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## Concert: Ithaca College Women's Chorale and Ithaca College Chorus

Ithaca College Women's Chorale

Ithaca College Chorus

Janet Galvan

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ITHACA COLLEGE

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SCHOOL OF MUSIC

ITHACA COLLEGE WOMEN'S CHORALE  
Janet Galván, conductor

and

ITHACA COLLEGE CHORUS  
Janet Galván, conductor

Ford Hall  
Wednesday, May 2, 2007  
8:15 p.m.

ITHACA

**ITHACA COLLEGE WOMEN'S CHORALE**  
**Janet Galván, conductor**  
**Andrew Benware, graduate conductor**  
**Rebecca Ansel, faculty guest artist**

Hoj, Hura Hoj

Otmar Mácha

Elena Galván, Erin Winker, Virginia Creury, soloists

How Do I Love Thee\*

Dana Wilson

Choral Hymns from the Rig Veda  
To Varuna  
To Agni  
Funeral Chant

Gustav Holst

I Will be Earth

Gwyneth Walker

Andrew Benware, conductor

I Thank You God

Gwyneth Walker

Blessing

Katie Moran Bart

INTERMISSION

**ITHACA COLLEGE CHORUS**  
**Janet Galván, conductor**  
**Andrew Benware, graduate assistant**  
**Debra Moree, faculty guest artist**

The Heavens are Telling  
from *The Creation*

Franz Joseph Haydn

Soloists:  
Sarah Hunter, soprano  
Thom Furey, tenor  
Jon Riss, baritone

Requiem

Gabriel Fauré

*Introit and Kyrie*  
*Offertory*  
*Sanctus*  
*Pie Jesu*  
*Agnus Dei*  
*Libera Me*  
*In Paradisum*

Deborah Lifton, soprano\*  
Brad Hougham, baritone\*

*Dedicated to the memory of those lost to violence  
in Virginia on April 16, 2007.*

And So It Goes

Billy Joel  
Arr. Bob Chilcot

\* Ithaca College Faculty  
\*\* World Premiere Performance

## PROGRAM NOTES

### Women's Chorale Notes

**Hoj, Hura, Hoj** is by Czech composer Otmar Mácha. He was born in 1922 near the area from which this folk poetry originated. He is one of the Czech Republic's most highly respected composers. He lives in Prague.

This piece is the third selection from a set of five pieces set on folk texts. The Moravian folk poetry dialect is from the Beskyde Mountains and Valassko region which is the natural border between Moravia and Slovakia where shepherding cattle and sheep have been a normal occupation for young boys and girls. In this song, the young people enjoy the sensation of calling out across the mountains and anticipate the joy of being with their friends in the villages after their work is done. The audience will hear the calling across the mountain through the use of distant soloists.

Translation:

O mountain, O

The children herding their dear cows shoo them as always, calling them out of the village.

O, Mountain, O

My dear cows are eating all around me until the evening bells ring. I will go home with you. I will go beyond the hills as my sheep graze. I will go to Maria, my dear friend.

Tonight we premiere **Dana Wilson's** *How Do I Love Thee*. This composition is a setting of Elizabeth Barrett Browning's poem from "Sonnets from the Portuguese."

*"How do I love thee"* was written in the mid-1800's by Elizabeth Barrett Browning, as the 43rd poem in her best-loved collection "Sonnets of the Portuguese". Her father had not wanted her to marry, and so the poem was written secretly (along with several hundred letters) the year before she married the poet Robert Browning. This particular poem tells of the breadth, depth, and height of her love.

She was a complex and fascinating woman. Her family was part Creole. Most of her life she took morphine for a spine injury. As a teenager, she read the classics and learned Hebrew so that she could learn the Old Testament. Her poetry reflects a challenging and dynamic life, and thus speaks to us on several levels.

**Gustav Holst** (1874 - 1934) is mostly recognized today as the composer of *The Planets*. However, Holst was the creator of operas, chamber, vocal, and orchestral music of many different styles, based

on subjects as varied as folk songs, Tudor music, Sanskrit literature, astrology, and contemporary poetry. His great interest in Eastern mysticism can be heard in his settings of Choral Hymns from the "Rig Veda" and his short opera "Savitri."

