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### Concert: Family Weekend, Choral Collage

Ithaca College Chorus

Janet Galvan

Ithaca College Madrigal Singers

Lawrence Doeber

Ithaca College Women's Chorale

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ITHACA COLLEGE

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SCHOOL OF MUSIC

FAMILY WEEKEND

*Choral Collage*

Ford Hall  
Sunday, November 2, 2008  
1:30 p.m.

ITHACA

**ITHACA COLLEGE CHORUS**  
**Janet Galván, conductor**

*Choral Innovators*

Karimatanu Kuicha  
from *Thee Insular Songs of Yaeyama and Miyako Islands*

Ko Matsushita

Imbakwa

Jim Papoulis

Nathan Gulla, piano  
Marco Schirripa, djembe

Take Me to the Water

Rollo Dilworth

Jon Riss, piano  
Colleen Clark, percussion  
Kevin Gobetz, bass

**ITHACA COLLEGE MADRIGAL SINGERS**  
**Lawrence Doebler, conductor**

This Sweet and Merry Month of May  
Weep, Weep, Mine Eyes  
Sing We and Chant It

William Byrd  
John Wilbye  
Thomas Morley

ITHACA COLLEGE WOMEN'S CHORALE  
Janet Galván, conductor

*Expanding Palettes*

Nervous Family

Benjamin Lees

Mallory Berlin, Laura Gladd, Emily Naydeck,  
Sarah Toth, soloists  
Lee Goodhew, bassoon\*

Sadness of the Sea

Sally Lamb

1. *To the First Slave Ship*
2. *Glee! The Great Storm is Over*
3. *The Tide Rises, the Tide Falls*

Angela Triandafillou, piano

Glory to God for this Transient Life

John Tavener

Beth Faulstick, gong  
Bells provided by IC Bell People

\*faculty guest artist

ITHACA COLLEGE CHOIR  
Lawrence Doebler, conductor

Fern Hill

John Corigliano  
Text by Dylan Thomas

Jon Riss, piano  
Sara Mowery, mezzo-soprano  
Kristen Gobetz, Kat Renyak, Garry McLinn  
Thomas Lehman, quartet  
\*Semi-Choir

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## Program Notes - Chorus

This year, the Ithaca College Chorus is singing the music of choral innovators. The first piece by Japanese composer, Ko Matsushita involves foot stomping, rhythmic syllables, and hand clapping in creative ways along with changing meters and keys. Ko Matsushita composes and arranges chorus pieces for national audiences in Japan and many of his works have been performed throughout Europe and Asia. He has also made a study on folk music, resulting in works that have been inspired by this folkloric element. His compositions are noted for their originality and have been performed by winning choirs at international choral competitions.

*Imbakwa* is by New York City-based Jim Papoulis. Papoulis composes, orchestrates, and conducts music for dance, film, ensembles, and choirs. His 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, while combining live instruments with current composing and recording technology. *Take Me to the Water* is by Rollo Dilworth. Dilworth is a conductor and composer of choral music, with emphasis in the areas of spirituals and gospel-inspired works. His Gospel arrangements employ traditional Gospel ideas and creative new ideas.

### **Karimatnanu Kuicha**

The Kuicha of Karimata is a festival song of the Mikayo Islands. Kuicha means a mass singing and *Karimata* is the name of a village. It describes the village life, and praises the beauty of the Karimata village. Lively movement of the original melody, very timely change of rhythms, and hand clapping that forms a poly-rhythm, all give unique charm to this music.

### **Translation**

Karimata is a small island (village)  
Nevertheless,  
Like the moon of 14<sup>th</sup> and 15<sup>th</sup> day  
It goes up beautifully, and it rises beautifully  
Karimata village, we play and dance.  
Our friends play and dance.

### **Imbakwa**

Translation:  
Sing for the heart  
You can hear  
I cry, I touch my cheek  
The children cry  
I'm telling you, Listen to me, hear my heart

Scott Fifer, a TV and film writer, was growing weary of the Hollywood lifestyle. In December of 2005, Fifer flew to the African nation of Tanzania to spend a month volunteering with The TunaHAKI Centre for Child Development. TunaHAKI is Swahili for "We have a right", and it is a phrase that the street children of Moshi, Tanzania came up with themselves as they set out to find a better life. The orphanage, founded by native Tanzanian David Ryatula and his wife Mary, is a safe haven for children whose parents have died of AIDS and other diseases, and children who have been abandoned.

