

12-6-2015

## Concert: Winter Choral Concert

Ithaca College Chorus

Ithaca College Madrigal Singers

Ithaca College Women's Chorale

Ithaca College Choir

Derrick Fox

*See next page for additional authors*

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

Ithaca College Chorus; Ithaca College Madrigal Singers; Ithaca College Women's Chorale; Ithaca College Choir; Fox, Derrick; and Galván, Janet, "Concert: Winter Choral Concert" (2015). *All Concert & Recital Programs*. 1355.  
[http://digitalcommons.ithaca.edu/music\\_programs/1355](http://digitalcommons.ithaca.edu/music_programs/1355)

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.

---

**Authors**

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

# Winter Choral Concert

## Ithaca College Chorus

Derrick Fox, conductor

## Ithaca College Madrigal Singers

Derrick Fox, conductor

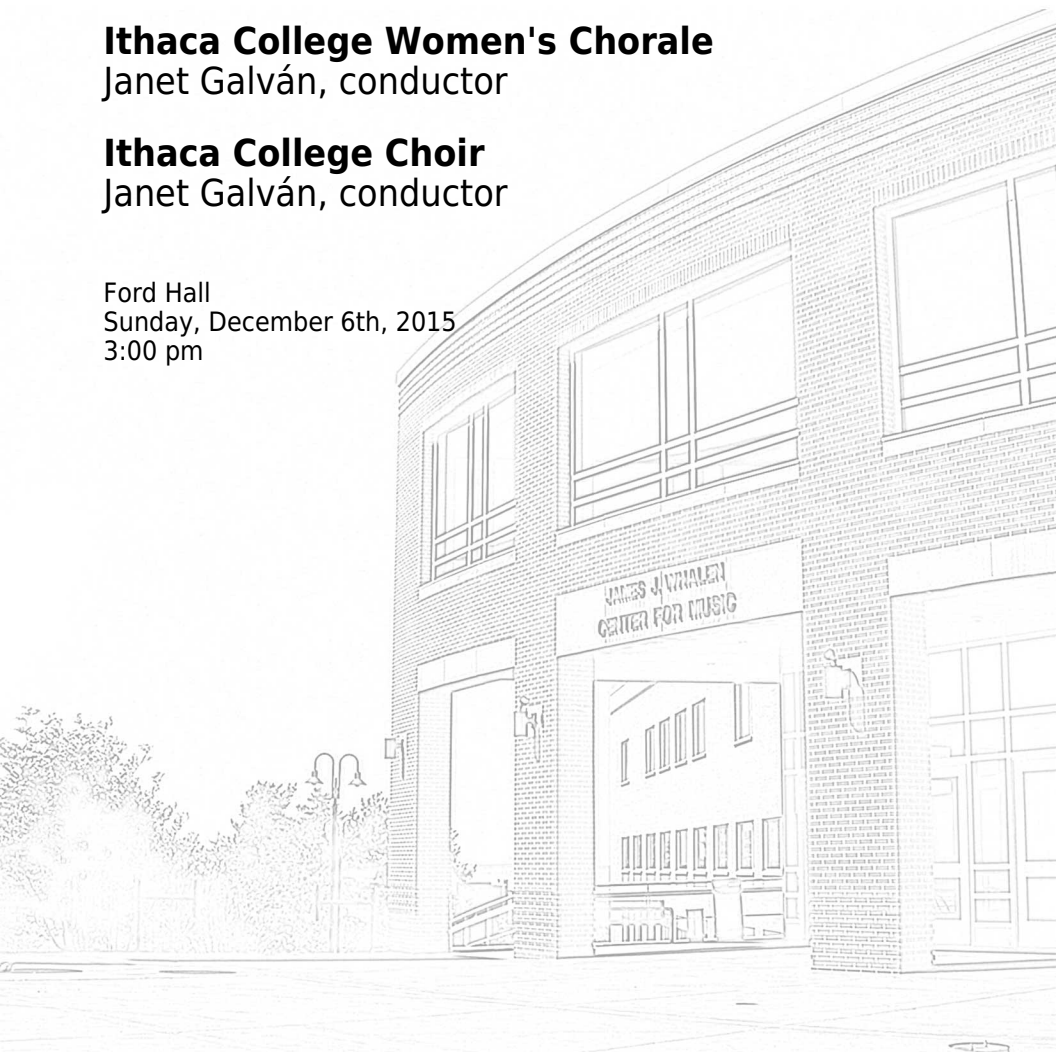
## Ithaca College Women's Chorale

Janet Galván, conductor

## Ithaca College Choir

Janet Galván, conductor

Ford Hall  
Sunday, December 6th, 2015  
3:00 pm



ITHACA COLLEGE

School of Music

## Program

### **Ithaca College Chorus** **Derrick Fox, conductor** **Jonathan Vogtle and Alexander Greenberg, collaborative pianists**

#### **This Beautiful Earth**

"The earth does not belong to man, man belongs to the earth. All things are connected like the blood that unites one family."

