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Concert: Ithaca College Women's Chorale and Choir

Ithaca College Women's Chorale

Ithaca College Choir

Janet Galván

Christopher Harris

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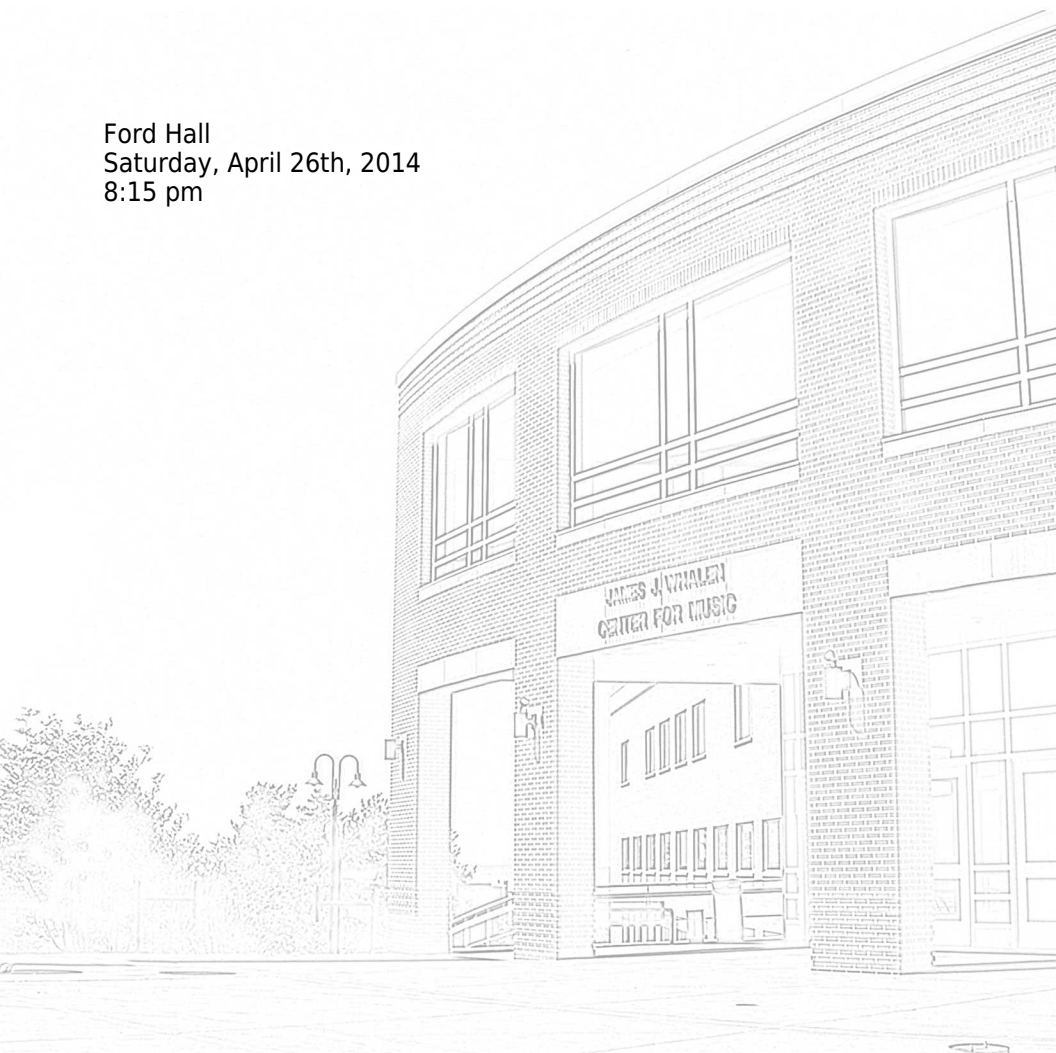
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Ithaca College Women's Chorale Ithaca College Choir

Janet Galván, conductor
Christopher Harris, graduate conductor

Ford Hall
Saturday, April 26th, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Program
Ithaca College Women's Chorale
Christopher Harris, graduate conductor
Amy Brinkman-Davis, Ali Cherrington, and Jennifer
Pham, collaborative pianists

Cantate Domino

Heinrich Schutz
(1585-1672)

Laudate Pueri Dominum

Felix Mendelssohn
(1809-1847)

Hymn to Vena

Gustav Holst
(1874-1934)

Gold and Silver

Mark Hayes
(b.1953)

Remembered Beauty

Christopher Harris
(b.1985)

