

Ithaca College

Digital Commons @ IC

All Concert & Recital Programs

Concert & Recital Programs

3-4-2007

Concert: Ithaca College Women's Chorale and Ithaca College Brass Choir

Ithaca College Women's Chorale

Janet Galvan

Ithaca College Brass Choir

Keith A. Kaiser

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



Part of the [Music Commons](#)

Recommended Citation

Ithaca College Women's Chorale; Galvan, Janet; Ithaca College Brass Choir; and Kaiser, Keith A., "Concert: Ithaca College Women's Chorale and Ithaca College Brass Choir" (2007). *All Concert & Recital Programs*. 7110.

https://digitalcommons.ithaca.edu/music_programs/7110

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.

ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor

ITHACA COLLEGE BRASS CHOIR
Keith A. Kaiser, conductor

Ford Hall
Sunday, March 4, 2007
4:00 p.m.

ITHACA

ITHACA COLLEGE WOMEN'S CHORALE

Rebecca Ansel*, violin
Janet Galván, conductor

STRENGTH!

Vivos Voco	Joan Szymk
Lauliku Lapsepõli	Veljo Tormis
Soloists: Diana Yourke, Sarah Vincelett	
O Vos Omnes	Tomas Luis de Victoria
To Agni from <i>Choral Hymns from the Rig Veda</i> – Set 2	Gustav Holst
Ave Maria	Johannes Brahms
There is a river**	Jim Papoulis
Untraveled World	Paul Halley

ITHACA COLLEGE BRASS CHOIR

Keith A. Kaiser, conductor

Commemorative Fanfare (1979)	John Cheetham (b. 1939)
Mutations from Bach (1967)	Samuel Barber (1910-1981)
Mars from <i>Planets</i> (1916)	Gustav Holst (1874-1934) arr. Sauer
Londonderry Air (1983)	John Iveson
Frank Cook, trombone	
Symphony No. 1 for Brass (1998)	Brian Balmages (b. 197
I, II, III	

* faculty guest artist

** world premiere performance

Program Notes – Women’s Chorale

Joan Szymko, composer of *Vivos Voco*, writes with abundant lyricism, rhythmic intensity, and vigorous attention to text. She has led choirs in the Pacific Northwest for over twenty years.

This piece was written during the time that the deadly tsunami hit Southeast Asia at the end of 2004. Szymko was struck by the fact that there were no warning systems in place. This was on her mind as she contemplated the times in which Julian of Norwich lived, when church bells were the loudest noise makers known to man. Bells warded off evil and warned medieval man of disasters. The sound of bells was present for Julian of Norwich as she lived in the shadow of a church and through three waves of bubonic plague. Szymko redirected her efforts and incorporated the need for modern warning systems upon grief, and on the human need to believe in a loving God despite unimaginable tragedy.

Julian of Norwich (1342-1413) wrote the text when she suddenly recovered from an illness and received a series of visions on the passion of Christ. She wrote them down, and wrote a long text, *Sixteen Revelations of Divine Love*, the first book known to be written in English by a woman. *Revelations* has had a lasting impact to this day as it stresses the power of love – that everything is held in being by the love of God, therefore, “all shall be well, and all manner of things shall be well.” The rest of the text is taken from virtues, literally “moral virtues.” These are short statements in Latin inscribed on church tower bells in medieval times. Blessed and often baptized, church bells were regarded as somewhat semi-divine beings with distinct personalities (hence the first person statements.) Bells rang outward, chasing away evil spirits and upward as prayers. Bells also informed the community of events. The virtues used in this piece are translated:

I call the living
I cry for the dying
I wail for the dead.
I console the living.
I disperse the winds.
I drive away the overcast of the sky.

Tormis was influenced by outstanding composers who use folk melodies as material for thematic development in the traditional classical composition style. His compositional epiphany occurred with the composing of Estonian Calendar Songs when he “attempted to preserve the authenticity of the source material-the ancient Estonian song (regilaul). Originally composed in 1966, *Lauliku lapsepõli* became part of a larger five-song set, *Songs of Singing and the Songster*. In the midst of Soviet occupation and suppression of Estonian cultural expression, Tormis created this set.

