, or folksong, that weaves together two melodic ideas first heard in fragmentary form in preceding movements.

Les Chansons des Roses, was composed for Portland, Oregon's superb professional chamber chorus, Choral Cross-Ties, conducted by Bruce Browne, who gave the premiere on April 23, 1993.

En Une Seule Fleur

It is we, perhaps, who proposed that you replenish your bloom. Enchanted by this charade, your abundance dared. You were rich enough to fulfill yourself a hundred times over in a single flower; such is the state of one who loves...but you never did think otherwise.

Contre Qui, Rose

Against whom, rose, have you assumed these thorns? Is it your too fragile joy that forced you to become this armed thing? But from whom does it protect you, this exaggerated defense? How many enemies have I lifted from you who did not fear it at all? On the contrary, from summer to autumn you wound the affection that is given you.

De Ton Rêve Trop Plein

Overflowing with your dream, flower filled with flowers, wet as one who weeps, you bow to the morning. Your sweet powers which still are sleeping in misty desire, unfold these tender forms joining cheeks and breasts.

La Rose Complète

I have such awareness of your being, perfect rose, that my will unites you with my heart in celebration. I breathe you in, rose, as if you were all of life, and I feel the perfect friend of a perfect friend.

Dirait-on

Abandon surrounding abandon, tenderness touching tenderness... Your oneness endlessly caresses itself, so they say; self-caressing through its own clear reflection. Thus you invent the theme of Narcissus fulfilled.

Ai, nama mamina

is a Latvian carol, The Christmas Season. Translation: Roasting a duck and happily humming. Mixing a punch with a generous measure, mixing a punch with a cup full of pleasure. Chopping a tree when the woods are a dimming. Propping it up and happily trimming. Slipping away with the gifts and wrapping. Sitting around with a log on the fire. Singing along with the family.

Véñiki

The text of this folk song is a Russian tongue-twister, the text of which is essentially meaningless. For the curious, however, a literal word-for-word translation is provided.

Brooms, brooms, yes brooms—sweepers yes on the hearth laid about, yes from the hearth were torn off. Godfather Gabriel, godfather Gabriel, I to Gabriel was saying.