

10-11-2014

Concert: Choral Collage

Ithaca College Chorus

Ithaca College Madrigal Singers

Ithaca College Women's Chorale

Ithaca College Choir

Derrick Fox

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Authors

Ithaca College Chorus, Ithaca College Madrigal Singers, Ithaca College Women's Chorale, Ithaca College Choir, Derrick Fox, and Janet Galván

Choral Collage

Ithaca College Chorus

Derrick Fox, conductor

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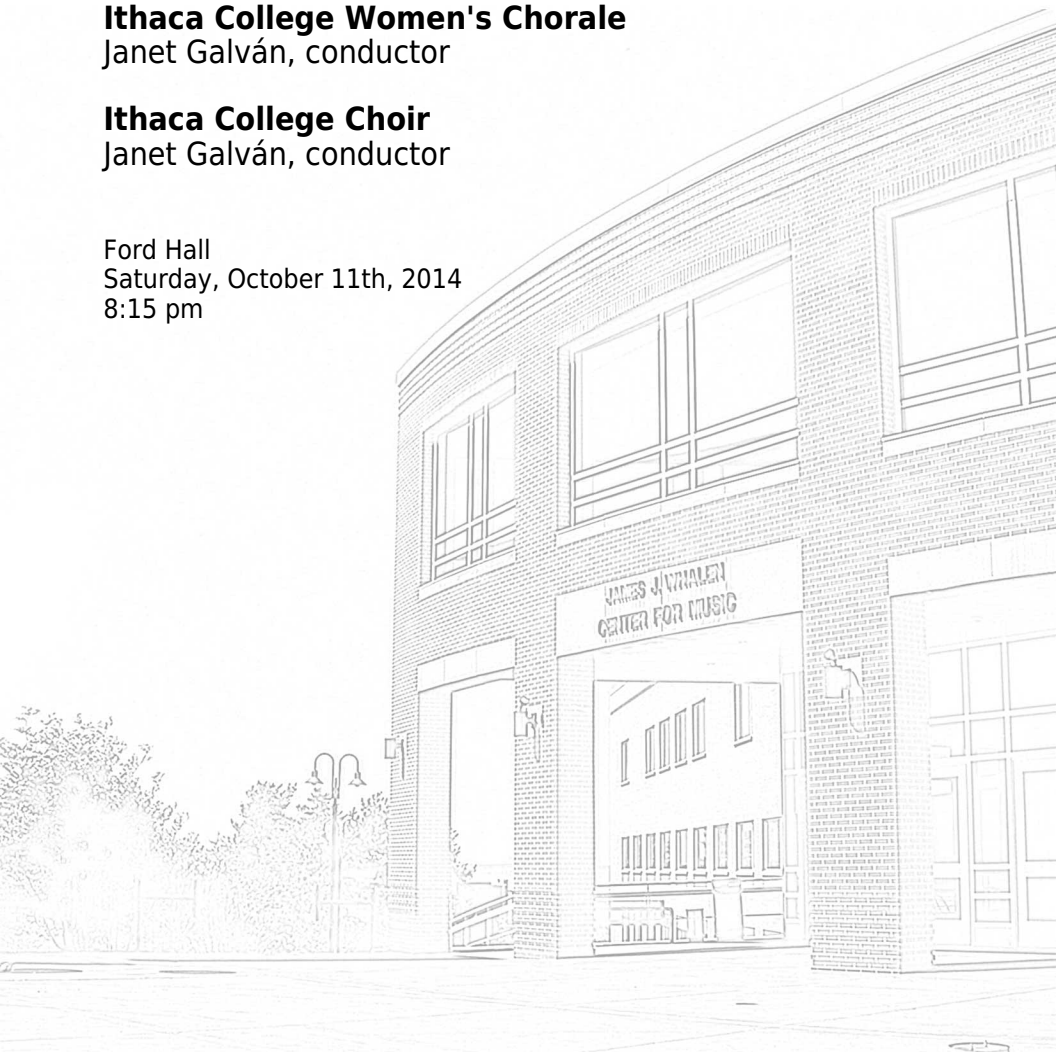
Ithaca College Choir

Janet Galván, conductor

Ford Hall

Saturday, October 11th, 2014

8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Chorus
Derrick Fox, conductor
Justin Ka'upu, graduate assistant
Alexander Greenberg and Jonathan Vogtle, collaborative pianists

Life is a Song

“Music expresses that which cannot be put into words and that which cannot remain silent”

Spirit

Lilizela

trad. Xhosa folk song
compiler Mollie Stone
University of Cape Town Choir for
Africa

Love

She Walks In Beauty

Justin Ka'upu, conductor

Kevin Memley

Unity

Veni Sancte Spiritus K.47

Wolfgang Amadeus Mozart
(1756-1791)

Soloists:
Kathleen Maloney, soprano
Ryan Kennedy, alto
Nick Kelliher, tenor
St. John Faulkner, baritone

Family

Lullaby

Dan Elder

Faith

Didn't My Lord Deliver Daniel

trad. African American Spiritual
arr. Moses Hogan
(1957-2003)

Ithaca College Madrigal Singers
Derrick Fox, conductor

Songs of Love and Lust

"The desire of love is to give. The desire of lust is to get."