Regilaul is usually women’s song. Traditional singing is led by one singer who is skilled in combining verses, and the other singers repeat each verse as sung by the lead vocalist. The lead singer breathes only when the group sings and vice versa, thereby creating an unbroken melodic chain. Although in this arrangement, the verses are not repeated by the chorus, the melody follows the tradition of the regilaul in all other respects.

Translation:

When I was very little, I grew so prettily, I was but one night old, mother took my cradle to the meadow, put my crib on the heath, put a duck to rock the cradle, the bird of summer to push me.

The duck had many words, the bird of summer had lots of songs, the duck sang many songs to me there, the bird of summer, it spoke to me a lot. That is where this child learned the songs, this crazy one got to know the words,, all of them I placed on paper, all of them I hewed into a book. That is why I have so many words, that I why I have lots of tunes. Al'leaa is a refrain peculiar to the singing style in Southern Estonia.

O Vos Omnes Originally published in 1585, this motet is a setting of one of the Responses to be sung at Matins on Holy Saturday.

The Estonian choral tradition literally embodies the power of communal singing. Every five years since 1869, the country's singers gather at a special site on the outskirts of Tallinn for a unique event: the **Laulupidu** or All-Estonian Song Festival, where a choir of 20,000 sings for and with an audience of 100,000. The Laulupidu ideal is to reaffirm cultural roots, to pass along the songs from generation to generation, and to sustain the culture's value and unique identity.

Translation: O all you who pass this way, behold and see if there be any sorrow like my sorrow.

To Agni is from a set of three compositions by **Gustav Holst** set for Women's Chorus and orchestra. The Rigveda is a collection of Vedic Sanskrit praise hymns dedicated to the gods. It is counted as the holiest among their series of four Hindu canonical texts known as the Vedas. Gustav Holst learned Sanskrit and did the translations to English himself. Agni, the god of fire, is known to be temperamental. One hears the flames leaping in the accompaniment.

Gustav Holst (1874-1934) was born in Cheltenham, England and became one of England's most prolific composers, writing for orchestra, opera, ballet, and choruses.

Johannes Brahms (1833-1897) conducted a women's chorus and wrote several pieces for treble choirs. This beautiful setting of the **Ave Maria** is in four parts and frequently sets the sopranos against the altos in a double chorus style.

There is a River was written by Jim Papoulis for the Ithaca College Women's Chorale. The text uses the river as a metaphor for the anxious feelings that women have in searching for their place in the world. The various levels of ostinati indicate the layers of feelings in one's search for a voice. There is even a questioning of whether one will ever find their unique gifts.

Jim Papoulis composes, orchestrates and conducts music from many genres and is best known for work that combines contemporary and world sounds with traditional and futuristic styles. An original symphonic work will be featured in this New World Symphony Tour. Recent classical conducting

dates include Beethoven's 7th Symphony with the Dallas Symphony, and Dvorak's New World with the Oslo Symphony.

Mr. Papoulis is deeply connected to the contemporary dance scene.

Composing highlights include a work commissioned by Alvin Ailey for the dance company's 40th anniversary Gala performance at City Center in New York, and a collaboration with celebrated choreographers Gus Solomon and Susan Quinn, in Austria, to celebrate 50 years of the work of Merce Cunningham.

Mr. Papoulis serves as music director and conductor for an average of 15 live shows a year. For the past five years he has composed and conducted CBS's award show "Up Front" at Carnegie Hall, combining elements ranging from African percussionists to original orchestra suites to pop bands, with talent such as Faith Hill, Bette Midler, Celine Dion, and Bono.

His recordings for film, and work with children's choirs, have won a number of awards. Mr. Papoulis was music director, conductor and orchestrator for a 320-member children's choir and a 220-member international youth orchestra, participating in Change the World with Children, a musical event celebrating the United Nation's commitment to children, hosted by Kofi Annan, Meryl Streep, and Michael Douglas. Mr. Papoulis also composed for the United Nations the First Earth Run Anthem for world peace that was performed in 60 countries.

The text of **Untraveled Worlds** by Paul Halley is from Alfred Lord Tennyson's *Ulysses*.