He discovered the collection of sacred verses called the *Rig Veda* and wished to set it to music. He taught himself Sanskrit so that he could make his own translation. In all he translated over 30 hymns and odes which he set to music. The Rig-Veda is a collection of over 1,000 hymns, which contain the mythology of the Hindu gods, and is considered to be one of the foundations of the Hindu religion. The Rig is the oldest of the four Vedas and is considered the most important of the Hindu scriptures. These Vedas were passed on orally for many generations. When they were written down, they were first written in Vedic, an early form of Sanskrit. Then around 300 B.C. the Vedas were written down in the form we have them today.

The Rig Veda includes praises, blessings, sacrifices, and curses. These hymns are the major way in which the people praised their gods. The subject of the hymns is the personification of the powers of nature. Holst wrote four sets of Rig Vedas, two for women's voices. *To Varuna*, the first of the set presents considerable challenges for performers. This is "uncompromisingly Holst's own voice, and like little else that was being written at the same time." (Matthews, 1985). *To Agni* is full of word painting in the orchestra which depicts the leaping flames. *Funeral Chant* with its overlapping vocal entries fade away into the distance. This movement anticipates today's minimalism.

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont. Walker's catalog includes over 160 commissioned works for orchestra, band, chorus and chamber ensembles. "I Will Be Earth" is a beautiful setting of poetry by May Swenson from a set of six poems. The musical setting was intended to present the poem in a simple manner which seeks to portray the beauty and passion of the words.

**Text:**

I will be earth, you be the flower  
You have found my root, you are the rain.  
I will be boat, and you the rower.  
You rock me and toss me, you are the sea.  
How be steady earth that is now a flood.  
The root is the oar afloat where has blown our bud.

We will be desert, pure salt, the seed.  
Burn radian love, born scorpion need.

**I Thank You God** was commissioned by the endowment fund of the American Choral Directors Association in memory of Raymond W. Brock. The work was premiered by the Women's Honor Choir at the National ACDA Convention in Chicago on February 27, 1999. The poetry is by e.e. cummings. Cummings' poetry often deals with themes of love and nature, as well as the relationship of the individual to the masses and to the world. His poems are often satirical as well. But, while his poetic forms and even themes show a close continuity with the romantic tradition, his work universally shows a particular idiosyncrasy of syntax or way of arranging individual words into larger phrases and sentences. Cummings was very interested in birth which is certainly a part of this poem. In an introduction to his poetry, he wrote:

We can never be born enough. We are human beings; for whom birth is a supremely welcome mystery, the mystery of growing: the mystery which happens only and whenever we are faithful to ourselves...

**Blessing** by Canadian composer Katie Moran Bart is a special favorite of the Ithaca College Women's Chorale. We sing it every year at the end of the last concert and as a musical farewell to members who are finishing their study at Ithaca College. If there are any former Women's Chorale Members in the audience, we invite you to come and sing with us on this number.

## Chorus Program Notes

Fauré wrote of his own *Requiem*, "altogether it is as gentle as I am myself." This music is compassionate, fulfilling the purpose of a Requiem, to alleviate the grief of those who remain after the death of a loved one. The Fauré Requiem spares listeners from the painful reminder of the torture that awaits those who die in the state of sin. Fauré chose only those texts that are prayerful and look towards the heavens. There is no *Dies Irae*, the Sequence of doom and destruction. In the Absolution, *Libera Me*, there is a short section with the text "dies illa, dies irae" but it is quickly interrupted with the word that permeates this work, "requiem." In five of the seven movements the word "requiem" is considerably prominent and Fauré's *Requiem* appropriately begins and ends with this word.