-Anonymous

O Occhi Manza Mia

Orlando di Lasso
(1532-1594)

Il Bianco e Dolce Cigno

Jacques Arcadelt
(1507-1568)

Mon Coeur se Recommande à Vous

Jean Baptiste Weckerlin
(1821-1910)

Come Again! Sweet Love Doth Now Invite

John Dowland
(1562-1626)

Soloists:

Leanne Contino, soprano

Paul Tine, baritone

Quartet:

Leanne Averill, soprano

Sun Hwa Reiner, alto

Drew Carr, tenor

Michael Galvin, bass

Kevin Covney, guitar

Hark All Ye Lovely Saints Above

Thomas Weelkes
(1576-1623)

Ithaca College Women's Chorale
Janet Galván, conductor
Emily Preston, graduate assistant
Marcia Rose and Sarah Broadwell, collaborative pianists

Leap Into Song, Leap Into Love

I Cannot Dance, O Lord
from *Songs of Meditation*

Stephen Paulus
b.1949

The Kiss

Jussi Chydenius
b.1972

Soloists:
Laura Stedje
Jennifer Pham

Give Me Just a Little More Time

Albert E Brumley
arr. Derrick Fox

Soloists:
Emily Preston
Laura Hoalcraft
D'Laney Bowry
Juliana Joy Child
Heather Barnes

Gloria Kajoniensis

Gyöngyösi Levente
b.1975

Andrew Hedge, percussion
Thomas Smith, percussion

Ithaca College Choir
Janet Galván, conductor
Justin Ka'upu and Emily Preston, graduate assistants
Ali Cherrington, collaborative pianist

Until the Music Called

**"I saw not they were strange, the ways I roam until the music called
and called me thence."**

-Josephine Preston Peabody

**"But music and singing have been my refuge, and music and singing
shall be my light."**

- Frank Ticheli

Come 'Round Right

Simple Gifts

When Johnny Comes Marching Home

Get Off The Track

Sally Lamb McCune

b.1966

**Susan Waterbury, violin*

Sonsoles Llodra, violin

Renee Tostengard, viola

**Elizabeth Simkin, violoncello*

Jeanette Lewis, piccolo

Andrew Hedge, percussion

Soloists:

Josi Petersen, Brett Pond

Earth Song

Frank Ticheli

b.1958

No Applause

After Music

Eric William Barnum

b.1979

The Coronation Scene

from the opera *Boris Godunov*

Modest Mussorgsky

(1839-1881)

**Marc Webster, Boris Godunov*

Torrance Gricks, Prince Shuysky

*Michael Galvin, Nathan Haltiwanger, Jason Peterson, and Brett Pond, the
Boyars*

Stage Director:

**Catherine Weidner*

Russian Diction Coach:

Ksenia Lelëtkina, Eastman School of Music

**Ithaca College Faculty*

Biographies

Dr. Derrick Fox

Dr. Derrick Fox is an assistant professor of choral music education and choral conducting in the Ithaca College School of Music. He conducts the IC Chorus, IC Madrigal Singers and teaches choral conducting and rehearsal techniques.

He actively adjudicates and clinics at the regional, state, national at the middle/junior high school through the collegiate level. He has worked with ensembles and presented in Arkansas, Pennsylvania, Kansas, Missouri, West Virginia, Texas, Iowa, North Carolina, New York, Florida and Michigan.

Dr. Fox's solo voice collaborations include work with the Arkansas Symphony, Lansing Symphony, St. Louis Symphony, Columbia Chorale, the University of Nebraska at Omaha, University of Missouri, Michigan State University and the Espaço Cultural (Brasilia, Brazil). He can be heard singing selections from Gershwin's Porgy and Bess on the CD In This Hid Clearing, available on the Naxos Classical Music label.

He holds degrees from Arkansas State University (B.M.E.), the University of Missouri - Columbia (M.M.) and Michigan State University (D.M.A.) He currently serves as the Multicultural and Ethnic Perspectives R & S for the New York chapter of ACDA. Dr. Fox's upcoming engagements include West Virginia All - State MS/JH Honor choir, St. Louis All Suburban 9-10 honor choir, NYSCAME/SCMEA All County Women's choir (NY), DCMEA All County High School Mixed honor choir (NY), DCMEA Jr. High All-County choir (NY), Blair County Junior High Choir (PA), 2016 Tennessee All-State Treble Honor choir, 2017 Arkansas All-State Mens Choir and the 2015 American Choral Directors Association National Convention in Salt Lake City, Utah.