I cannot rest from travel; I will drink life to the lees. All times I have enjoyed greatly, have suffered greatly, both with those that loved me and alone. I am a part of all that I have met; Yet all experience is an arch where through gleams the untraveled world whose margin fades For ever and for ever when I move. How dull it is to pause, to make an end, To rust unburnished, not to shine in use! As though to breathe were life! Life piled on life Were all too little, and of one to me Little remains; but every hour is saved From that eternal silence, something more, A bringer of new things; and vile it were for some three suns to store and hoard myself, And this gray spirit yearning in desire To follow knowledge like a sinking star, Beyond the utmost bound of human thought.

Come, my friends, 'Tis not too late to seek a newer world. Push off, and sitting well in order smite The sounding furrows; for my purpose holds to sail beyond the sunset, and the baths of all the western stars, until I die. Though much is taken, much abides; and though we are not now that strength which in old days moved earth and heaven, that which we are, we are, One equal temper of heroic hearts, made weak by time and fate, but strong in will

To strive, to seek, to find, and not to yield!

Program Notes – Brass Choir

John Cheetham, a native of Taos, New Mexico, received both his Bachelors and Masters degrees from the University of New Mexico. After serving for several years as an instrumental music director for the Albuquerque Public Schools, he attended the University of Washington in Seattle where he received the DMA degree in Composition in 1969. Dr. Cheetham recently retired from the University of Missouri - Columbia where, since 1969, he was a Professor of Music and taught classes in music theory and composition. He has written music for numerous instrumental combinations, which have been widely performed in the U.S. and abroad. These compositions include significant contributions to the wind band and brass repertoire. A recipient of numerous commissions, Dr. Cheetham has received several special awards from ASCAP, and he was named a Centennial Distinguished Alumnus of the University of New Mexico in 1989.

Commemorative Fanfare for Brass and Timpani was commissioned by the University of Missouri-Columbia College of Arts and Science and, along with *Keystone Celebration*, is among Cheetham's most performed large brass ensemble works. (extracted, in part, from score notes)

Samuel Barber was born in 1910 in Pennsylvania. As a young child, he displayed great talent as a composer, writing an operetta by the age of ten and beginning study at the Curtis Institute when he was just fourteen. There he studied piano, singing, and composition. As a young man he traveled to Europe where he completed additional study and developed an affinity for European culture.

Upon graduating from Curtis, Barber spent time as a professional singer; this experience and interest are apparent in his compositional style. One of his most popular works is *Adagio for Strings*, for which he gained much recognition after Toscanini performed it in an NBC Broadcast. In his mature career, he taught at Curtis, represented the USA in several international music festivals, won two Pulitzer prizes, and wrote a large number of compositions, both instrumental and vocal.

Barber describes *Mutations from Bach* as a "short sequence of transformations of the plain-song, *Christe, du Lamm Gottes* (Christ, Thou Lamb of God). It is first heard as harmonized by Joachim Decker (1604)." As the work progresses, the piece incorporates adaptations from J.S. Bach's *Cantata No. 23* and the canon from Bach's *Orgelbüchlein*.

Gustav Holst, born in London in 1874, received instruction in piano, violin, and trombone at a very early age, and he began composing in his teen years. As a young man, Holst worked as a church organist and choirmaster. When he was 21, he met Ralph Vaughan Williams, who became a good friend and an influence on his music. Throughout his life he worked as a composer and as a teacher at several schools in England. He wrote music for most genres, both vocal and instrumental, and his suite *The Planets* is considered one of his most successful and well-known pieces.

Originally composed as a piano duet, the orchestral version has become one of the most performed orchestral works by an English composer. Holst was very familiar with astrology, mythology, and the Greek idea of Music of the Spheres. This knowledge and interest were immensely influential on this composition, which was first performed in 1918.

The complete orchestral suite includes seven movements: *Mercury: The Winged Messenger*, *Venus: The Bringer of Peace*, *Mars: The Bringer of War*, *Jupiter: The Bringer of Jollity*, *Saturn: The Bringer of Old Age*, *Uranus: The Magician*, and *Neptune: The Mystic*. Tonight's performance is an arrangement of one movement, *Mars: The Bringer of War*, that Ralph Sauer completed for performance by the Summit Brass.

Each movement from the original suite was composed to depict the emotion and ideas representative of the related Roman deity. *Mars: The Bringer of War* is a tone poem depicting the bleakness and emotion of warfare. The influence of the *Planets Suite* has been significant, including finding its way into contemporary film and television musical scores. In particular, *Mars* is evident in Hans Zimmer's music for the *Gladiator* and John William's music for *Star Wars*.