Ryatula, a former member of a traveling dance group, trains the children in acrobatics every day. When Fifer encountered Ryatula and the amazing children at TunaHAKI, he knew he had to support their mission. He set up a nonprofit organization called the TunaHAKI Foundation, which would support and raise money for the TunaHAKI Centre and other organizations dedicated to orphans in Africa. He created a plan to bring the entire group to the United States, where they could train and learn new skills from the members of Cirque Du Soleil. A documentary crew followed the Tanzanian children throughout their adventure.

New York composer Jim Papoulis was asked to write the music for the documentary. In February of 2007 he was a guest artist at Ithaca College and asked the Ithaca College Chorus to read through Imbakwa, a composition for the documentary. The group loved it, and Galván asked him to create a version for mixed chorus. This is the piece that you will hear today.

### **Take me to the Water**

"Take me to the Water" is a contemporary gospel style piece that incorporates quotes from two African-American spirituals: "Down by the Riverside" and "Wade in the Water." Throughout the period of slavery many of these religious folk melodies were composed and passed on by oral tradition, and the subject of water became a common theme. Not only was water viewed as a means of spiritual cleansing and purification, but it also served as a means of helping slaves escape. Hence, slaves would often make references to water images in their songs (especially the Jordan River) in the hope that they would become free.

## **Program Notes - Women's Chorale**

This concert continues the theme of expanding palettes by including a piece with an unusual orchestration - treble voices and bassoon. Immediately following is Ithaca College composition professor Sally Lamb's "Sadness of the Sea."

As explained by Lamb, she was trying to avoid the stereotypes of pretty women making pretty music. This is hearty music for gutsy women!

In the Lamb set, we continue to expand the palette of sound. John Tavener creates varying tone colors for the chorus, thus expanding the color of the women's ensemble.

### Nervous Family

Benjamin Lees is renowned for his works featuring concertante groups and orchestra. He writes in an extended tonal idiom, with shifting metres shaping an underlying pulse and his music responds to issues of historical, social, and literary significance. This piece is meant to be comical. In the poem by English poet Edward Lear, this family is hilariously nervous. Lees said in choosing a musical accompaniment for this piece, the choice of a bassoon seemed the most logical and natural.

Note that snuffing a candle means to trim the burned wick. Snuffing out a candle means to put the flame out. Laugh at will!

Text – Nervous Family y Edward Lear

We're all nervous, very, very nervous,  
And we're all nervous at our house in town,  
There's myself, and my Aunt, and my Sister,  
And my Mother,-  
And if left in the dark we're all quite frightened at each other!  
Our Dog runs away if there's a stranger  
In the house,  
And our great Tabby Cat is quite frightened at a mouse –  
For she's so nervous, very very nervous,  
And we're *all* nervous at our house in Town.

My poor shaking Aunt can't work at her needle  
And my shaking hand spills half my cup of tea –  
When wine at her dinner my timid Sister's taking –  
She drops it on a table, so much her hand is shaking –  
And my poor old shaky Mother,  
When to take her snuff she tries  
To pop it in her nose – o! she pops it in her eyes.  
For she's *so* nervous, very very nervous,  
And we're *all* nervous at our house in Town.

We all at dinner, shake – shake at carving,  
And as for snuffing candles, we all put out the light;  
T'other evening after dinner we all to snuff did try,  
But my Aunt couldn't do it, nor my Sister, nor could I;  
Child! Give *me* the snuffers! –  
Said my mother in a flout –  
*I'll* show you how to do it! –



So she did, and snuffer it *out*,  
For she's *so* nervous, very very nervous, -  
And we're *all* nervous at our house in Town.  
We're getting much too nervous to go out to dinner  
For we all sit a'shaking, just like puppets upon wires.  
I'm too nervous to speak loud,  
So I'm scarcely ever able  
To ask for what I want, or to talk across the table;  
And my poor shaking Aunt where-e're  
She sits, is sure to see,  
Some sympathizing Jelly always shaking vis à vis, -  
Which makes her *more* nervous,  
Very very nervous, -  
And we're all of us nervous at our house in Town.