Dr. Janet Galván

Dr. Janet Galván, Director of Choral Activities at Ithaca College, has conducted national, regional, and all-state choruses throughout the United States. 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 throughout Europe and the United Kingdom. Her choral ensembles have also appeared at national, regional, and state music conferences. She has conducted the chamber orchestra, Virtuosi Pragneses, 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 for 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 in 2002.

Galván has been a guest conductor and clinician in the United Kingdom, Canada, throughout Europe, and in Brazil as well as at national music conferences and the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in February of 2012 and on the Oberlin Conducting Institute Conducting Faculty in 2014.

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 (Telarc Recordings).

Sally Lamb McCune

Sally Lamb McCune's catalogue ranges from solo and chamber music to works for chorus, wind ensemble, and orchestra. She has also underscored several works for movement based theatre and dance. Born in Detroit in 1966, Lamb McCune was educated at the University of Toronto, California Institute of the Arts, and earned her MFA and DMA at Cornell University. Ms. Lamb McCune is the recipient of numerous honors, including awards from the American Academy and Letters (the 2001 Charles Ives Fellowship), ASCA), the Whitaker New Reading Session, the New York Foundation for the Arts, and Meet the Composer. As a dedicated teacher, Lamb McCune has taught at

Cornell University, Syracuse University, and currently serves on the faculty at Ithaca College.

Elizabeth Simkin

Elizabeth Simkin, Associate Professor of Violoncello, did her doctoral study at the Indiana University in Bloomington, Indiana. Her Master of Music degree was from Eastman School of Music, and her Bachelor of Music degree was from Oberlin College. Simkin studied with Janos Starker, Steven Doane, Richard Kapuscinski, and Toby Saks. She served as a teaching assistant to Janos Starker and as a faculty member at Indiana University University, Earlham College, Eastman School of Music, Bowdoin Summer Music Festival, and the Heifetz International Music Institute. Simkin was also a member of the Richmond Symphony Orchestra and the Cayuga Chamber Orchestra. She has played with the Ariadne String Quartet, Ensemble X, and the Taliesin Trio. She has also performed as a soloist with the Buffalo Chamber Orchestra, New Music Festival. She had a Fellowship at the Tanglewood Music Center. She has also performed International recitals as a United States artistic ambassador.

Susan Waterbury

Susan Waterbury, violinist, serves as Associate Professor of Violin at the Ithaca College School of Music where she teaches violin and performs regularly with the Sheherazade Trio and the Ariadne String Quartet. From 1995-99, Waterbury was Associate Professor of Violin at the University of Memphis where she taught violin and performed with the Ceruti String Quartet. Previously, Waterbury was Artist-in-Residence and Co-Artistic Director for the Garth Newel Music Center in Hot Springs, VA where she performed chamber music concerts year-round. She has also held positions with the University of California, Riverside Campus, and Oberlin Conservatory of Music.

As a founding member of Cavani, Waterbury performed and taught regularly for concert series and festivals throughout the U.S. and abroad. The Cavani Quartet garnered many awards

including first prize in the 1989 Walter W. Naumberg Chamber Music, and the Cleveland Quartet and Carmel Chamber Music competitions as well as earning prizes at the Banff International, Chicago Discovery, Coleman, and Fischhoff competitions.

A new music enthusiast, Waterbury has worked with many composers, including Steven Stucky, Donald Erb, Joan Tower, Ellen Zwilich, Jennifer Higdon, Michael Doherty, Kamran Ince, Sally Lamb, Christopher Rouse, Gordon Stout, and John Adams. Waterbury has recorded on the Azica, Albany, Pantheon, Polygram, and Cleveland Institute of Music label.

In recent summers, Waterbury taught and/or performed for The Quartet Program, Zeltsman Marimba Festival, the Adriatic Chamber Music Festival (Termoli, Italy), Deia International Music Festival, (Mallorca, Spain), Tuckamore Festival (Newfoundland, Canada), Bennington Music Conference (Vermont), and Garth Newel Music Center (Virginia).