Hamadi Duggan, cello

Ithaca College Women's Chorale and the treble
voices from the Ithaca College Choir

Gloria from "Missa Brevis"

Imant Raminsh
(b.1943)

Kate Clemons, soprano
Annie Barrett, mezzo-soprano

Ithaca College Choir
Christopher Harris, graduate conductor
Samuel Martin, collaborative pianist

<i>Three Prayers</i>	Henry Purcell (1659-1695)
Remember Not, Lord, Our Offences	Pavel Chesnokov (1877-1944)
Ne Imami Iniya Pomoschi	Moses Hogan (1957-2003)
Abide With Me	
<i>Ziguenerlieder</i>	Johannes Brahms (1833-1897)
5. Brauner Bursche	
7. Kommt die manchmal in den Sinn	
11. Rote Abendwolken	
	<i>Eric Flyte, tenor</i>
	<i>Torrance Gricks, tenor</i>
I Would Live in Your Love	Christopher Harris (b.1985)
	<i>Ithaca College Choir Men</i>
Rytmus	Ivan Hrusovsky (1927-2001)
The Gift	Christopher Harris (b.1985)
I Can Tell the World	Moses Hogan (1957-2003)

This recital is in fulfillment of the degree of Master of Music in Choral
Conducting. Christopher Harris is from the studio of Janet Galván.

Program Notes

Cantate Domino demonstrates the rhythmic vitality of a cappella Baroque music. Consistent imitation, a dance-like polyphonic texture, and a clear and present rhythmic energy including two brief shifts from duple to triple meter make the three-part treble piece a joy for performers and audience members alike.

Translation:

Sing to the Lord a new song, for he has done marvelous deeds. He has saved them with His right hand and his holy arm.

Laudate Pueri Dominum is the second of three pieces from Mendelssohn's Op. 39 for SSA chorus and organ. The initial vocal idea, based on the medieval Gregorian chant *Laudate pueri, Assumpta Est*, is explored and developed polyphonically in each voice in the opening section. This is followed by a fuller, louder homophonic B section and then variations of the initial vocal theme in the A section return as the piece draws to a close.

Translation:

Praise ye the Lord, praise, O ye servants of the Lord, praise the name of the Lord. Blessed be the name of the Lord from this time forth and for evermore.

Remembered Beauty for SSAA chorus, piano, and cello is composed especially for and dedicated to Dr. Janet Galvan and features a neo-romantic style of writing full of lyrical, melodic ideas, and a beautiful cello part. The text is by Sara Teasdale.

Gloria from *Missa Brevis* by Imant Raminsh is performed tonight by the combined trebles from the Women's Chorale and Choir. This showcase for treble voices features a fanfare-like double chorus opening A section in changing compound meter, a slower more lyrical B section with a substantial solo, and a vibrant C section full of declamatory Amens.

Translation:

Glory to God in the highest, and on earth peace to people of good will. We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory, Lord God, heavenly King, O God, almighty Father. Lord Jesus Christ, only begotten Son, Lord God, Lamb of God, Son of the Father, that

takes away the sins of the world, have mercy on us; you take away the sins of the world, receive our prayer. You are seated at the right hand of the Father, have mercy on us. For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

Three Prayers

Remember Not, Lord, Our Offences, an a cappella full anthem dating from around 1680, Purcell effectively uses harmony, polyphony, discord, resolution, musical drama, and word painting to create and develop the atmosphere for the emotional, urgent plea for mercy from God. The five-part masterpiece begins in homophonic texture, then moves seamlessly into a completely polyphonic texture, and returns to a more relaxed homophonic texture as the piece draws to a close with “Spare us good Lord.”

Ne imami iniya pomoshchi is a proper hymn from a cycle of ten Communion Hymns, Opus 25 by Pavel Chesnokov. This specific type of hymn is referred to as a kontakion, which commemorates the icon of the Virgin and is meant for inclusion in religious service.

Translation:

We have no other help, we have no other hope, but Thee, O Lady.

Be Thou our help, for we put our hope in Thee, and in Thee do we exalt, for we are Thy servants; let us not be put to shame.

The setting of this timeless hymn by Moses Hogan melds the harmonic language typical of Hogan together with the uncomplicated melody of **Abide With Me**. Hogan masterfully drafted a wonderful arrangement using contemporary harmonies and stylistic devices such as sforzandos, suspensions, and dissonance resolving to consonance that will surely keep your ear interested and your heart totally engaged.