We're too nervous to get ready in time  
To go to church,  
So we never go at all, since we once  
Went late one day;  
For the Clergyman look *at* us,  
With a dreadful sort of frown,  
And my poor shaky Mother caught his eye  
And tumbled down; -  
And my Aunt and Sister fainter, -  
And tho' with care and pain  
We dragged them slowly out, -  
Yet we've never been again -  
And we're all nervous, very very nervous  
And we're all nervous at our house in Town.

Our nerves in stormy weather are particularly *bad*,  
And a single peal of thunder is enough  
To drive us *mad*.  
So, when a storm comes on, we in a fright begin  
To lock ourselves in closets where the lightning  
Can't come in.  
And for fear a little thunder, to our nervous ears  
Should come,  
We each turn a barrel organ, and my Mother beats a drum  
For we're all nervous, very very nervous, -  
And we're all of us nervous at our house in Town.

### Sadness of the Sea

In 2004, I was asked to write a set of songs for the Cornell University Women's Chorus, dealing with subjects that would challenge

traditional stereotypes of women's choral music and feature American female poets. I could "relate," as they say, since one of my teenage experiences involved playing (and sometimes singing) in a young women's harp-and-vocal ensemble that performed light pop music or pieces with texts like "To music, noble art, we bow in adoration" while wearing pastel gowns, metallic gold-colored shoes and halos.

Knowing what I didn't want but not exactly sure what I did want, I began my search for text. I went quickly to my collection of complete poems by Emily Dickinson. Still, where to begin? When I stumbled upon Lydia Huntley Sigourney's *To the First Slave Ship* in an anthology of American verse, I knew I was on to something: poems that expressed loss set in the context of a nautical theme. In this first song, renamed *Sadness of the Sea*, whispered text beneath descending melodic lines recalls the ghostly voices of forgotten souls. In *Glee, the Storm is O'er*, I imagined hearty women singing a rustic sea shanty, depicting the tragic story of a fatal shipwreck. For the third song, I couldn't resist using Longfellow's *The Tide Rises, the Tide Falls*. (Here my intuition told me to forgo the female-poet criterion.) Combined with *Row, Row, Row your Boat*, it captures a melancholy I've often felt while sitting by the shore or on the docks of a small Atlantic port, watching travelers come and go.

Notes by Sally Lamb

### The Sadness of the Sea Text

I. *To the First Slave Ship*

Lydia Huntley Sigourney (1791 – 1865)

First of that train which cursed the wave, And from the  
rifled cabin bore,  
Inheritor of wo, - the slave To bless his palm - tree's  
shade no more.

Dire engine! - o'er the troubled main Born on in  
unresisted state,  
Know'st thou within thy dark domain The secrets of thy  
prison'd freight?

Hear'st thou their moans whom hope hath fled? Wild  
cries, in agonizing starts?  
Know'st thou thy humid sails are spread With ceaseless  
sighs from broken hearts?  
The fetter'd chieftain's burning tear, The parted lover's  
mute despair,  
The childless mother's pang severe, The orphan's misery,  
are there.

Ah! - could'st thou from the scroll of fate The annal read  
of future years,

Stripes, - tortures, - unrelenting. And death – gasps drown'd  
in slavery's tears.

Down, - down, - beneath the cleaving main Thou fain  
would'st plunge where monsters lie,  
Rather than ope the gates of pain For time and for Eternity.

Of Afric! – what has been thy crime? – That thus like Eden's  
fratricide,

A mark is set upon thy clime, And every brother shuns thy  
side.

Yet are thy wrongs, thou long-distrest! They burdens, by the  
world unweigh'd

Safe in that *Unforgetful Breast* Where all the sins of earth are  
laid.

Poor outcast slave! Our guilty land Should tremble while  
she drinks thy tears,

Or sees in vengeful silence stand, The beacon of thy  
shorten'd years;

Should shrink to hear her sons proclaim The sacred truth  
that heaven is just,

Shrink even at her Judge's name "Jehovah, - Saviour of  
the opprest."

The Sun upon thy forehead frown'd, But Man more cruel  
far than he,

Dark fetters on thy spirit bound: Look to the mansions of  
the free!

Look to that realm where chains unbind, Where the pale  
tyrant drops his rod,

And where the patient sufferers find A friend, - a father in  
their God.

II. *Glee! The Great Storm Is Over*  
Emily Dickinson (1830 – 1886)

Glee! The great storm is over!  
Four have recovered the land;  
Forty gone down together  
Into the boiling sand.

