

4-29-2011

## Concert: Ithaca College Women's Chorale - The Power of Music

Janet Galván

Ithaca College Women's Chorale

Follow this and additional works at: [http://digitalcommons.ithaca.edu/music\\_programs](http://digitalcommons.ithaca.edu/music_programs)



Part of the [Music Commons](#)

---

### Recommended Citation

Galván, Janet and Ithaca College Women's Chorale, "Concert: Ithaca College Women's Chorale - The Power of Music" (2011). *All Concert & Recital Programs*. 238.

[http://digitalcommons.ithaca.edu/music\\_programs/238](http://digitalcommons.ithaca.edu/music_programs/238)

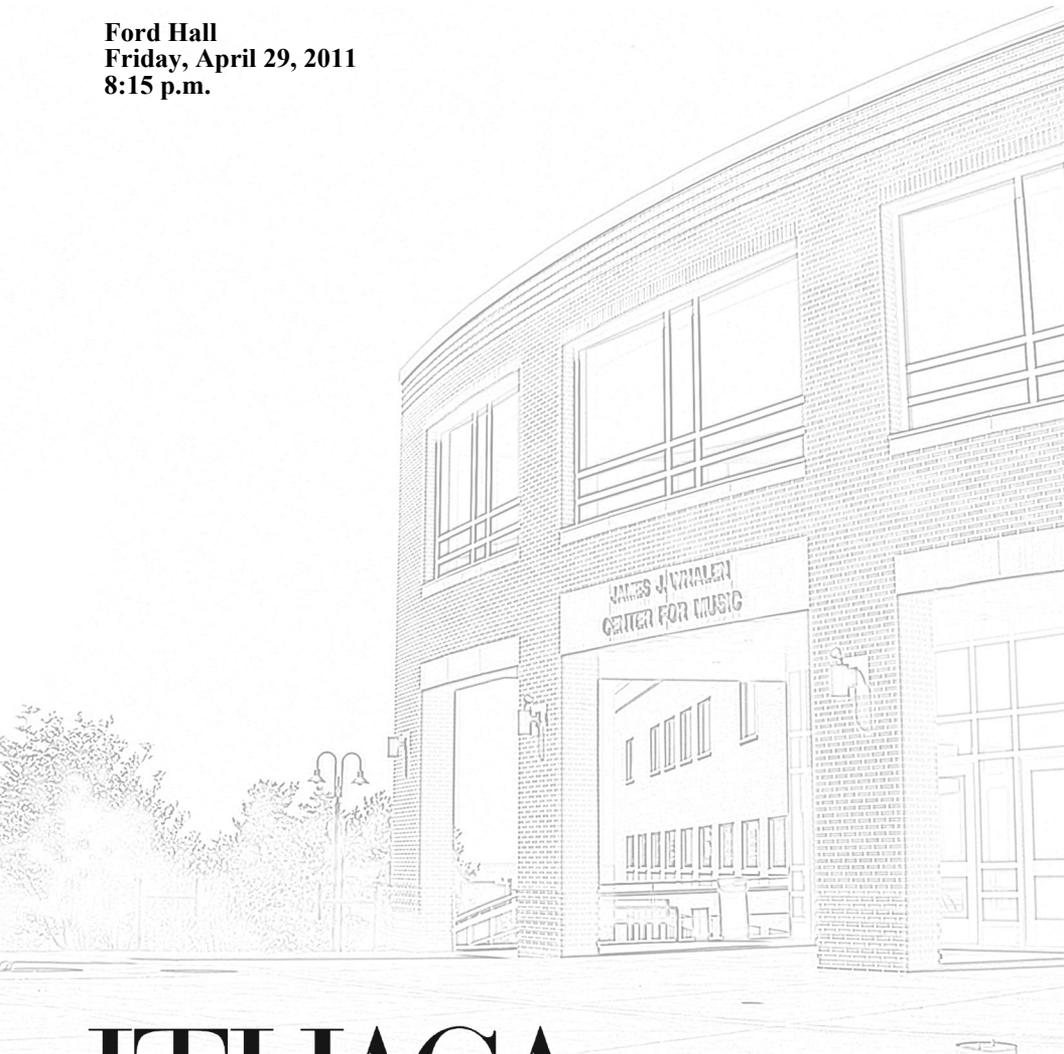
This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

# The Power of Music: Song of Survival

## Ithaca College Women's Chorale

Janet Galván, conductor

Ford Hall  
Friday, April 29, 2011  
8:15 p.m.



