

11-6-2011

Concert: Family Weekend Choral Concert

Ithaca College Choir

Ithaca College Chorus

Ithaca College Madrigal Singers

Ithaca College Women's Chorale

Janet Galván

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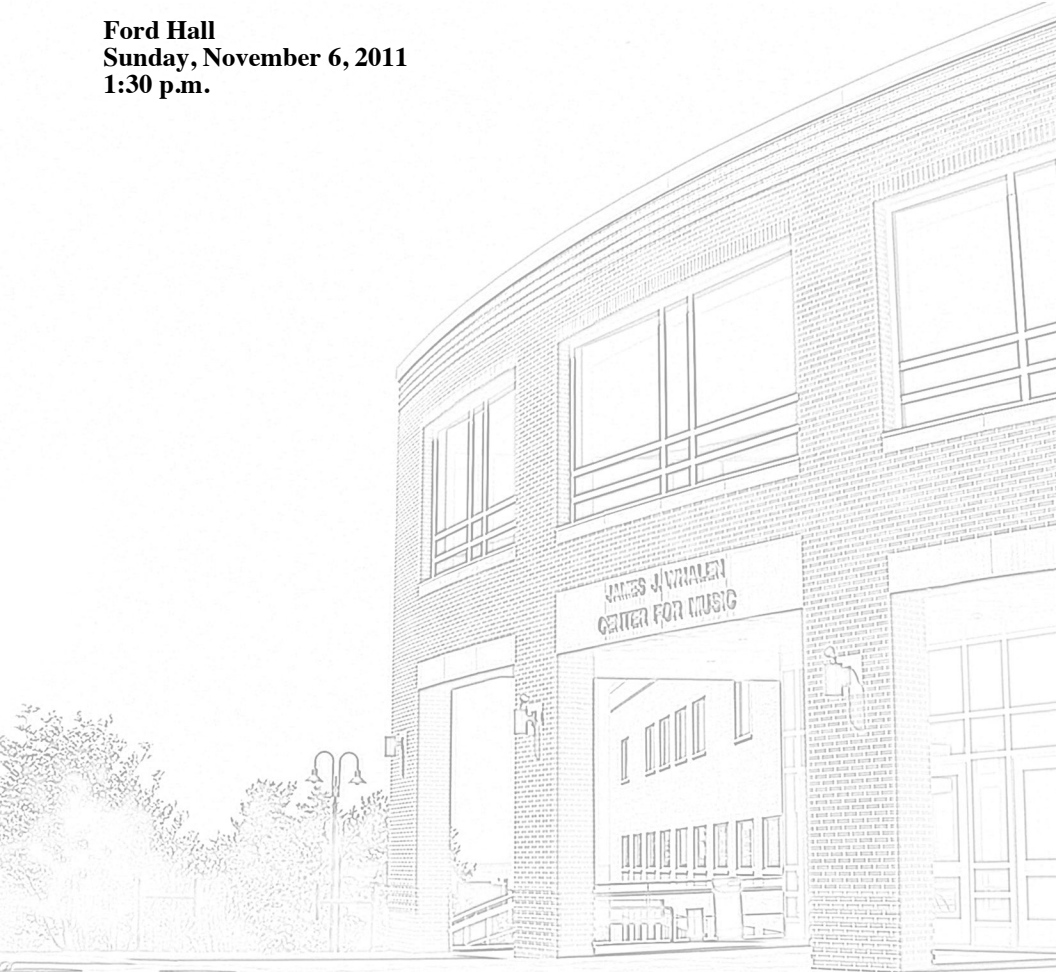
Authors

Ithaca College Choir, Ithaca College Chorus, Ithaca College Madrigal Singers, Ithaca College Women's Chorale, Janet Galván, and Lawrence Doebler

Family Weekend Choral Concert

Chorus - Janet Galván, conductor
Madrigal Singers - Lawrence Doeblner, conductor
Women's Chorale - Janet Galván, conductor
Choir - Lawrence Doeblner, conductor

Ford Hall
Sunday, November 6, 2011
1:30 p.m.