Ring , for the scant salvation!  
Toll, for the bonnie souls,  
Neighbor and friend and bridegroom,  
Spinning upon the shoals!

How they will tell the story  
When winter shake the door,  
Till the Children urge, "But the Forty?  
Did they come back no more?"

Then a softness suffuse the story,  
And a silence the teller's eye;  
And the children no further question,  
And only the sea reply.

III.     *The Tide Rises, the Tide Falls*  
Henry Wadsworth Longfellow (1807 – 1882)

The tide rises, the tide falls  
The twilight darkens, the curlew calls;  
Along the sea-sands damp and brown  
The traveler hastens toward the town,  
And the tide rises, the tide falls.

Darkness settles on roofs and walls  
But the sea, the sea in the darkness calls;  
The little waves, with their soft, white hands,  
Efface the footprints in the sands,  
And the tide rises, the tide falls.

The morning breaks; the steeds in their stalls  
Stamp and neigh, as the hostler calls;  
The day returns, but nevermore  
Returns the traveler to the shore,  
And the tide rises, the tide falls.

### **Glory to God for this Transient Life**

This is a piece about the transience of life, but more about the glory of the Transfiguration. The Greek word *Metemorphóthes* means "transfigured", and it refers to the Transfiguration of Christ on Mount Tabor.

In Matthew's account of the Transfiguration we read: "Now after six days Jesus took Peter, James, and John his brother, brought them up on a high mountain by themselves, and was transfigured before them. His face shone like the sun, and His clothes became as white as the light. And behold Moses and Elijah appeared to them; talking with Him." (Matthew 17:1-3).

The piece which has the women singing the words of the title creates in musical terms, our humility and awe at the colossal and magnificent event of the Transfiguration. At the beginning, the women are chanting the Greek word for Transfiguration in a way that makes one recall Byzantine chant. The voices gradually transform into a different tone color.

This piece was commissioned by the New York Young People's Chorus for the Transient Glory Series.

# ITHACA COLLEGE CHORUS

Janet Galván, conductor

## Soprano I

Amelia Baran  
Ashley Battista  
Taylor Braggins  
Laura Brand  
Seanna Burke  
Ashley Carver  
Gabriella Colkett  
Kelly Ducham  
Anna Halpernin  
Madeline Harts  
Christina Hasselmo  
Caitlin Henning  
Laura Intravia \*  
Brigid Kegel  
Soo Yeon Kim  
Meghan Mackowiak  
Laura Libby McCall  
Lisa Meyerhofer  
Brittany O'Reilly  
Kaitlyn Parrotte  
Andrea Perrone  
Ariel Royer  
Stacy Sauppé  
Sarah Scott  
Katie Sullivan  
Shannon Sweet  
Danielle Vitullo  
Jennifer Wert  
Sarah Zaslavsky

## Soprano II

Courtney Ahearn-Feketa  
Lauren Barchi  
Jessica Bennett  
Samantha Berlin  
Michele Buzzelli  
Katherine Cacciola  
Meagan Carrick  
Dana Feinberg  
Emma Gibson  
Elizabeth Gormisky  
Shannon Grace  
Kristin Grant  
Sarah Howard  
Lauren Jurczynski

Alyssa Jutting  
Courtney Keller  
Blair Lord  
Carli Mazich-Addice  
Melissa Montgomery  
Alyssa O'Toole  
Melissa Quiñones  
Catherine Roberts  
Elena Salisbury  
Kelly Sheehan  
Amy Suznovich \*  
Sondra Thorn  
Lydia Walrath  
Sarah Weber  
Jacqueline Widun  
Meredith Wunderlich  
Amanda Yukelson

## Alto I

Kay Adams  
Anna Brooks  
Violet Goncarvos  
Meghan Kiniger  
Amy Kleinsmith  
Kristin Levin  
Aimee Lillienstein  
Robyn Lustbader  
Alexis Parshook \*  
Amanda Morrell  
Paula Petrouic  
Miriam Schildkret  
Jennifer Strayer  
Elyse Wadsworth  
Donna Zdan

## Alto II

Michelle Abramson  
Allyce Barron  
Elizabeth Biglin  
Laura Catapono  
Danielle Fraser  
Jen Fox  
Rebecca Graham  
Samantha Hecht  
Kirstie Ingmundson  
Jennifer Meckler