# ITHACA

SCHOOL OF MUSIC

**Ithaca College Women's Chorale**  
**The Power of Music: Song of Survival**  
**Janet Galván, conductor**  
**Gina Fortunato, Lisa Wenhold, collaborative pianists**

"Suite" de Lorca

I. Canción de jinete

II. El Grito

III. La luna asoma

IV. Malagueña

Einojuhani Rautavaara

(b. 1928)

*Shaylyn Gibson, Adrienne Wood,  
Taylor Eike, soloists*

Orpheus With His Lute

Orpheus With His Lute

Ralph Vaughan Williams

(1872-1958)

William Schuman

Arr. Mikanna Taurman

(1910-1992)

*Ana Strachan, dancer*

Fie! Fie! Fie!

Stephen Bouma

Joshua

Paul Caldwell and Sean Ivory

*Ethan Urtz, trumpet*

## **Intermission**

### **Song of Survival**

**Arranged and Edited by  
Margaret Dryburgh and Norah Chambers**

Minuet	Ludwig van Beethoven
Largo (from the New World Symphony)	Antonin Dvořák
Country Gardens	trad./P.A. Percy Grainger
Londonderry Air	Irish Melody
Auld Lang Syne	Traditional
Bolero	Maurice Ravel
To A Wild Rose	Edward MacDowell
Prelude	Frédéric Chopin
The Captives' Hymn	Words and Music by Margaret Dryburgh

## Notes

Tonight we celebrate the power of music.

In Rautavaara's "Lorca Suite," we see an example of a composer who has married music to text in a creative way. The strength of emotion of the text is made more powerful through the musical setting. The entire suite is blood-drenched and deals with the presence of death lurking in the writer's life. One hears actual gallops of the horses, a scream, the rising of the moon, and death weaving in and out of a tavern. As one reviewer commented, "appropriately creepy."

The next three pieces are examples of Shakespeare settings set to music. We offer two musical settings of "Orpheus With His Lute" by two major composers, Ralph Vaughan Williams and William Schuman. Shakespeare put this song in a scene in which Queen Katherine of Aragon, wife to Henry VIII, asks one of her women attendants to sing with her lute. The story of Orpheus is that he was more than mortal. He was the son of one of the Muses and a prince. He received the gift of music, and he fostered it in Thrace (Thracians were the most musical of the people of Greece). His power was limitless when he played and sang, and nothing could resist him. Everything, animate and inanimate, followed him. These two settings are about the power of his music to move. This theme of the power of music to move people is carried throughout this evening's concert.

The audience has received a copy of Karl Paulnack's welcome address to parents of incoming students at Boston Conservatory. Dr. Paulnack is the Director of the Division of Music and eloquently described the power of music and our goals as musicians. Tonight you will see a film about another amazing story of the power of music to sustain the human spirit.

## "Suite" de Lorca

Finnish composer, Einojuhani Rautavaara composed his *Suite de Lorca* in 1973, a set of four poems by the Spanish Civil War-era poet Federico García Lorca. Through vivid text-painting and harmonic language, Rautavaara accurately captures the wide range of Lorca's poetic imagery, creating a striking and memorable partnership of text and music.

Federico García Lorca was born in Fuente Vaqueros, Granada on the 5th of June, 1898 and died the 19th of August, 1936. He traveled throughout Spain and America, principally Argentina, living and writing some of the most beautiful poetry ever written. Unfortunately, Lorca was to be an early casualty of the Spanish Civil War. Intellectuals were considered dangerous by Franco's Nationalists, and in the early morning of August 19, 1936, Lorca was dragged into a field, shot, and thrown into an unmarked grave. Lorca's writings were outlawed and burned. Even his name was forbidden. The young poet quickly became a martyr, an international symbol of the politically oppressed, but his plays were not revived until the 1940s, and certain bans on his work remained in place until as late as 1971. Today, Lorca is considered the greatest Spanish poet and dramatist of the 20th Century.

Throughout the cycle, one can hear driving ostinato patterns, speech-like rhythmic declamation, and asymmetrical meters. Rautavaara also used expressionistic harmonic and melodic language often based on octatonic scales. He also layered melody with various rhythmic patterns to create a thick and edgy texture. This heightens the images of nature becoming sinister as it mingles with the ideas of being lost, alone, and dying.

