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 Doeble
Family Weekend Choral Concert

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

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

Ian Cummings and Aaron Walters, percussion

Ithaca College Madrigal Singers
Lawrence Doebler, 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
Text by Katherine Lee Bates (1893)
Tune by Samuel Augustus Ward (1882)
Premiered September 11, 2011 by the Ithaca College Choir
Sarah Jenkins, soloist

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

II.

Gloria from Mass (1922) Frank Martin
(1890-1974)

Hodie Christus natus est (1952) Francis Poulenc
(1899-1963)

text by Christina Rossetti
arr. by Moses Hogan
Traditional Spiritual

The Battle of Jericho (1996)
**Personnel**

**Ithaca College Chorus**  
Janet Galván, conductor  
Sarah Jenkins and Erin Peters, graduate assistants

<table>
<thead>
<tr>
<th>Soprano I</th>
<th>Soprano II</th>
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<tbody>
<tr>
<td>Alyssa A'Hearn</td>
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<td>Sarah Welden</td>
<td>Emmalouise St. Amand</td>
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<td>Sarah Zaslavsky</td>
<td>Shannon Toot</td>
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<td>Penelope-Myles Voss</td>
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<th>Alto I</th>
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<tr>
<td>Michelle Abramson</td>
<td>Augusta Bargeron</td>
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<td>Leanne Averill</td>
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<td>Megan Brust</td>
<td>Lynda Chryst</td>
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<td>Kathleen Corcoran</td>
<td>Nastassia Dotts</td>
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<td>Elise Daigle</td>
<td>Sarah Fears</td>
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<td>Katie Sheena</td>
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<td>Rebecca Saltzman</td>
<td>Samantha Underwood</td>
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<td>Jenna Veverka</td>
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<td>Nicole Sisson</td>
<td>Chloe Washington</td>
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<td>Justine Stephens</td>
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Tenor I
Benjamin Bartell  
Adam Check  
Joseph Fritz  
Torrance Gricks  
Ryan Kennedy  
Brendan Kimball  
Adriel Miles  
Benjamin Montgomery  
Johann Peiris  
Miggy Torres  
Joshua Vanderslice

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 Schewpe  
Juan Tamayo  
Graham Terry  
Benjamin Van De Water  
Ted Zimnicki

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

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 Conners

**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 Clemens
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

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

**Alto I/II**
Ashleigh Ciambril ello
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

**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
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 Zettlemoyer

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 sing 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.

<table>
<thead>
<tr>
<th>Sililiza</th>
<th>Hear me</th>
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<tbody>
<tr>
<td>Kusikiliza</td>
<td>I listen</td>
</tr>
<tr>
<td>Pa Moja</td>
<td>Together</td>
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<tr>
<td>Sililiza Moyo</td>
<td>Hear my heart</td>
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<tr>
<td>I kusikia wewe</td>
<td>I hear you</td>
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<tr>
<td>Pa moja</td>
<td>Together</td>
</tr>
<tr>
<td>Katika moyo wako</td>
<td>In your heart</td>
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<tr>
<td>Ninan ja</td>
<td>I am hungry</td>
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<tr>
<td>Nina kiu</td>
<td>I am thirsty (for listening)</td>
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<tr>
<td>Mama</td>
<td>Mother</td>
</tr>
<tr>
<td>Baba</td>
<td>Father</td>
</tr>
<tr>
<td>I kusikia wewe</td>
<td>I hear you</td>
</tr>
<tr>
<td>Moja kwa moja</td>
<td>One by one</td>
</tr>
<tr>
<td>Yo soy muy fuerte</td>
<td>I am very strong</td>
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<tr>
<td>Yo me voy</td>
<td>If I lead</td>
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<tr>
<td>Echale un vistaso</td>
<td>Take a look at it</td>
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<tr>
<td>Soy fuerte</td>
<td>I am strong</td>
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**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 Rahoon
She Weeps Over Rahoon 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.