ITHACA COLLEGE

School of Music

Ithaca College Chorus
Janet Galván, conductor
Sarah Jenkins and Erin Peters, graduate assistants
Jason Gallagher, Natalie Khatibzadeh and Seth Waters,
collaborative pianists

Begräbnisgesang, op. 13	Johannes Brahms (1833-1897)
I Am In Need of Music	David L. Brunner
Gloria from "The World Beloved: A Bluegrass Mass"	Carol Barnett
Sililiza	Jim Papoulis
<i>Ian Cummings and Aaron Walters, percussion</i>	

Ithaca College Madrigal Singers
Lawrence Doeblér, conductor

Though Amaryllis dance	William Byrd (1543-1623)
Weep, weep, mine eyes	John Wilbye (1574-1638)
All creatures now are merry minded	John Bennet (c. 1575-after 1614)

Ithaca College Women's Chorale
Janet Galván, conductor
Erin Peters, graduate assistant
Gina Fortunato and Lisa Wenhold, collaborative pianists

Lift Thine Eyes from "Elijah"	Felix Mendelssohn (1809-1847)
Miserere	Eva Ugalde
She Weeps Over Rahoon	Eric Whitacre
La Vida	Jim Papoulis

**John White, bass*
Ian Cummings and Aaron Walters, percussion

** denotes Ithaca College faculty guest artist*

Ithaca College Choir
Lawrence Doebler, conductor
Sarah Jenkins and Erin Peters, graduate assistants

I.

For Heroes Proved: A meditation on "America the Beautiful"	arr. by Sally Lamb McCune
<i>Text by Katherine Lee Bates (1893)</i>	
<i>Tune by Samuel Augustus Ward (1882)</i>	
<i>Premiered September 11, 2011 by the Ithaca College Choir</i>	
<i>Sarah Jenkins, soloist</i>	

We Shall Walk Through the Valley in Peace	arr. by Moses Hogan African-American Spiritual
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II.

Gloria from <i>Mass</i> (1922)	Frank Martin (1890-1974)
Hodie Christus natus est (1952)	Francis Poulenc (1899-1963)
Come to Me in the Silence (2005)	Craig Kingsbury text by Christina Rossetti
The Battle of Jericho (1996)	arr. by Moses Hogan Traditional Spiritual

Personnel

Ithaca College Chorus Janet Galván, conductor

Sarah Jenkins and Erin Peters, graduate assistants

Soprano I

Alyssa A'Hearn
Katarina Andersson
Elizabeth Benz
Jessica Chen
Justine Chun
Emily DeMarzio
Anna Doane
Kendra Domotor
Katherine Gould
Andrea Harriott
Mary Hetterich
Makenzie Holmsborg
Meghan Kelly
Natalie Khatibzadeh
Alexandra Langdon
Alina Marhefka
Stephanie Moore
Hillary Robbins
Catherine Roberts
Sallie Robinson
Kaitlin Schneider
Kelly Timko
Sarah Welden
Sarah Zaslavsky

Soprano II

Lea Battaglia
Jenna Bock
Nell Britton
Jacqueline Burd
Elizabeth Calabro
Savannah Clayton
Amy Czuhanych
Ryenne Flynn
Brittany Gunther
Kimberly Hawley
Ellen Jackson
Leigh Ann Kaminek
Kathryn Krick
Jennifer Matthews
Helen Morley
Katie O'Brien
Alexandra Payton
Rachele Prawdzik
Amanda Saperstein
Daniela Schmiedlechner
Elizabeth Schmitt
Allison Smetana
Emmalouise St. Amand
Shannon Toot
Penelope-Myles Voss

Alto I

Michelle Abramson
Leanne Averill
Megan Brust
Kathleen Corcoran
Elise Daigle
Sophia Ennocenti
Megan Hedrich
Emanuelle Hooton
Kathleen Jessup McDermott
Catherine McGovern
Amanda Morrell
Cara Olson
Katherine Pfeiffer
Rebecca Saltzman
Christina Santoro
Nicole Sisson
Justine Stephens

Alto II

Augusta Bargeron
Krista Bruschini
Lynda Chryst
Nastassia Dotts
Sarah Fears
Justyne Griffin
Meghan Kelly
Nicole Kukieza
Rachel McCurry
Amanda Nauseef
Emily Nemeth
Melissa Schachter
Katie Sheena
Samantha Underwood
Jenna Veverka
Chloe Washington

Tenor I

Benjamin Bartell
Adam Check
Joseph Fritz
Torrance Gricks
Ryan Kennedy
Brendan Kimball
Adriel Miles
Benjamin Montgomery
Johann Peiris
Miggy Torres
Joshua Vanderslice