The Requiem in its original form (with five movements for divided violas, divided cellos, basses, timpani, harp and organ) was performed at the Madeleine (the church where it was premiered) until the end of the century. Parts for bassoons, horns, and trumpets were subsequently added. Fauré also prepared an

expanded version which was first performed in 1893 which included two extra movements (Offertoire and Libera Me). The third version which is the familiar published one for full orchestra was premiered in July of 1900 at the Trocadero Palace. The scoring of this version adheres in places closely to the original 1888 version but makes changes affecting dynamics, articulation, bowings, and actual notes. Parts for flutes, clarinets, and bassoons were added which mostly double texture already there. Violins were added in some movements. The manuscript of that version is lost, and there is no evidence of whether it was prepared by Fauré. Many scholars maintain that it is doubtful that he prepared it or approved it because it is so contrary to his concept of the "petit Requiem" and it bears signs of ineptitude and poor preparation.

Taking all this information into account John Rutter, prepared his best "ideal version" of the Requiem. He concluded that this version should have the two movements which were added for the 1893 performance, and the accompaniment should follow the 1888 version, but with horns added as for the 1893 version. The added trumpets and bassoons are also included. The solo violin is also included in the *Sanctus* and is in the *In Paradisum*.

Serving as an organist for much of his life, Fauré knew the requiem mass intimately. He wrote about his requiem "Perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to do something different." His *Requiem* is indeed different in its ability to express the reverence towards death. The work opens with the majestic and slow *Introit* followed by the *Requiem*, immediately suggesting peacefulness in death in this first movement. The *Offertory* is the movement where the listener hears Fauré's expanded harmonic vocabulary with its frequent modulations. In the third movement, the *Sanctus*, the ethereal soprano voices enter over a weave of arpeggios and male voices enter later, maintaining that same character. Within this texture, there is a solo muted violin interweaving the two sections. The Hosanna section begins shortly thereafter in all its glory, but the music quickly returns to the serenity of the opening *Sanctus*. The *Pie Jesu* follows, a melody given to the purity of the soprano voice. Fauré treats the *Agnus Dei* in a similar light with the sweetness from beginning to end. A baritone solo begins the *Libera Me*, noble in its melody and only briefly interrupted by the text "tremens factus sum ego" meaning "I am made to tremble" and "dies illa, dies irae" meaning "that day, day of wrath." The last movement, *In Paradisum*, emerges as the final moment to comfort the loved ones of the dead. These movements in particular manifest Fauré's goal of respect and tenderness in the face of death through this *Requiem*.



This work is admired for its sensitivity and reverence towards death. There is no outcry, no romantic outbursts, only the music giving a sense of ease, purity, and restraint at the thought of death. After the events at Virginia Tech on Monday, April 16, several students discussed the idea of dedicating this work of comfort to all those who were affected by this tragedy. It seemed appropriate to take Fauré's original intent of respect, comfort, and tenderness and sing in memory of those lost to violence and in respect and empathy for those affected by the deaths.

Violinist **Rebecca Ansel** earned her BM from Rice University and her MM and DMA from the University of Michigan, where she served as a teaching assistant for five years. Her primary teachers were Kathleen Winkler and Paul Kantor. Her summers have been spent at numerous music festivals including Aspen, Bowdoin, Music Academy of the West, Brandeis and Taos, where she had the opportunity to work with the American, Brentano, Takacs, Chicago and Lydian string quartets. Dr. Ansel previously taught at Ohio State University, Blue Lake Fine Arts Camp, the Rocky Mountain Summer Conservatory and the ASTA String Institute at Ithaca College. She is currently Assistant Professor of Violin at Ithaca College, where she is also a member of the Ariadne String Quartet. Dr Ansel is an active recitalist and has performed with many ensembles in Ann Arbor, Michigan, the Iris Chamber Orchestra in Memphis, Tennessee, Pro Musica Chamber Orchestra and the Columbus Bach Ensemble in Ohio, the Roycroft Chamber Players in East Aurora, NY and the Cayuga Chamber Orchestra and Ensemble X in Ithaca, New York.

Lyric baritone, **Brad Hougham** was born and raised in Saskatchewan, Canada, where, with the influence of the CBC and an immensely supportive family, he developed a love for classical vocal music. He studied music at the University of Saskatchewan, receiving a Bachelor of Music degree with Great Distinction. While living in Saskatchewan, he sang with the Saskatoon Opera Association and the Shakespeare on the Saskatchewan Festival. Once he found himself earning money by singing, he developed greater ambition. In the fall of 1996, continued studies and professional aspirations took him from Saskatchewan to New York City.