In *Cancion de jinete* (song of the horseman), the altos' ostinato pattern serves as the sound of the galloping horse as it heads to Cordoba and the death of the horseman on the way.

In *El Grito* (the Scream), the piece begins with a scream as the voices sing an upward glissando. One also hears the rising voices as they sing of the rising rainbow. The scream came from one who was murdered, and the people put on their long veils in mourning. The piece ends with the cries of the mourners.

In *La Luna asoma* (The moon rises), one can hear voices rising to depict the rising of the moon. The moon in Andalusia was sinister, leading to things that were not good. The piece contains reference to old superstitions about Seville oranges. They were considered poisonous if eaten after sunset. Therefore, as the moon rises, no one eats the beautiful fruit of the orange, but only fruit that is green and cold.

Finally, in *Malagueña*, the voices imitate the strumming of the guitar, and the altos again sing an ostinato, depicting death as it enters and exits the tavern.

## Translation:

### I. Canción de jinete

Córdoba, distant and lonely.  
Black the pont, moon enormous,  
saddle bags full of the ripest olives.  
Even though the road is so well-known,  
I shall never reach my Córdoba.  
Over prairie, through a windstorm,  
black the pony, moon so crimson.  
My death waits for me,  
Death watching from the towers of my Córdoba.  
So long the road never ending!  
O, black mare, so brave and gallant!  
O, Death is waiting, awaiting me before I reach my Córdoba.

### II. El Grito

Eclipse of a scream resounding echoes mountain to mountain.  
Rising from the trees is a rainbow,  
darkness over a night of deep blue.  
Ay! Just like the bows of a viola,  
the scream has drawn out the vibrations of the wind and its music.  
The people of the caves will now put on their long veils.

### III. La luna asoma

Slowly the moon appears and the fields are so quickly lost;  
in their place you will see the impenetrable paths.  
Slowly the moon appears and the sea covers the earth,  
and the heart is like an island,  
just an isle in infinity.  
No one is eating an orange under the streaming moonlight.  
It's now one must eat fruit so green and so ice cold.  
Slowly the moon appears and shows its hundred equal faces,  
the coin then turns to silver and softly sobs in its pouch.

### IV. Malagueña

Death enters, enters and then goes from the taverna.  
Passing are coal black horses  
and sinister people moving with the soul of the guitar.  
And there is the odor of women's blood blended with salt.  
Death enters, enters and then goes,  
and then goes and enters the Reaper.

### **Fie! Fie! Fie!**

The text of “Fie! Fie! Fie!” is also from a song in a Shakespeare play. This occurs in the fifth act in “The Merry Wives of Windsor” when the wives have had enough of Falstaff’s plots to win hearts and money (Like all Shakespeare, the plot is complicated, and this is a very general overview.) The women ask Falstaff to meet them in the forest. They have the children dress as fairies to scare him. At the appointed time, the fairies appear and pinch and hit Falstaff. They circle around him and sing this song.

### **Joshua**

Joshua examines an ancient story. It is informed by musical material from two traditions vastly separated by time, geography and experience. The African and Jewish Diaspora cultures might seem to have little in common, But Israel's identity and spiritual tradition were codified in a collection of amazing stories. Through an uncanny series of historical twists and turns, slaves in America heard of Israel's journey. They empathized with the proud and purposeful nation forced into slavery by Egypt. They found hope in Israel's great escape: the Exodus, four decades of desert subsistence and entrance into a Promised Land flowing with milk and honey. Joshua examines one chapter in this story. After Moses died, God called Joshua to assume leadership of the nation, and lead a march on Jericho. The instructions were precise: march seven times around the city; blow the trumpets; sound the battle cry (literally, all shriek at the same moment). Miraculously, the impregnable fortress crumbled, eliminating the final barrier separating Israel from the Promised Land. On a second level, *Joshua* honors the people and events who/which challenge the impenetrable walls we build in our own lives: the walls behind which we hide from ourselves and each other; the walls that keep us isolated and alone; the walls that separate us from our respective Promised Lands.