Ziguenerlieder

‘Gypsy Songs’ was composed in 1887 and skillfully combines the appeal of two of Brahms’ most popular and successful works, *Hungarian Dances* and *Liebeslieder-Waltzes*. The initial performance practice of *Ziguenerlieder* was a quartet of solo voices accompanied by piano, but as the success of this work

grew the move toward choirs performing the work became a common practice. *Kommt dir manchmal in den Sinn* and *Rote Abendwolken* feature a tenor solo.

I Would Live in Your Love features the Choir Men and is from “Poems of Sara Teasdale”, a cycle of five pieces on texts by Sara Teasdale. This a cappella men’s chorus piece is largely in traditional TTBB format, but at times divides into as many as eight parts, pushing the limits of the male voice and employing the full sonority that ranges three octaves. This was composed several years ago when I was “madly in love” and my goal was to express that sentiment along with the powerful message of Sara Teasdale’s words through the lyrical lines, lush chords, beautiful harmonic material, and extreme range while maintaining the natural beauty and splendor of the male voice.

Rytmus, translated as *rhythm*, holds great interest for singers and listeners as it is full of much dramatic rhythmic, harmonic, and dynamic contrast, exploiting multiple meter changes and an accent-heavy texture. This work simply put is pure rhythmic energy from the downbeat to the final cutoff.

Translation:

Be greeted Eve, you source of love, you are the queen of nobleness.

The Gift was initially conceived as an academic compositional assignment and was never intended to be performed publicly. This changed as the piece (completed in February of 2014) began to take on an unexpected shape and beauty. Utilizing the text from John 3:16, it is musically intended to express the simplicity and mystery of the creation and gift of life, love, and salvation from God to the world.

I Can Tell the World is classic Hogan at its best. This spiritual arrangement is marked by many of the aspects that conductors have come to expect from the arrangements of Moses Hogan; driving rhythmic syncopation, men’s vs. women’s voicing both with uniquely different musical ideas concurrently, and an incomparable energy distinctly signature to a musical work of Hogan.

Personnel

Ithaca College Women's Chorale

Soprano I-Soprano II

Hannah Abrams
Megan Benjamin
Jenna Bock
Lucrezia Ceccarelli
LiAn Chen
Laura Douthit
Kimberly Dyckman
Elizabeth Embser
Edda Fransdottir
Caroline Fresh
Jennifer Giustino
Kate Griffin
Mollie Hamilton
Xandry Langdon
Cynthia Mickenberg
Katie O'Brien
Rachel Silverstein
Kristi Spicer
Kelly Timko
Cherisse Williams

Soprano II

Amy Brinkman-Davis
Christina Christiansen
Kendra Domotor
Emily Gaggiano
Carrie Lindeman
Meredith Morse

Soprano II-Alto I

Brittney Aiken
Megan Brust
Hillary Robbins
Penelope Myles-Voss

Alto I

Julia Imbalzano
Sophie Israelsohn
Alexandria Kemp
Gillian Lacey
Jennifer Pham
Daniela Schmiedlechner

Alto I-Alto II

Jenna DiMento
Mattina Keith
Alexa Mancuso
Claire Noonan
Stephanie O'Brien
Jenny Schulte
Caitlin Walton

Alto II

Michelle Ammirati
Ali Cherrington
Carolyn Kruzona
Amanda Nauseef
Sunwha Reiner
Jordyn Steinheiser

Ithaca College Choir

Soprano I

Leanne Averill
Emily Behrmann-Fowler
Leanne Contino
Abigail Doering
Josi Pertersen
Sarah Welden

Alto I

Annie Barrett
Wei En Chan
Kat Krampf
Sarah Loeffler
Rebecca Saltzman
Ariana Warren

Tenor I

Eric Flyte
Joshua Fogerty
Joseph Fritz
Torrance Gricks
Joseph Kaz
Adriel Miles

Baritone

Matthew Jones
Dave Klodowski
Michael Palmer
Travis Pilsitts
Michael Roddy
D'quan Tyson

Soprano II

Shelley Attadgie
Lyndey Boyer
Kate Clemons
Lynn Craver
Laura K. McCauley
Vicky Trifiletti

Alto II

Mika Genatossio
Samantha Kwan
Namarah McCall
Rachel Ozols
Sunwha Reiner
Melissa Schachter

Tenor II

David Allen
Christopher D'Amico
Justin Ka'upu
Timothy Powers
Miggy Torres
Bradley Whittemore

Bass

Matt Boyce
Eliodoro Castillo
Fred Diengott
Michael Galvin
Nathan Haltiwanger
Brett Pond