Mr. Hougham holds graduate degrees in vocal performance from The Mannes College of Music and The City University of New York. He has performed many roles with various companies, but among his favorites are: Il Conte (Le Nozze di Figaro), Demetrius (A Midsummer Night's Dream), Guglielmo (Così fan tutte), Papageno (Die Zauberflöte), Mercutio (Roméo et Juliette), and Schaunard (La Bohème). He has sung at the Metropolitan Opera for seven seasons, and has appeared in their productions of Benvenuto Cellini, Fidelio, Götterdämmerung, Die

Meistersinger von Nürnberg, Moses und Aron, Oedipus Rex, Parsifal, Tannhäuser, and War and Peace. This season, he will add Lohengrin to his Metropolitan Opera repertoire. Mr. Hougham's has had the fortune of working with some of operas most celebrated maestri, including James Levine, Valerey Gerghiev, Paul Goodwin, Jane Glover, and Richard Auldon Clarke. He has appeared as a soloist in many notable venues (Avery Fisher Hall, Merkin Hall, and Brooklyn Academy of Music, to name a few). He has worked with companies such as The Metropolitan Opera, The Aldeburgh Festival, Bronx Opera, New Rochelle Opera, Manhattan Opera Ensemble, and he has been featured as a soloist on National Public Radio. Mr. Hougham's singing can be heard on two recordings: Rossini in Venice (Albany Records), and Soldier Stories (Mulatta Records), with the Manhattan Chamber Orchestra

Soprano **Deborah Lifton** has won critical acclaim for her expressive musicality, imaginative interpretations and sweet, agile voice. Equally at home in opera, art song and musical theater, Ms. Lifton's most recent performances include the role of Susanna in *The Marriage of Figaro* and a concert at the Kosciuszko Foundation in New York City. Other solo appearances include Bernstein's *Songfest* with the Aspen Music Festival Orchestra and roles such as Valencienne in *The Merry Widow* and Cherubino in *The Marriage of Figaro*. Other operatic appearances include the title roles in Mozart's *Bastien und Bastienne*, Ravel's *L'enfant et les Sortilèges*, and Haydn's *Armida*; Catherine in the New York Premiere of *A Death in the Family* (Albany Records), Beth in *Little Women*; Flora in Britten's *Turn of the Screw* and Elisa in *Il Re Pastore*.

A recent winner of the David Adams Art Song Competition, she has appeared in recital at Trinity Church in New York, as a soloist with the Long Island Philharmonic and in many other venues around the Tri-State area. In April 2007, Deborah will be featured in a Composer's Concert at the Yamaha Showroom in New York. In April Ms. Lifton won the Joy of Singing Award in New York City. As a result she will sing her Merkin Hall debut in January 2008.

Ms. Lifton was awarded a fellowship to the Aspen Music Festival and was a Resident Artist with the Ash-Lawn Highland Summer Festival and the Natchez Festival of Music. Deborah is a member of the Screen Actors Guild and her voice can be heard on sound tracks for documentaries and nationally televised commercials. She holds a Master's degree in Vocal Performance from the Manhattan School of Music and a Bachelor's degree in Voice, magna cum laude, from the University of Michigan. Additional training includes the University of Miami at Salzberg College, BayView Music Festival and Rising Star Singers Festival.