Baritone

David Allen
Jeff Chilton
Benjamin Conlon
Harry Decimo
Anthony DeLuca
Jason Ferguson
Mike Flanagan
Jason Gallagher
Riley Goodemote
Renato Hanriot
Scott Irish-Bronkie
Alex Kroger
Jesse Law
Christopher Peña
Matthew Recio
Mason St. Pierre
Jeff Sabo
Alec Staples
Ian Steinberg
Tim Taylor
Paul Tine
Derek Voigt
Aaron Walters
Seth Waters

Tenor II

Jordan Ashton
Peter Blanford
Nicolas Chlebak
Joshua Fogerty
Alexander Judge
Michael Kallgren
Joseph Kaz
Michael Liepper
Daniel Martinez
Lucas Matheson
Jef Mettler
Drew Schweppe
Juan Tamayo
Graham Terry
Benjamin Van De Water
Ted Zimmnicki

Bass

Matthew Boyce
Eliodoro Castillo
Martin Castonguay
Daniel Cohen
Sean Cotty
J.T. Credidio
Adam D'Alexander
Shaun Gold
Nathan Haltiwanger
Chris LaRosa
Gregory Mantone
Terence Marciano
Matthew Morrison
Thomas Pang
Brett Pond
Cody Ripa
James Romanik
Aaron Scoccia
David Shoemaker
Ned Singh
Skyler Schlenker
James Walsh

Masterworks Ensemble

Oboe

Alana Rosen
Elizabeth Schmitt

Clarinet

Emily Dobmeier
Christopher Peña

Bassoon

Amanda Nauseef
Thomas Connors

Horn

Emma Staudacher
Alyssa A'Hearn

Trombone

Kai Johnson
Matthew Confer
Jeffrey Dunn

Tuba

Bill Connors

Timpani

Aaron Walters

Bluegrass Band

Fiddle

*Deborah Rifkin

Mandolin

Riley Goodemote

Banjo

Bradley Kolodner

Guitar

Russell Kniffin

Bass

Kevin Gobetz

** denotes Ithaca College
faculty guest artist*

Ithaca College Madrigal Singers

Lawrence Doebler, conductor

Soprano I

Melissa Montgomery
Brittany Powell
Katie Sullivan

Soprano II

Jamie Guyon
Rachel Mikol

Alto I

Annie Barrett
Kelsey MacKeller

Alto II

Anna Kimble
Melissa Schachter

Tenor I

Mario Burgos
Torrance Gricks
Joe Pellittieri

Tenor II

Tim Eyring
Kevin Fortin

Bass I

Brett Pond
Matthew Recio

Bass II

Frederick Diengott
Nathan Murphy

Ithaca College Women's Chorale
Janet Galván, conductor
Erin Peters, graduate assistant

Soprano I-II

Shelley Attadgie
Lyndsey Boyer
Taylor Braggins
Anne Carlin
Kat Cacciola
Meagan Carrick
Kate Clemons
Leanne Contino
Elizabeth Cooney
Susan Davies
Gina Fortunato
Jennifer Giustino
Mariah Gower
Kate Griffin
Alexandra Haines
Haelin Kim
Cynthia Mickenberg
Brittany O'Reilly
Brittany Powell
Lauren Smith
Tess Oldfield

Soprano II

Carli Mazich-Addice
Michelle Cosentino
Fanny Lora
Lisa Wenhold
Mengchun Yang

Soprano II/Alto I

Dana Ayers
Taylor Eike
Emily Richards
Chelsea Swan

Alto I

Annie Barrett
Janine Colletti
Samantha Kwan
Emma Ladouceur
Kelsey MacKellar
Kirstine Purcell
Sarah Stanley
Zohaniris Torres Rosado

Alto I/II

Ashleigh Ciambriello
Emma Gibson
Alex Haight
Molly Korroch
Elizabeth Leger
Christina Santoro

Alto II

Michelle Ammirati
Katie Bickford
Mika Genatossio
Isabela Hanu
Namarah McCall
Rachel Ozols
Erin Peters
Maria Shishmanian
Elyse Wadsworth

Ithaca College Choir
Lawrence Doebler, conductor
Sarah Jenkins and Erin Peters, graduate assistants