Marc Webster

Marc Webster, Bass. D.M.A. in progress, Eastman School of Music; A.D., The Juilliard School; M.M., Eastman School of Music; B.M., Ithaca College. Recent operatic performances with The Juilliard Opera Center, Wolf Trap Opera, Seattle Opera Studio, Florida Grand Opera Studio, San Francisco Opera Merola Studio, and Eastman Opera Theater. Favorite recent opera roles include Sarastro in *Die Zauberflöte*, Tutor in *Le Comte Ory*, Rambaldo in *La Rondine*, Seneca in *L'incoronazione di Poppea*, Pistola in *Falstaff*, Sir Giorgio in *I Puritani*, and Osmin in *Die Entführung aus dem Serail*. Mr. Webster, an active recitalist has also recently performed with The New York Festival of Song with Stephen Blier and the Marilyn Horne Foundation *The Song Continues* series in Weill Hall. He was a finalist with the Metropolitan Opera National Council Auditions and holds First Place Awards from the Jessie Kneisel Lieder Competition, Eastman Concerto Competition, and The Eastman Opera Competition. Oratorio performances with Juilliard Symphony in Alice Tully Hall, Colonial Symphony, Jacksonville Symphony, Eastman Symphony, Buffalo Philharmonic, Rochester Philharmonic, and Boston Chamber Orchestra at Trinity Cathedral. Studies with Carol Webber, David Parks, and Robert

C. White. Marc Webster has coached with Warren Jones, Martin Katz, Renata Scotto, Dolora Zajik, Håkan Hagegård, Jane Eaglen, Sherri Greenawald, Stephen Wadsworth, Nico Castel, Margo Garrett, Brian Zeger, Diane Richardson, Denise Massé, Corradina Caporello, Benton Hess. Upcoming performances in 2011-2012 with Opera Arkansas, Mercury Opera, Syracuse Opera.

Catherine Weidner

Catherine Weidner, Chair of IC's Department of Theatre Arts, is a teacher, director and actor. In the summer of 2014 she directed *As You Like It* for Theater at Monmouth in Maine, and played Silda in *Other Desert Cities* at the Hangar Theatre.

Other recent directing credits include: an adaptation of Jane Austen's *Emma* for Nebraska Repertory Theatre; *Taming of the Shrew*, *Titus Andronicus*, and *Merry Wives of Windsor* for the Illinois Shakespeare Festival; *Two Gentlemen of Verona* for Theatre at Monmouth in Maine; *Or*, at Caffeine Theatre in Chicago, and a one-man version of *Henry V* in Austin, Texas for Rude Mechanicals/Red Then Productions. As an actress she has worked at The Kennedy Center in *A Streetcar Named Desire* with Patricia Clarkson, Amy Ryan and Noah Emmerich; at Center Stage in Baltimore in *Blithe Spirit* and *Mary Stuart*; and at Arena Stage in Washington, DC in *The Heidi Chronicles*. She has worked at The Guthrie Theater, Theatre de la Jeune Lune, the La Jolla Playhouse, and with Bread & Puppet. She holds a BFA in Acting from Ithaca College and an MFA in Directing from the University of Minnesota, and has also trained at Complicite in London, The Second City in Chicago and The Neighborhood Playhouse in New York. For ten years she was the Program Director of The Shakespeare Theatre Company's Academy for Classical Acting at the George Washington University. She also taught The Theatre School at DePaul University, where she served as Head of BFA Acting.

Program Notes

Ithaca College Chorus

The essence of South African choral music is rooted in the activities of everyday life. South Africans sing for birth, death, marriage, sickness, and health. The distinguishing characteristic of South African choral music is the use of dance which adds a new rhythmic pattern to already complex songs. **Lilizela** exemplifies how modern South African arrangers continue to encapsulate the spirit of the South African people through choral music. Lilizela is sung at weddings, competitions, and various recreational events but is most often sung as a choral processional.

Oh Lilizela!

Kwashay' umoya

Kwangena thina bo,

Kwashay' umoya

Oh, Ululate!

the spirit is moved

We come in,

the spirit is moved

It was during the experiences of my third son's birth in the hospital that the idea of this piece originally took shape. Somewhere in the middle of the night, I had some piano music of my own playing on the CD as we were trying to catch some rest before the final labor. I remember watching my lovely wife resting and hearing music softly permeate the room. Suddenly it hit me, "This melody needs to be sung!" Weeks later, I came across Lord Byron's beautiful poem, ***She Walks in Beauty***. - Kevin Memley

Veni, Sancte Spiritus was written by Mozart at the age of 12 for the dedication of the chapel on Rennweg and may have also served as a compositional exercise in preparation for the Missa Brevis in G (K. 49). There are several Feasts of the Church wherein a "sequence" hymn may be sung. Veni Sancte Spiritus is one of five sequences that can be sung just before the Alleluia (Gospel acclamation). After the Council of Trent, in the Missal of Pius V (published 1570), the number of sequences was reduced to four. Mozart's lighthearted setting of the text is cleverly infused with classical harmonic language and components of classical formal structure that have become monikers of Mozart's compositional oeuvre.

Veni sancte Spiritus:

Reple tuorum corda fidelium:

et tui amoris in eis ignem

accende.

Come Holy Spirit:

fill the hearts of your faithful,

and kindle your love in them.