Gloria	Tim Corlis (b. 1972)
<i>Lilia Farris, Kevin Harris, Michael White, soloists</i>	
The Ground	Ola Gjeilo (b. 1978)
Little Stepped a Yellow Star	Dan Forrest (b. 1956)
<i>Ken O'Rourke, Lillian Fu, Derek Wohl, Dan Syvret, percussion</i>	
Kasar Mie la Gaji (The Earth is Tired)	Alberto Grau (b. 1937)

### **Ithaca College Madrigal Singers** **Derrick Fox, conductor**

#### **The Joys of Language**

"Music is that universal language which unifies the spirits of mankind."

Trois Chansons	Maurice Ravel (1875-1937)
1. Nicolette	
2. Trois beaux oiseaux du paradis	
3. Ronde	
When Daffodils Begin to peer from Shakespeare Songs Book IV	arr. Matthew Harris (b. 1956)
<i>Juliana Child, soprano</i>	
<i>Drew Carr, tenor</i>	
Hark, Hark a Lark from Shakespeare Songs Book I	
Blow, Blow Thou Winter Wind from Shakespeare Songs Book IV	
<i>Michael Palmer, Conor Shatto, Nicholas Byron, actors</i>	
<i>*Catherine Weidner, director</i>	

## Intermission

**Ithaca College Women's Chorale**  
**Janet Galván, conductor**  
**Emily Preston, graduate assistant**  
**Gabriela Calderón Cornejo, collaborative pianist**

### Expanded Palettes

In the Sweet By and By	Joseph P. Webster, arr. Daniel Hall
La Mia Stella	Ivo Antognini (b. 1963)
Good King Kong Looked Out	P.D.Q. Bach (1807-1742)

**Ithaca College Choir**  
**Janet Galván, conductor**

**Gordon Stout, faculty guest artist**  
**Emily Preston and Adam Good, graduate assistants**  
**James Lorusso, collaborative pianist**

### At the intersection of Art, Love, and Imagination

What Sweeter Music	John Rutter (b. 1945)
<i>Emily Preston, conductor</i>	
A Dome Of Many-Coloured Glass	Dominick DiOrio (b. 1984)
<i>Gordon Stout, marimba</i>	
I. Listening II. At Night	<i>Juliana Child, soprano</i>
III. Hora Stellatrix IV. A Winter Ride	<i>Kimberly Dyckman, soprano</i>

# Biographies

## 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 Ithaca College Chorus, the Ithaca College Madrigal ensemble and teaches choral conducting and choral rehearsal techniques. He is an active adjudicator and clinician for regional, state and national organizations from the middle/junior high school to the collegiate level. He has worked with ensembles and presented at state conventions in Arkansas, Iowa, Pennsylvania, Kansas, Missouri, West Virginia, Texas, New York, Florida and Michigan. As a soloist, Dr. Fox has collaborated with various organizations; among them are 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). Dr. Fox's research interests focus on assessment, building classroom community, rehearsal strategies, South African choral music and shape note singing in the African American community. Dr. Fox's upcoming engagements include all state choirs in Arkansas, Connecticut, West Virginia, Tennessee, Kansas as well as the International Choral Exchange in Kuala Lumpur, Malaysia. He presented at the 2015 ACDA National Convention and he will also present at the 2015 NAFME National In-Service Conference, the 2015 Midwest Clinic International Conference, the 2016 Eastern ACDA and the 2016 Utah Music Educators Conference. He is a contributing author for the Hal Leonard/McGraw Hill choral textbook *Voices in Concert* and his arrangement *Lord, Give Me Just a Little More Time* is available in the Hal Leonard Sacred Music Series.

## Janet Galván

Dr. Janet Galván, Director of Choral Activities, 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 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 (including the American Choral Directors Association (ACDA), the National Association for Music Education, and Chorus America) and the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in 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 ACDA biennial National Choral Conducting Competition. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