Soprano I

Shaylyn Gibson
Sarah Jenkins
Melissa Montgomery
Andrea Perrone
Katie Sullivan
Megan Wright

Soprano II

Lauren Barchi
Laura Gladd
Jaime Guyon
Robyn Lustbader
Rachel Mikol
Ana Strachan
Wenhui Xu

Alto I

Jessica Bennett
Mel Daneke
Jenna Fishback
Kat Krampf
Kailey Pulos
Haley Rowland

Alto II

Danielle Carrier
Anna Kimble
Katrina Kuka
Adiza Jibril
Erin Peters
Miriam Schildkret

Tenor I

Mario Burgos
Nick Harmantzis
Travis Kaller
Andrew Mattfeld
Christopher Miranda
Joe Pellittieri

Tenor II

Alex Canovas
Chris D'Amico
Tim Eyring
Eric Flyte
Kevin Fortin
Thomas Riley

Bass I

Ernest Backus
Ryan Bardenett
Mike Hollabaugh
Steve Humes
David Klodowski
Stephen Wilkins
Ryan Zettlemyer

Bass II

Frederick Diengott
Mike Gaertner
Michael Lewis
Nathan Murphy
Jason Peterson
Jeremy Pletter

Notes

Ithaca College Chorus

Begräbnisgesang, op. 13

An early masterpiece that is both tragic and hopeful, this unusual work was one of the composer's first choral pieces. It was written in 1858, two years after the death of Robert Schumann, and it can be reasonably speculated that Schumann's memory is behind this miniature Requiem. This "Burial Song" was based on a hymn in seven stanzas by Michael Weise (d. 1534). It can also be seen as a sort of preliminary study both for the slow marches of the *German Requiem*. The use of a wind band accompaniment is inspired. There are no flutes or trumpets. Brahms chose the darker tones of oboes, clarinets, bassoons, horns, trombones, and tuba. He also includes timpani. The omission of strings was meant to allow for open air performances. The minor-key melody of the outer sections is Brahms's own composition, but it is very characteristic of an old Lutheran chorale. A beautiful contrasting central section in C major offers hope through the reassurance that Christ, by his death and resurrection, has shown the pathway to eternal life. The return of the opening C minor chorale tune, with its unusual word accentuations and somber scoring, provides an almost barren conclusion to the work, as the inevitability of death is considered. As Brahms' biographer, Karl Geiringer, wrote: "All is straightforward yet monumental: at the opposite pole to sentimental lamentation... a work of simple, yet overwhelming magnificence."

Translation:

Now let us bury the body,
which we have no doubt
will rise up on the last day
and steadily go forth.

It is dust and from the dust,
and will also again become dust
and from the dust again rise up
when God's trumpet begins to sound.

This soul lives eternally in God,
who, in his mercy,
has cleansed it from all sin and misdeeds
through his covenant.

Toil, sadness, and misery
have come to a good end.
This person has borne Christ's yoke,
has died, and yet lives.

The soul lives without any complaint;
the body sleeps until the judgment day,
when God will transfigure it
and grant many joys.

Here this person was in fear;
there, however, this soul will be healed
and shine in eternal joy and bliss
like the beautiful sun.

Now we leave this person here to sleep
and we all go our many ways.
Send us forth will all diligence,
for death will come to us in the same way.

I Am In Need of Music

The words of composer David L. Brunner: "I was a student of David Nott's at Illinois Wesleyan University, so when asked to write a work in his memory, it was both an honor and a humbling experience. I remember him as a very tall man with a profound bass voice, an elegant conducting technique, a quick wit, and an engaging manner as a conductor and performer. He was an inspiration for me.

I have been attracted to Elizabeth Bishop's Sonnet for some time. It is one of those poems that seems to sing itself off the page. The phrases "*I am in need of music that would flow over my fretful, feeling finger-tips;*" "*O for the healing swaying, old and low, of some song, sung to rest the tired dead;*" "*There is a magic made by melody;*" and "*Held in the arms of rhythm and of sleep*" are intimate and comforting in their own rhythm. They seem appropriate words for the extended community of everyone who knew David and his work."