Qui per diversitatem linguarum cunctorum gentes in unitate fidei congregasti Alleluia.	You have gathered the nations together in the unity of faith Alleluia.
--	--

"**Lullaby**" is the final installment of *Three Nocturnes* for chorus and piano. The cycle explores both observational and psychological experiences associated with love, nature, and light. "Lullaby" is a simple song of reassurance, as mother may sing to her child to stave off fear of the darkness and solitude of night. The beauty of the text lies in its dual nature, as it also serves to comfort those who grieve over loss. The "day is gone, and gone the sun," has its origins in the first line of the text traditionally sung to "Taps," the tune generally played on the bugle or trumpet for military funerals or to signal the end of the day. - Dan Elder

One of the leading arrangers of spirituals, Moses Hogan utilizes call and response, extended harmonies, and rhythmic drive, popular characteristics of African American "musics," to bring to life the sentiment embedded in the text of the traditional spiritual, ***Didn't My Lord Deliver Daniel***.

Ithaca College Madrigal Singers

O Occhi, manza mia is an example of an arrangement of a secular song in the rustic style of Neapolitan street music known as villanesche, in which the harmonic language and voice-leading was purposefully unlearned and parallel-fifths were included as a way of imitating the improvisations of untrained musicians. The original *O Occhi, manza mia* was an anonymous three-voice villanesca that Lassus probably learned as a young man in Naples. Lassus's arrangement follows Adriano Willaert's literal arrangement style, in which the melody is moved from the top voice to the tenor line to allow for a more balanced harmonization, along with some additional minor changes and interpolations that somewhat gentrify the more rustic original. - Gregory Brown

O occhi, 'manza mia, cilgi dorati, O faccia d'una luna stralucanti.	O my beloved's eyes, set in gilded lashes, O face luminous as the moon.
---	---

Tienemi mente, Gioia mi bella, Guardam'un poc'a me, fa mi contiento.	Remember me, My lovely treasure Look after me a while, satisfy me.
---	---

Il Bianco e Dolce Cigno represents the established style of Italian madrigals written in the early sixteenth century. In 1539, Arcadelt published four books of madrigals for four voices and later relocated to France in 1553 where he wrote chansons and conducted at the court of the Cardinal of Lorraine. Arcadelt balances homophony and imitative passages to add contrast to Guarini's provocative text. He masterfully drives the piece to a climactic closing with overlapping points of imitation at the text "die a million deaths," equating death with physical passion.

Il bianco e dolce cigno cantando more,	The white and lovely swan singing dies,
ed io piangendo giungo al fin del viver mio.	And I while weeping, I reach the end of my life.
Strano e diversa sorte che'i more sconsolato,	Strange and different fate, that he dies unconsoled,
Ed io moro beato. Morte, che nel morire	And I die blessed. Death, that in the dying
Mi empie di gioia tuto e desire.	Fills me with all joy and desire.
Se nel morir altro dolor non sento	If in dying no other pain I feel,
di mille morte il di sarei contento	A thousand deaths a day would content me

Mon Coeur se Recommande à Vous has been misattributed to Orlando di Lasso for many years. This divine musical commentary on love was actually arranged by Jean Baptiste Weckerlin in the late nineteenth century. This also coincided with the resurgence of scholarly interest in the music of di Lasso, possibly leading to the confusion.

Mon coeur se recommande à vous,	My heart is offered still to you
Tout plein d'ennui et de martyre;	Be not to constancy untrue;
Au moins en dépit des jaloux	Full now of woe and deep despairing
Faites qu'à Dieu vous puisse dire!	Say one farewell, my sorrow sharing
Ma bouche qui savait sourire	My mouth which once could smile in gladness,
Et conter propos gracieux	And charming stories improvise
Ne fait maintenant que maudire	Now can only curse in its madness
Ceux qui m'ont banni de vos yeux.	Those who banished me from your eyes.

Dowland's ***Come Again! Sweet Love Doth Now Invite*** is a spectacular example of the lute songs common in the early seventeenth century. These solo songs accompanied by lute, viol and are usually published with soprano and lute and also for soprano with alto, tenor, bass accompaniment. The phrase structure is fairly strophic and usually set better quality poems than madrigals.

Hark All Ye Lovely Saints Above is a call to enjoy spring and the amorous nature of the season. The 'Fa la la' section was a traditional refrain that would reflect both the frolic of the tune and those thoughts considered too racy to be uttered in polite company. In a setting typical of Elizabethan secular madrigals at the turn of the 16th century, Weelkes set six voices, alternating between homophony and imitative polyphony. Queen Elizabeth I loved music and her court supported many musicians and their compositions.

Ithaca College Women's Chorale

I Cannot Dance, O Lord was composed by Stephen Paulus. He was born in Summit, NJ, on August 24, 1949. Raised in Minnesota from age two, he studied piano in his youth and later on earned a doctorate degree in composition at the University of Minnesota, where his teachers included Dominick Argento. While a student there in 1973, Paulus, ever a supporter of the music and careers of his colleagues, co-founded the American Composers Forum, still the largest composer-advocacy organization in the U.S. Paulus' music has been described by critics as rugged, angular, lyrical, lean, rhythmically aggressive, original, often gorgeous, moving, and uniquely American. *I Cannot Dance, O Lord* comes from *The Songs of Meditation*, a set of pieces for female chorus.