*Joshua* is dedicated to the memory of Moses Hogan. The Hebrew text we use in the work's opening section (from the Old Testament book of Joshua) reflects this fact: God said, *"My servant, Moses, has died. Rise now. Every place you tread with the soles of your feet I will give you. As I was with Moses, I will be with you. I will never fail you nor abandon you."*

Moses Hogan explored a rich musical inheritance to find a unique and marvelous Promised Land of his own. Our world is infinitely more beautiful for his journey. Pearl Shangkuan commissioned *Joshua* for the Calvin College Women's Chorale. It is the inaugural title in Pearl's new Mosaic series, published by earthsongs.

*Notes by Paul Caldwell*

### **Hebrew Translation:**

Said God  
Moses my servant has died  
so now rise!

Every place that will tread  
the soles of your feet on it  
to you I give it  
as I was with Moses  
I will be with you  
not I will fail you and not I will abandon you.

### **Song of Survival**

On a Sunday in July 1942, during worship in a Japanese prison camp for women and children in Palembang, Sumatra, a trio of British women sang a new hymn. It was "The Captives' Hymn" for which one of the three, Margaret Dryburgh had written the words and the music. This hymn heartened the several hundred of us isolated for three and a half years from the rest of the world in a succession of miserable places.

We were interned because in March, 1942, Japan had occupied the Dutch East Indies, of which Sumatra was a part. Japan had a policy of "Asia for the Asians" and as a consequence crowded all non-Asians in the Dutch East Indies behind fences of barbed-wire or plaited bamboo. Nearly a hundred thousand people were in camps on Java, Borneo, Sumatra, and Celebes. The men were always separated from the women and children.

Besides Dutch teachers, nuns, wives and children of colonial officials, planters, and oil personnel from South Sumatra, our camp population consisted of British women and Australian Army nurses from Malaya and Singapore. They left this city just before the fall, but the Japanese captured the evacuation vessels in the Bangka Straits, or sank them with bombs, and then shipped the women to Palembang. This is how Margaret Dryburgh, a Presbyterian missionary who had lately worked among the Chinese in Singapore, came to the camp.

After a year and a half of captivity, Margaret Dryburgh, with an outstanding musical memory, made the camp another great gift. She helped Norah Chambers, a graduate of London's Royal Academy of Music, with music for a "vocal orchestra" that would *sing* orchestral and piano works. There were no music books nor musical instruments but Margaret Dryburgh remembered music she heard or played before internment. What she didn't remember, Norah Chambers did. Together the two women wrote down four-voice arrangements of symphonic movements by Schubert and Dvorák and preludes by Chopin. Norah Chambers then started rehearsals with thirty singers without as much as a pitch pipe as an aid. Margaret Dryburgh had perfect pitch.

On December 27, 1943 the vocal orchestra presented its first concert. The singers sat on little stools, too weak from malnutrition and disease to stand a long time. They wore faded, patched dresses or shorts and suntops. They were barefoot. Bandages around their legs covered tropical sores. Norah Chambers raised her hands. Very softly, as through a haze, the first chords of the largo of the *New World Symphony* reached us listeners packed together in the

compound. Some of us wept. We had not expected such beauty among the cockroaches, the rats, the bedbugs, the lice, and the smell of the latrines. The concert renewed our sense of human dignity. It gave us courage to go on.

During the year that followed, the vocal orchestra gave more concerts. Its final repertoire totaled thirty. But when half the singers had died the vocal orchestra sang no more. Among the dead was Margaret Dryburgh who had lost herself in her creative work and regarded internment not as so many years wasted but as a training ground for learning priceless lessons.

After release in September 1945, surviving vocal orchestra members scattered. In 1980 my sister Antoinette gave her manuscripts to Stanford University in Palo Alto, California which started a chain of events. In 1982 the local Peninsula Women's Chorus directed by Patricia Hennings sang some of the vocal orchestra music in concerts. In 1985 Variation Films of Palo Alto and Helen Colijn completed a one-hour film "Song of Survival," funded by the National Endowment for the Humanities in Washington, D.C. and NOS, Dutch Broadcasting Corporation, and RCA - Holland released a record. In 1986 Universal Songs Holland published the first album of sheet music.

All of us who were sustained in the camp by the vocal orchestra music and The Captives' Hymn are grateful to the many individuals and organizations who made it possible that the music and the hymn, with its message of love and peace, can be heard and sung again.