Heather Mueller  
Alex Novak  
Rachel Perry  
Stephanie Pruden  
Brienne Remaley  
Allison Scott  
Lena Gabrielle Weinstein

**Tenor I**

Dan Bates  
AJ Coppola  
David Cruz  
Ryan Delorme \*  
Timothy Eyring  
David Grossman  
Donald Haviland  
Grant Hedin  
Jimmy Knowles  
Daniel Mahoney  
Christopher Miranda  
Gregory Piculell  
Ryan Silveira  
Michael Wessells

**Tenor II**

Charles Abbott  
Tom Bonomo  
Will Gunn \*  
Adam Gruschow  
Nick Harmantas  
Andy Loretz  
Kyle Luckett  
Eric Mahl  
Josh Miccolo  
Thomas Murphy  
Nick Rizzo  
Marco Schirripa  
Drew Schweppe  
Derrek Stark  
Corey Stevens

**Baritone**

Daniel Brownell  
Liam Curley  
Kevin Gobetz  
Nathan Gulla \*  
Steve Humes  
Travis Kaller  
Nicholas Kelly  
Austin Kiley  
Brendan Kimball  
Stephen Lovell  
Johnny Rabe  
Matthew Rivera  
Zack Stadtmueller  
Brandan Vavra  
Noah Vella  
Brian Wollman  
Ted Zimnicki

**Bass**

Robert Anderson  
Martine Baruch  
Mike Capone  
Kiel Clark  
Nicolas Dell'Anno  
Kevin Guest  
Ryan Jarvis  
Kyle Kresge  
Ryan Kuehhas  
Brett Maley  
Nate Murphy  
Adam Perry  
Sean Pickard  
Jason Saetta  
Drew Serafini  
Don Spacht  
Nicholas Throop  
Ethan Urtz  
Drew Welkie

**ITHACA COLLEGE MADRIGAL SINGERS**  
**Lawrence Doebler, conductor**

**Soprano**

Christina Faicco  
Elena Galván  
Kristen Gobetz  
Lael O'Connor  
Jennifer Sengin

**Alto**

Mallory Berlin  
Sarah Giordano  
Maria Jacobi  
Katherine Selig

**Tenor**

Sam Bianco  
Alex Canovas  
Donald Haviland  
Andrew Mattfeld

**Baritone/Bass**

Mike Hollabaugh  
Alex Krasser  
Jon Riss  
Mikey Wade  
Christopher Weigel

**Graduate Assistant/Conductor**

Jennifer Sengin  
Ana Withiam

ITHACA COLLEGE WOMEN'S CHORALE  
Janet Galván, conductor

**Soprano I**

Michele Hoffman  
Andrea Morton  
Adrienne Wood

**Soprano I-II**

Katie Cohen  
Virginia Creary  
Whitney Fland  
Jaclyn Goldstein  
Daria Harper  
Melinda Harrison  
Clair Hoover  
Katherine Henry  
Emily Naydeck  
Hollie Niles  
Dana Osterling  
Jacqueline Pina  
Jennifer Sengin\*  
Ana Strachan  
Sarah Toth  
Kristin Triantafillou  
Nicole Van Hall  
Lauren Yokabaskas

**Soprano II**

Theresa Cole  
Adrienne Fedorchuk  
Fanny Lora  
Emma McCullough

**Soprano II-Alto I**

Perry Albert  
Kelly Muldowney  
Jocelyn Ponce  
Chelsea Swan  
Angela Triandafillou\*\*

**Alto I**

Mallory Berlin  
Michaela Bushey  
Angela DiIorio \*\*  
Laura Gladd  
Maria Jacobi  
Emma Ladouceur  
Kristin Macri  
Christina Santoro  
Heather Schuck

**Alto I-II**

Danielle Carrier  
Emily Grant  
Laura Proctor  
Erin Schaffner

**Alto II**

Anne Byrne \*  
Sarah Giordano  
Haley Rowland  
Jenna Silverman  
Jacquelyn Simone  
Jennifer Steiger  
Laurel Stinson  
Megan Suozzo  
Sarah Vallery  
Lauren Way  
Kathleen Whitehouse

**Graduate Assistants**

Jennifer Sengin  
Ana Withiam

\* section leaders

\*\* rehearsal pianists