The Kiss by Finnish composer Jussi Chydenius, is a setting of a poem by Sara Teasdale. Listen carefully to the lyrics. You might be surprised as to why this woman is so sad.

Jussi Chydenius is best known for singing bass in the vocal ensemble *Rajaton*.

After the Civil War, *The Sacred Harp*, rooted in the four-shape tradition, became a significant source of religious musical material in the African American community in the southern United States. In the late 19th century, gospel music infiltrated the shape-note hymn traditions in the small rural churches of the South. The gospel tradition was published largely in the seven-shape note system and was referred to as seven-shape gospel music, distinguishing it from other music written in the seven-shape notation. The use of southern gospel tunes written in seven shape notation was not uncommon in white and black communities. By the 1930s, there were over twenty-nine seven-shape gospel companies publishing tunebooks in the southern United States. A product of my dissertation research, **Give Me Just a Little More Time** is an arrangement that showcases the many musical characteristics commonly found in the singing of this tune at shape note singings in the African American community. - Derrick Fox

Gloria Kajoniensis uses text from the Franciscan Friar from Transylvania, János Kájoni. It was published in 1676. The text has a folk character. The music is quite close to Hungarian folk music. The Gloria is an arrangement of the folk song, "Take Care, Old Woman" and has a wild barbaric character.

Gyöngyösi was born in Cluj Napoca but moved to Hungary when he was 14 and admitted to the Béla Bartók Secondary Music School. He studied composition with György Orbán at the Ferenc Liszt Academy of Music. He has written many choral works and he was awarded the Erkel Prize in 2005 and the Bartók-Pásztory Ditta-prize in 2009.

Glory to God in the highest
heaven, and on earth peace
among those whom he favors,
Holy peace to believers and those
who confess their sins to You.

We praise You, Lord,
we say You blessings,
and we adore You.

King and eternal Father
and only Son,
Father's descendant.

Oh my God, Lamd of God,
who takes away sins of the world,
please, have mercy on me.

You, who takes away the sins of
the world, we unclean are
begging you, let us overwhelm
you with our questions.

Because You're called the Saint,
You rule over everything,
and only You're worshipped.

Although with the Holy Spirit
we sing this song for You,
who reigns with the Father.

Amen.

Ithaca College Choir

Come 'Round Right

Simple Gifts was written in 1848 by Joseph Brackett, Jr. (1797-1882) Born in Cumberland, Maine as Elisha, Brackett Jr. took his father's name when his family joined the Shaker community. As a leader and Church Elder in the community, Brackett Jr.'s output as a composer was limited to a handful of songs. *Simple Gifts* is considered a dance song, one of the three categories (anthem, hymn, and song) in Shaker choral music.

When Johnny Comes Marching Home (1863) was written by Irish immigrant Patrick Gilmore (1829-1892), considered by scholars as the 'father of American band.' A charismatic leader and community builder, Gilmore enlisted his entire band in the Union Army, where they served as entertainers and stretcher-bearers in some of the most gruesome Civil War battles. Although *When Johnny Comes Marching Home* shares a likeness to an earlier Irish anti-war tune, Gilmore's transformation of the song was so well received by Union and Confederate sides alike, it has become an American classic. (Note: McCune's arrangement incorporates another tune that transcended allegiances during the Civil War, the *Battle Hymn of the Republic*.)

Get Off the Track (1844) was written by Jesse Hutchinson (1813-1853) and performed by the popular Hutchinson Family Singers, whose repertoire furthered several political and social causes of the day. Based on the minstrel tune *Old Dan Tucker*, Jesse Hutchinson recast the song using anti-slavery lyrics. Vocal abolitionists, the Hutchinson's toured the U.S. and abroad when the family traveled with Frederick Douglas to England in 1845.

Program Notes by Sally Lamb McCune

"Earth Song" is one of only a few works that I have composed without a commission. Instead, it sprang out of a personal need during a time when so many in this country, include myself, were growing disillusioned with the war in Iraq. I felt a strong impulse to create something that would express my own personal longing for peace.

It was this longing which engendered the poem's creation. Normally, I would spend countless hours, weeks, perhaps months, searching for the perfect poem to set. But in this case, I knew I had to write the poem myself, partly because it is not just a poem, but a prayer, a plea, a wish—a bid to find inner peace in a world that seems eternally bent on war and hatred.