## **Gordon Stout**

GORDON STOUT (b.1952) is currently Professor of Percussion at the School of Music, Ithaca College, Ithaca, N.Y., where he has taught percussion since 1980. A composer as well as percussionist who specializes on marimba, he has studied composition with Joseph Schwantner, Samuel Adler and Warren Benson, and percussion with James Salmon and John Beck. Many of his compositions for marimba are published, and have already become standard repertoire for marimbists world-wide ([www.mostlymarimba.com](http://www.mostlymarimba.com)). A frequent lecture-recitalist for the Percussive Arts Society, he has appeared at twelve International PAS Conventions to date, as featured marimbist, as well as throughout the United States and Canada, Europe, Japan, Taiwan, Thailand, Singapore, Hungary, Mexico, Denmark, Puerto Rico, and Spain.. In May of 1983 he performed clinics and recitals in France, Germany, Holland and Belgium with "transcendental virtuosity", being described as "the Rubinstein of all aspects of the marimba". Gordon was on the Jury of the 1st and 2nd Leigh Howard Stevens International Marimba Competitions during the summers of 1995 and 1998. In the summer of 1998 he was a featured marimbist at the World Marimba Festival in Osaka, Japan and he was a member of the jury for the 2nd and 3rd World Marimba Competitions in Okaya, Japan and Stuttgart, Germany respectively. In the summer of 2006 he was a member of the jury at the International Marimba Competition in Linz, Austria. On new years day in 2006 he conducted a 100 person marimba orchestra in the National Concert Hall in Taipei, Taiwan as part of the Taiwan International Percussion Convention. His composition "New York Triptych" for marimba orchestra, was commissioned by and written for the 50th anniversary celebration of the Percussive Arts Society, premiered at PASIC 2011 in Indianapolis, IN. He has also conducted marimba orchestras in Australia and throughout the United States. Most recently he conducted a marimba orchestra of 75 persons on 120 marimbas at Kutztown University in PA in November of 2015. Gordon was inducted into the PAS Hall of Fame in November of 2012 at PASIC 2-12/Austin, TX. Gordon is a clinician/recitalist for Malletech. Gordon Stout is represented by the Percussion Events Registry Company, and is also an endorser of Dream Cymbals and Gongs. He is the creator of Young Composers International (YCI - [www.gordonstout.net](http://www.gordonstout.net)), a service dedicated to disseminating new and interesting works for marimba and percussion written by young composers from around the world.

## **Catherine Weidner**

Catherine Weidner is a teacher, director and actor, who currently serves as the Chair of the Department of Theatre Arts at Ithaca College. In 2014, she directed *As You Like It* for the Theater at Monmouth in Maine, played Silda in *Other Desert Cities* at the Hangar Theatre, and directed *Henry V* for Austin Shakespeare. Recent credits include: directing 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; and *Or*, at

Caffeine Theatre in Chicago. As an actress she has worked at The Kennedy Center in *A Streetcar Named Desire* with Patricia Clarkson, Amy Ryan and Noah Emmerich, directed by Garry Hynes; at Center Stage in Baltimore in *Blythe Spirit*, and *Mary Stuart*; and at Arena Stage in Washington, DC in *The Heidi Chronicles*, directed by Tazewell Thompson. 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, offering a one-year MFA in Classical Acting. From 2007- 2013 she taught Classical Acting and Heightened Text at The Theatre School at DePaul University, where she served as Head of BFA Acting.



# Program Notes

## Ithaca College Chorus

**Gloria** is one movement of a larger work entitled the *Missa Pax*, commissioned and premiered by Noel Edison and the *Elora Festival Singers* for the 30th anniversaries of two significant music festivals in Ontario (Canada), *The Elora Festival* and *The Festival of the Sound*. While composing the *Missa Pax (Peace Mass)*, I was often reminded of my experience growing up as a chorister in an Anglican boy's choir. During those years, I developed a great appreciation for the liturgical tradition, for the many ways in which composers have written about the spiritual journey and the many mysteries embedded in these timeless texts. My setting of the *Gloria* is an attempt to express what I experience as a boldness of divine creativity, a sheer creative brilliance that leaps forth from the earth and the heavens. - Tim Corlis

Gloria in excelsis Deo  
et in terra pax  
hominibus bonae voluntatis

Glory to God in the highest  
and on earth peace  
to those of good will.

Laudamus te,  
Benedicimus te,  
Adoramus te,  
Glorificamus te,  
Gratias agimus tibi  
propter magnam gloriam tuam

We praise you,  
We bless you,  
We adore you,  
We glorify you,  
We give thanks to you  
for your great glory.