*Written by Helen Colijn*

# Personnel

## Ithaca College Women's Chorale

### Soprano I-II

Courtney Ahearn-Feketa  
Lauren Barchi  
Taylor Braggins  
Anne Carlin  
Meagan Carrick  
Ashley Carver  
Gina Fortunato  
Shaylyn Gibson  
Jaime Guyon  
Alexandra Haines  
Daria Harper  
Madeline Harts  
Caitlin Henning  
Brigid Kegel  
Brittany O'Reilly  
Brittany Powell  
Laura Proctor  
Lisa Wenhold  
Adrienne Wood

### Soprano II-Alto I

Taylor Eike  
Jenna Fishback  
Adiza Jibril  
Emily Richards

### Alto I

Dana Ayers  
Kelsey MacKeller  
Kirstine Purcell  
Haley Rowland  
Sarah Stanley

### Alto I-II

Ashleigh Ciambriello  
Janine Colletti  
Emma Gibson  
Alex Haight  
Molly Korroch  
Christina Santoro  
Jennifer Steiger

### Alto II

Emma Alban  
Michelle Ammirati  
Allyce Barron  
Katie Bickford  
Isabela Hanu  
Taylor Kohnstam  
Katharine Krampf  
Katrina Kuka  
Kelly Sheehan  
Jacquelyn Simone  
Elyse Wadsworth

## Biographies

### Janet Galván

Janet Galván, Professor of Music at Ithaca College, conducts the Ithaca College Women's Chorale and the Ithaca College Chorus. She is Artistic Director for the Ithaca Children's Choir. Her New York colleagues recognized Dr. Galván's contributions to choral music in 1995 when she received the ACDA New York Outstanding Choral Director Award.

Dr. Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Washington's Constitution Hall, Minneapolis' Symphony Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall, and Avery Fisher Hall as well as in concert halls in Ireland, Italy, Austria, the Czech Republic, and Spain. She has conducted the chamber orchestra Virtuosi Pragenses, the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra, and the New England Symphonic Ensemble in choral/orchestral performances. Galván was the sixth national honor choir conductor in the history of ACDA, and was the conductor of the North American Children's Choir which performed annually in Carnegie Hall from 1995-2007. She was also a guest conductor for the Mormon Tabernacle Choir. Dr. Galván has been a guest conductor and clinician in the United Kingdom, Canada, Belgium, Austria, Brazil, Greece, Austria, and the Czech Republic, as well as national and regional choral and music education conferences and the World Symposium on Choral Music.

She has two choral music series with the Roger Dean Publishing Company and is the author of chapters in two books, *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program: Philosophy, Planning, Organizing and Teaching*. She is also the series advisor to *Latin Accents*, a series with Boosey & Hawkes. Her article on the changing voice was published in the *International Federation of Choral Music Journal* in August of 2007 and was reprinted in *La Circulare del Secretariat de Corals Infantils de Catalunya*.

Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers.

## Upcoming Events

### April

30 - 12:00pm - Ford - **Campus Band**, Dan Isbell, conductor

30 - 2:00pm - Ford - **Campus Choral Ensemble**, Jennifer Haywood, conductor

30 - 4:00pm - Ford - **Symphony Orchestra**, Jeffery Meyer, conductor, *Rite of Spring*

30 - 8:15pm - Ford - **Choir and Madrigal Singers**, Lawrence Doebler, conductor

### May

1 - 3:00pm - Ford - **Ithaca College Chorus**, Janet Galván, *conductor*, with the IC Steel Drum Band.

2 - 8:15pm - Ford Hall - **Jazz Lab Ensemble**, Greg Evans, director

3 - 8:15pm - Ford - **Percussion Ensemble**, Conrad Alexander, *conductor*.

4 - 8:15pm - Ford - **Chamber Orchestra**, Jeffery Meyer, *conductor*; Nathan Hess, *piano*.

5 - 8:15pm - Ford - **Brass Choir**, Andrew Benware, *conductor* and **Wind Ensemble**, Stephen Peterson, *conductor*.

21 - 8:30pm - Ben Light Gymnasium - 44th Gala Commencement Eve Concert

You can find the complete listing of concerts at  
<http://www.ithaca.edu/music/calendar/>

*Through preparing world-class professionals, the Ithaca College School of Music advances the art of music and transforms individuals and communities. Since 1892, the School of Music has continued to fulfill founder Grant Egbert's goal to "build a school of music second to none."*