**Debra Moree** is a member of the Ariadne String Quartet, Ensemble X, and International Baroque Soloists. She has been principal violist of the Cayuga Chamber Orchestra. She has been a soloist with the Syracuse Camerata, the Ithaca College Chamber Orchestra, and the Cayuga Chamber Orchestra, and has been guest artist with the Colorado and Ying String Quartets. Ms. Moree has performed with the Syracuse Society for New Music, the Syracuse Symphony, the Skaneateles Festival, the Chiron New Music Festival, and the Spoleto Festival. She has been a violist with the Memphis String Quartet and the Colorado Arts Piano Quartet, and principal violist for the Binghamton Philharmonic. Ms. Moree has participated in chamber music and master classes with James Buswell, Georges Janzer, Dorothy Delay, Michael Tree, and the Tokyo String Quartet, as well as live radio broadcasts on WVPR, WAMC, and WSKG. Professor of viola at Ithaca College, Ms. Moree has served on the faculty at the Ithaca College Chamber Music Institute, Memphis State University, and the University of Northern Colorado, and has been a guest lecturer at Indiana University at Bloomington. She also has served summer appointments with the Meadowmount School for Strings, the National Music Camp (Interlochen Arts Camp), and the Killington Music Festival. Ms. Moree earned her M.M. and B.M. at the Indiana University at Bloomington and has studied with Abraham Skernick.

**Dana Wilson** is currently the Charles A. Dana Professor of Music at Ithaca College. His compositions have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Memphis Symphony, Dallas Wind Symphony, Voices of Change, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as Gail Williams, Larry Combs, James Thompson, and David Weiss. Dr. Wilson has received grants from the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia, and are published by Boosey and Hawkes and Ludwig Music Publishers. They have received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Composition Prize, and can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

Dr. Wilson holds a doctorate from the Eastman School of Music. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall, and has written articles on diverse musical subjects.

**ITHACA COLLEGE WOMEN'S CHORALE**  
**Janet Galván, conductor**

**Soprano I-II**

Katherine Anthony  
Virginia Creary  
Alicia Faicco  
Elena Galván  
Nicole Guberman  
Melinda Harrison  
Allison Hooper  
Laura Intravia\*  
Anna Luisi  
Allison Macri  
Meghan Mackowiak  
Jenny O'Connell  
Alexis Parshook  
Kaitlin Shaw  
Justine Steenblok  
Kendra Sundal  
Kelly Turpin  
Sarah Vincelett  
Erin Walpole  
Erin Winker  
Diana Yourke

**Soprano II**

Dana Feinberg  
Kristen Gobetz  
Erin Keenan  
Emily Naydeck  
Lael O'Connor  
Melissa Shapiro  
Nicole Van Hall

**Soprano II-Alto I**

Margaret Flower  
Jesse Kumicinsky  
Sara Mowery  
Aimee Radics\*#  
Angela Triandafillou#  
Lindsay Whitt

**Alto I**

Kristin Collom#  
Greer Connor  
Emily Grant  
Shelly Helgeson  
Clair Hoover  
Kaitlyn McQuaid  
Nicole Padden  
Alicia Rockenhauser  
Vanessa Sterling  
Lauren Tripolitis

**Alto I-II**

Loreto Angulo-Pizarro  
Anna Brooks  
Heather Schuck  
Susan Thoren  
Sara Weaver

**Alto II**

Michelle Bart  
Aimee d'Emery  
Carami Hilaire  
Kristen Houde  
Andrea Kolbach  
Amanda Schlenker  
Sara Shikowitz\*  
Jenna Silverman  
Laurel Stinson  
Megan Suozzo#  
Sarah Vallery

# Rehearsal Accompanists

\* Section Leaders

# ITHACA COLLEGE CHORUS

Janet Galván, conductor

## Soprano I

Megan Armenio  
Betty Bauman  
Aubrey Bendix  
Hilary Bucell  
Seanna Burke  
Kathryn Cohen  
Beth Faulstick  
Adrienne Fedorchuk  
Whitney Fland  
Shannon Grace  
Sarah Hunter  
Courtney Keller  
Soo Yeon Kim  
Tracy Kirschner##\*  
Jessica Martin  
Kate Polutnik  
Christine Sloacom  
Amy Suznovich

## Soprano II

Laura Battersby  
Mallory Berlin  
Anne Byrne  
Theresa Cole  
Timothy Cole  
Jessica Dee  
Jill Fedun  
Sarah Giordano  
Carrie Hall  
Jenny Henion  
Maria Jacobi  
Rachel Libelo  
Molly Mattingly  
Emma McCullough  
Kelly Muldowney  
Alana Murphy  
Ella Nace  
Melissa Quiñones  
Erin Shults  
Jen Tilson  
Susan Wheatley  
Nichelle Wheeler