Londonderry Air is a setting of an Irish folksong by trombonist John Iveson. Historically, this folksong has been described as an "air," as collected by Jane Ross, of Londonderry, and first published in *The Ancient Music of Ireland* (1855). The true title of the air is heavily disputed, but the most recognizable and famous lyrics are those of Danny Boy, written by the English lawyer, Frederick Edward Weatherly, in 1910 and set to the tune in 1913.

Oh Danny Boy, the pipes, the pipes are calling
From glen to glen, and down the mountain side
The summer's gone, and all the roses falling
'Tis you, 'tis you must go and I must bide
But come ye back when summer's in the meadow
Or when the valley's hushed and white with snow
'Tis I'll be here in sunshine or in shadow
Danny Boy, oh Danny Boy, I love you so
And when ye come, and all the flowers are dying
And I am dead, as dead I well may be
Ye'll come and find the place where I am lying
And kneel and say an Ave there for me
And I shall hear, though soft you tread above me
And all my grave shall warmer, sweeter be
For you shall bend and tell me that you love me
And I shall sleep in peace until you come to me

This setting by John Iveson is part of the *Just Brass* series and was originally composed for the Philip Jones Brass Ensemble, of which Iveson performs trombone and serves as a prolific brass composer. Tonight's performance features Frank Cook who is currently pursuing the Master of Music in Performance (Trombone) Degree.

Brian Balmages is an active performer, arranger, and composer. He received his bachelor's degree in music education from James Madison University and a master's degree from the University of Miami (FL.). Mr. Balmages' works have been performed internationally at conferences such as the Southeastern Tuba-Euphonium Conference, the International Trombone Conference, the International Trumpet Festival, and the International Trumpet Guild Conference. In addition, his band and orchestral music has been widely performed by bands and orchestras across the country. He is sought after as a clinician and composer-in-residence for the Skyline Brass Music Festival.

An accomplished trumpet player, Mr. Balmages performs with the Miami Symphony Orchestra, Florida Chamber Orchestra, and the Skyline Brass. He has performed at Walt Disney World and the Henry Mancini Institute in Los Angeles.

Written for the James Madison University Brass Ensemble, *Symphony No. 1 for Brass* is a three-movement work exploring the exciting textures of the contemporary brass ensemble. The short first movement opens with a fanfare that builds in power and intensity, followed by a low brass chorale, which is featured throughout the work. A driving rhythm pattern reinforces the opening fanfare, which echoes over the low-voice chorale at the end of the movement.

An expressive, lyrical motive is the focus of the second movement. This theme is developed through each voice of the ensemble. The swift third movement begins by emphasizing a rhythmic pulse generated through every voice of the ensemble. A soaring melodic line moves from the articulated pulsing of the opening statement through a fugal section, while the chorale from the first movement reappears. A slow, lyrical coda reminds the listener of the entire work as the piece builds to a dynamic conclusion. (Brian Balmages – score notes)

ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor

Soprano I-II

Katherine Anthony
Virginia Creary
Cristina 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-Alto I

Margaret Flower
Jesse Kumicinsky
Aimee Radics
Angela Triandafillou
Lindsay Whitt

Alto I

Rebecca Cole
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

ITHACA COLLEGE BRASS CHOIR
Keith A. Kaiser, conductor

Trumpets

Drew Benware
Judson Hoffman
Nick Kunkle
Jonathan Stewart
Janelle Varin
Randi Westervelt
Omar Williams

French Horns

Lauren Campbell
Rebecca Guion
Chelsey Hamm
Rachel Haselbauer
Meredith Moore
Thomas Peters

Trombones

Alicia Aubin
Megan Boutin
Frank Cook
Glenn Hodgson
Erin Lindon
Nick Smarcz
J.C. VonHoltz

Euphoniums

Eric Dobmeier
Sarah Drew
Greg Lewandowski
Michael Vecchio

Tuba

Nicholas Gann
Bryan Lewis
Kevin Madden
Dan Troiano
Susan Wheatley

Percussion

Nathaniel Dominy
Peter D. Kielar
Jason Taylor