Gloria from "The World Beloved: A Bluegrass Mass"

The composer stated that *The World Beloved: A Bluegrass Mass*, with text by Marsha Chamberlain, is an attempt to "bring the solemnity of the classical-based Mass together with the down-home sparkle of bluegrass." The work was written for the VocalEssence Ensemble Singers, Philip Brunelle, conductor, and it is they who performed the premiere with bluegrass band Monroe Crossing in January 2007. Since that time, the piece has received numerous performances around the country and audiences have been provided with an ingenious paring of two very distinct musical idioms - sophisticated classical choral sound and jubilant bluegrass harmonies.

Sililiza

Jim Papoulis has a distinctive musical style that combines contemporary sounds with musical traditions from around the globe. Traveling worldwide, Papoulis works with international artists and ensembles in order to explore and create a sound for a global community. This multi-cultural sound has become the cornerstone of his works for choirs, orchestras, and ensembles.

Everywhere Papoulis travels, he actively immerses himself in the local music, instruments, and culture, gaining the ability to incorporate these diverse elements gracefully into his work. His choral compositions often seem to reflect the personal, inner perspectives of those who sing them, enabling Jim's music to create a bridge of honest feeling and inspiration between singer and listener.

Most of the text of *Sililiza* is Swahili, a Bantu language that serves as a national, or official language, of four nations: Tanzania, Kenya, Uganda and the Democratic Republic of the Congo. Papoulis's mother spoke Swahili (having lived in the Congo) and Jim used phrases of empowerment that he learned from her as the text for this piece. There are a few phrases in Spanish. Jim has lived in New York for many years, and this piece reflects a culture in which people from many places share the same spaces and speak more than one language.

Sililiza	Hear me
Kusikiliza	I listen
Pa Moja	Together
Sililiza Moyo	Hear my heart
I kusikia wewe	I hear you
Pa moja	Together
Katika moyo wako	In your heart
Ninan ja	I am hungry
Nina kiu	I am thirsty (for listening)
Mama	Mother
Baba	Father
I kusikia wewe	I hear you
Moja kwa moja	One by one
Yo soy muy fuerte	I am very strong
Yo me voy	If I lead
Echale un vistazo	Take a look at it
Soy fuerte	I am strong

Women's Chorale

Lift Thine Eyes

In the middle of the second part of Mendelssohn's *Elijah*, the prophet experiences a despair. In his famous aria "It Is Enough," Elijah seems to have lost all hope for mankind. Suddenly the voices of angels are heard singing, "Lift thine eyes to the mountains whence cometh help." This transformative moment in the Oratorio is the only purely acappella movement in the entire piece. The radiant sound of the voices of angels singing is enough to revive Elijah's spirits, as he then continues on his long journey.

Miserere

Eva Ugalde, born in 1972, is closely related to the world of the choir, both as a chorister and a composer. Eva Ugalde was born in San Sebastian, where she later went on to study Musical Composition and Choir Direction with Gotzon Aulestia and Miguel Amantegi, respectively. Her work is principally centered on choral music, and she has written several pieces for women's choirs. She is a member of the women's choir conducted by Javier Busto. *Miserere* was written in dedication to the victims of war.

Translation:

Have mercy upon me, O God.
I cry to Thee all day.
Because You Lord, sweet and meek
Have mercy upon me, O God.
Incline Thine ear Lord and hear me for
I am poor.
Amen.

She Weeps Over Ragoon

She Weeps Over Ragoon was commissioned by Dr. Jocelyn Kaye Jensen in 1993. In typical composer fashion it wasn't even close to finished on the day we premiered it.

The singers all had their parts (the same parts that now appear in print) and the English horn player had his part (also the same), and we all had the same number of measures. I had been accompanying the rehearsals, though, and would try different piano parts every time, and the premiere ended up being one big piano improvisation. I even had to go back and listen to the recording of the performance to transcribe some of my playing. Never again. Personally, I had a blast, but I think all of the other musicians were scared to death that I would play something wacky and we would all be over the cliff.

The poetry, by James Joyce, is astonishingly beautiful, and while writing this piece I stumbled upon a choral effect that has become a favorite of mine. Half of the singers sing the written pitches pianissimo, and the other half whisper the same text and rhythms. The effect is a haunting, breathless choral sound that always makes the hair on the back of my neck stand up.

-notes from the composer

La Vida

La Vida was written by Jim Papoulis. The text states that one should hear life as it goes.

Translation:

Your world is formed in my heart.
All my dreams, all my hopes follow.
The rhythm of your heart and the rhythm of your soul.
Let them move you and feel the beat.