## Alto I

Jacqui Best  
Angela DiIorio#  
Bethany Dixon  
Christine Dosch  
Laura Josephs  
Lauren Kaufman  
Meaghan McTammany  
Ellen Quinn  
Edith Resnik\*  
Lori Roy  
Lara Scivolino  
Molly Share  
Amanda Strickland  
Jessica Tortorici  
Jessie Wakeman  
Kelly Williams

## Alto II

Jillian Cavanna  
Colleen Clark  
Charlotte Evans  
Kim Fleming\*  
Maggie Gallagher  
Lara Hoover  
Justine Hughes  
Jocelyn Kraus  
Sharon Mohar  
Bethany Niedbala  
Maggie Oswald  
Hather Pytel  
Mary Raschella  
Kristin Schussler  
Erin Sonsky  
Racahel Walker  
Nicole Wright

**Tenor I**

Jared Conklin  
AJ Coppola  
James Covington  
David Cruz  
Robert Dietz  
Justin Falvo  
Grant Hedlin  
Andrew Klima\*  
Harry Nichols  
John Stanton  
Mark Van De Water

**Tenor II**

Jeff Bergman  
Sam Bianco  
Ryan Chatterton#  
Ian Cruz  
Michael DeWeaver  
Thom Furey  
Dave Grossman  
Daniel Hoerner  
Dp Keiser#  
Davis Knapp  
Omar Najmi  
Evan Peltier  
Greg Piculell  
Ben Russo  
Edward Swider  
Diego Vasquez  
Mark Wolocki  
Cody Wymore

**Baritone**

Andre Baruch  
Matthew Bown  
Benjamin Berry  
Mike Cashman  
Michael Chealander  
Adam Day  
Eric Dittelman  
Gabe Fadale  
Michael Fowler  
Edgar Girtain  
Nathan Gulla\*#  
Alfred Hadinger  
Kevin Madden  
Timothy Meola  
Peter Morrison  
Thomas Murphy  
Sean Perry  
Jon Riss\*#  
Robert Yaple

**Bass**

Jonathan Benson  
Mike Conerty  
Hank Currey  
Thomas Flanigan  
Joseph Golinker  
Michael Horsford  
Michael Joy  
Nicholas Kelly  
Zachary Klein  
Elias C. Laueremann  
Xander Lott  
Dan MacCollum  
Colin Oettle  
Ryan M. Salisbury

# Rehearsal Accompanists

\* Section Leaders

# ITHACA MASTERWORKS ORCHESTRA

## **Violins**

Rebecca Ansel\*  
Chris Jones  
Colin Oettle  
Mary Raschella  
Laura Scivolino  
Susan Thoren

## **Violas**

Debra Moree\*  
Lauren Buono  
Jason Diaz  
Derek Hensler  
Holly Jones  
Marissa Ledet  
Janet Levins  
Rosie Newton  
Bethany Niedbala  
Zach Slack  
Annabelle Terbetski  
Nicole Wright

## **Cellos**

Matt Rotjan  
Sam Boase-Miller  
Erik Perreault  
Phil Abbott

## **Bass**

Xander Lott

## **Flutes**

Melissa Wertheimer  
Aimee Shorten

## **Oboes**

Meghan Kimball  
Alicia Rockenhauser

## **Clarinets**

Robert Yapple  
Amanda Strickland

## **Bass Clarinet**

Spencer Blumenfeld

## **Bassoons**

Jeff Ward  
Jessica Tortorici  
AJ Coppola

## **Horns**

Rose Valby  
Andrea Silvestrini  
Lori Roy  
Ella Nace

## **Trumpets**

Andrew Benware  
Lindsey Jessick  
Alex Lee-Clark  
Omar Williams

## **Trombones**

Frank Cook  
Alfred Currey  
Justin Falvo

## **Percussion**

Colleen Clark  
Evan Peltier  
Edith Resnik

## **Organ**

Erik Kibelsbeck#  
Jon Riss

\* Ithaca College Faculty  
# Ithaca College Staff