But also, the poem is a steadfast declaration of the power of music to heal. In the end, the speaker in the poem discovers that, through music, he is the embodiment of hope, peace, the song within the Song. Perhaps music has the power not only to nurture inner peace, but also to open hearts and ears in a world that desperately needs love and listening." -Frank Ticheli

After Music inspired the season for choir. The poem by Josephine Preston Peabody (1874-1922) speaks to the musicians in choir because she puts forth the idea that one can move far from one's home like lost children – not realizing how far they had wandered until the music called and “called me thence.” Music can call us back to a place where we feel most like our best selves. The songs lead to a country where one's soul can awaken to let us know who we are. Eric William Barnum is a composer who continues to seek new ground musically. His goal is to provide meaningful experiences for singers and audiences.

The Coronation Scene is at the end of the Prologue. The time is 1598. In the scene before the Coronation scene, Boris Godunov has retreated to the Novodievichy Monastery near Moscow.

At the urging of the police officer, the crowd is begging Boris to become Tsar of Russia. Boris has refused the throne and is in sorrow over Russia's misery. The police have told the crowd to be at the Kremlin the next morning ready to cheer.

The coronation scene begins when the bells of Moscow herald the coronation of Boris. From the porch of the Cathedra of the Dormition, Prince Shuysky tells the crowd to sing a great chorus of praise. The boyars (members of the old nobility, second only to the ruling princes) come out from the cathedral. Boris appears and the shouts of "Glory" reach a high point then subside. Boris delivers a brief monologue saying that his soul is disturbed and that an evil foreboding has reached his heart. HE asks for God to help him to be a great leader. Then he invites the people to bow to the former rules of Russia. He then invites them all to a feast.

On a square in the Kremlin, the new tsar is overcome by fear and dread. He asks God to look kindly on him. He invites the people to a feast, and they cheer.

Prince Shuysky:
May long live the tsar Boris Fedorovich!

People:
Live long and be well, the tsar - our dear father!

Prince Shuysky:
Glorify him!

People:
As in the sky to the sun beautiful glory, glory!
So also in Russia, to Tsar Boris, glory!
Live long and be well the tsar, our dear father!
Rejoice, o people! Rejoice, make merry, o people!
Orthodox people! Exalt Tsar Boris and glorify him!

Boyars:

May long live Tsar Boris Feodorovich!

People:

May he live long!

Boris Godunov:

My soul is disturbed.

An evil foreboding has fettered my heart with an involuntary fear.

Oh, the righteous one, o my father almighty!

Look down from heaven upon the tears of thy faithful servants.

And grant me Thine holy blessing; so I may be good and righteous as Thou art and rule my people with honor.

Now, let us honor the departed rulers of Russia, and then, summon the people to the feast; everyone, from the boyars to the blind beggar, everyone is welcome, all are my dear guests!

Boyars and People:

May God grant many years to our Tsar Boris.

Personnel

Ithaca College Chorus

Soprano I

Sherley-Ann Bellus
Hannah Cohensmith
Christina Cimitriou
Courtne Elscott
Lillian Fu
Kate Griffin
Emilly Heerd
Erin Kohler
Alice Lambert
Kathleen Maloney
Nora Murphy
Sandi O'Hare
Madeline Parkes
Rachel Rappaport
Claudi Torzilli
Corinne Vance
Carolynn Walker
Laura White

Alto I

Vivian Becker
Zo Bookman
Lynda Chryst
Gillian Dana
Melissa DeMarinis
Grace Demerath
Emily Doveala
Brittany Francis
Anna Grace Geddes
Goldye Horan
Julia Imbalzano
Ryan Kennedy
Rachel Langton
Virginia Maddock
Stephanie O'Brien
Shaman O'Leary
Lauren Saylor
Emmalouise St. Amand
Ashley Watson

Soprano II

Andrea Bickford
Ava Borowski
Annie Brady
Lauren Bristow
Jenna Capriglione
Alena Chekanov
Amy Chryst
Christine DeNobile
Elizabeth DeGroff
Rachel Doud
Angeline Garavente
Emily Kenyon
Casey Kobylar
Jeanette Lewis
Keeley McLaughlin
Kelly Meehan
Amanda Miller
Alyssa Napier
Maggie Nobumoto
Deanna Payne
Abby Rogers
Johanna Ruby
Anastasis Sereda
Kristen Vollmer
Judelle White
Kathleen Winschel
Carolynn Wolfe
Alexandra Wright

Alto II

Darya Barna
Rachel Benjamin
Claire Cahoon
Chutikan Chaikittiwatana
Kritin Jannotti
Jamie Kelly
Breanna Kmiecik
Stephanie LoTempio
Hannah Martin
Brooke Morris
Lindsay Osgood
Kailey Schnurman
Felicya Schwarzman
Melody Zimmerman

Tenor I

Benjamin Bartell
Daniel Block
Seamus Buxton
Drew Carr
Matthew Della Camera
Mark Farnum
Michael McCarthy
Adam Morin
Joshua Vanderslice
Patrick Young

Baritone

Nicholas Alexander
Partick Cannady
Connor Carroll
Aaron Civic
Kevin Coveney
Liam Cunningham
Thayre Davis
Stephan Douglas-Allen
Corey Dusel
St. John Faulkner
Sean Gillen
Alexander Greenberg
Christopher Hauser
Partick Holcomb
Eugene Iovine
James Johnston
William Keisling
Joshua Kelly
Jesse Law
Ravi Lesser
Nathaniel Long
Jackson Mahy
Matthew Moddy
Paul Morgan
Matthew Morrison
Jacob Morton-Black
Daniel Ostrow
Michael Palmer
Michael Petit
Marshall Pokrentowski
Nathaniel Ring
Stephen Rothhaar
William Schmidt
Brandon Schneider
Seth Waters
Ian Wiese
Derek Wohl

Tenor II

Thomas Barkal
Parker Callister
Taylor Chadwick
Alexander Clift
Kyle Cottrel
Matthew Coveney
Nicholas Kelliher
William Latino
Alex Miller
Michael Nowotarski
Paul Penso
Michael Ranalli
Matthew Snyder
Stephen Tzianabos
Elijahda Warner
Chris Wold

Bass

Mike Alderman
Anthony Cabbage
David Fenwick
Raymond Fuller
Hiroo Kajita
Patrick LaRussa
William Leichty
Logan Mednick
Seam Nimmo
Nick O'Brien
Corey Totten
George Wilhelm
James Yoon

Ithaca College Madrigal Singers

Soprano

Leanne Averill
Lucrezia Ceccarelli
Leanne Contino
Imogen Mills
Katie O'Brien

Tenor

Kyle Banks
Drew Carr
Jacob Cordie
Kyle Cottrell
Nicholas Kelliher

Alto

Mattina Keith
Gillian Lacey
Claire Noonan
Sunhwa Reiner

Bass

Liam Cunningham
Michael Galvin
Patrick LaRussa
Paul Morgen
Paul Tine

Ithaca College Women's Chorale

Soprano I/II

Lucrezia Ceccarelli
Magdalyn Chauby
Juliana Joy Child
Christina Christiansen
Laura Douthit
Kimberly Dyckman
Haley Evanoski
Allison Fay
Edda Fransdottir
Caroline Fresh
Julia Gershkoff
Jennifer Giustino
Ann-Marie Iacoviello
Xandry Langdon
Imogen Mills
Katie O'Brien
Kelly Timko
Victoria Trifiletti

Soprano II

Hannah Abrams
Emily Beseau
Kendra Domotor
Elizabeth Embser
Emily Gaggiano
Lauren Hoalcraft
Carrie Lindeman
Cynthia Mickenberg
Haley Servidone
Rachel Silverstein

Soprano II/Alto I

Brittney Aiken
Annina Hsieh
Alexa Mancuso
Hillary Robbins

Alto I

Ellen Atwood
Heather Barnes
Megan Brust
Samantha Cruz
Ellen Jackson
Alexandria Kemp
Jennifer Pham
Jenny Schulte

Alto I/II

Catherine Barr
Sarah Broadwell
Gillian Lacey
Meghan Murray
Marci Rose
Jessica Voutsinas

Alto II

Cailey Blatchford
D'Laney Bowry
Mattina Keith
Carolyn Kruzona
Amanda Nauseef
Bergen Price
Laura Stedje
Karimnah 'Mimi' White

Ithaca College Choir

Soprano I

Leanne Averill
Emily Behrmann-Fowler
Lyndsey Boyer
Leanne Contino
Amanda Galuzzo
Emily Preston
Sarah Welden

Soprano II

Megan Benjamin
Kate Clemons
Laura McCauley
Josi Petersen
Liliana Saffa
Kristi Spicer

Alto I

Annie Barrett
Wei En Chan
Sophie Israelsohn
Sarah Loeffler
Rebecca Saltzman
Ariana Warren

Alto II

Mika Genatossio
Samantha Kwan
Claire Noonan
Rachel Ozols
Sunhwa Reiner
Caitlin Walton

Ali Cherrington, collaborative
pianist

Tenor I

Jacob Cordie
Eric Flyte
Joshua Fogerty
Torrance Gricks
Duncan Krummel
Taylor Smith
Patrick Starke

Tenor II

David Allen
Kyle Banks
Joseph Fritz
Scott Irish-Bronkie
Justin Ka'upu
Timothy Powers
Bradley Whittemore

Baritone

Jordan Bachmann
Martin Castonguay
Joshua Dufour
Matthew Jones
Paul Tine
D'quan Tyson

Bass

Matthew Boyce
Eliodoro Castillo
Fred Diengott
Michael Galvin
Nathan Haltiwanger
Jason Peterson
Brett Pond