**The Ground** is based on a choral form the last movement of my *Sunrise Mass* (2008) for choir and string orchestra. The chorale, beginning with *Pleni sunt caeli* in the movement is the culmination of the Mass, and it's called Identity & The Ground because I wanted to convey a sense of having 'arrived' at the end of the Mass: to have reached a kind of peace and grounded strength, after a long journey of the Mass, having gone through so many emotional landscapes. - Ola Gjeilo

*Pleni sunt caeli et terra gloria tua.*  
*Osanna, Osanna in excelsis.*  
*Benedictus qui venit in nomine Domini.*  
*Benedictus qui venit.*  
*Osanna, Osanna in excelsis.*  
*Agnus Dei, qui tollis peccata mundi,*  
*Agnus Dei qui tollis peccata mundi,*  
*Dona nobis pacem.*

Heaven and earth are full of thy glory.  
*Hosanna, hosanna in the highest.*  
Blessed is He who comes in the name of the Lord.  
*Blessed is He who comes.*  
*Hosanna in the highest.*  
Lamb of God, who takest away the sins of the world,  
Lamb of God, who takest away the sins of the world,  
Lamb of God, grant us peace.

**Lightly Stepped a Yellow Star** paints its wonderful text with staccato singing and an additive contrapuntal texture. The middle section provides contrast that is velvety and ethereal with hints of the energetic first section popping up between phrases. The one-word punch line of the poem,

"punctual," is ten revealed. Several hints of this temporal element are preset in the piece - from the "cogs and gears" clockwork texture to a subtle hint of Big Ben! - Dan Forrest

Composer, director, and teacher **Alberto Grau** (b. 1937) is one of the leading musical personalities in the history of contemporary Venezuelan music. Grau has written this piece "For an international mobilization to save THE EARTH and a conscientious effort regarding the problems of the environment. The inhabitants of the African Sahel say : 'Kasar mie la gaji', 'The earth is tired.'"

## Ithaca College Madrigal Singers

**Trois Chansons** is the only work that the Parisian composer wrote for unaccompanied choir. The songs were written between 1914-1915 while he was waiting to be enlisted in World War I. *Trois Chansons* is modeled after the Renaissance Parisian chansons (1500). The three songs are a fairy-tale-like story. The first song, *Nicolette*, is a variation on the story of Little Red Riding Hood. *Trois beaux oiseaux du Paradis* is the story of a girl that is waiting for her beloved to come back from the war. She sent three birds to bring her news. The three birds -colors of the French flag (blue, white and red)- bring symbolic news of the beloved: Blue gaze of loyalty, white of a kiss, and red of heart's-blood. The final movement, *Ronde*, is a choral recitation of part of an Umberto Eco novel, with its long listing of bizarre and menacing creatures in the forest.

### Nicolette

Nicolette, à la vesprée,  
S'allait promener au pré,  
cueillir la pâquerette,  
la jonquille et le muguet.  
Toute sautillante, toute guillerette,  
Lorgnant ci, là, de tous les côtés.

Rencontra vieux loup grognant,  
Tout hérissé l'œil brillant:  
"Hé là! ma Nicolette,  
viens-tu pas chez Mère-Grand?"

A perte d'haleine, s'enfuit Nicolette,  
Laissant là cornette et socques  
blancs.

Rencontra page joli,  
Chausses bleus et pourpoint gris:  
"Hé là! ma Nicolette,  
veux-tu pas d'un doux ami?"  
Sage, s'en retourna, pauvre  
Nicolette,  
Très lentement, le coeur bien marri.

### Nicollete

Nicolette, at evening,  
went out to stroll in the meadow,  
to gather daises,  
jonquils, and lilies-of-the-valley.  
Skipping, perky,  
looking here, there, and  
everywhere.

She met a growling old wolf,  
all bristled up with a shining eye:  
"Hey there, my Nicolette,  
aren't you coming to Grandma's  
house?"

Losing her breath, Nicolette fled,  
leaving her hat and white socks.

She met a nice page,  
blue stocking and grey vest:  
"Hey there, my Nicolette,  
don't you want a gentle friend?"  
Wisely turning away-poor  
Nicolette-  
and very slowly, her heart truly

Rencontra seigneur chenu,  
Tors, laid, puant et ventru:

"Hé là! ma Nicolette,  
veux-tu pas tous ces écus?"

Vite fut en ses bras, bonne  
Nicolette,  
Jamais au pré n'est plus revenue.

### Trois beaux oiseaux du paradis

Trois beaux oiseaux du paradis  
(Mon ami z-il est à la guerre)  
Trois beaux oiseaux due paradis  
On passé par ici.  
Le premier était plus bleu que ciel,  
(Mon ami z-il est à la guerre)  
Le second était couleur de neige,  
Le troisième rouge vermeil.

"Beaux oiselets du paradis,  
(Mon ami z-il est à la guerre)  
Beaux oiselets du paradis,  
Qu'apportez par ici?"

"J'apporte un regard couleur d'azur.  
(Ton ami z-il est à la guerre)"  
"Et moi, sur beau front couleur de  
neige,  
Un baiser dois mettre, encor plus  
pur."

"Oiseau vermeil du paradis,  
(Mon ami z-il est à la guerre)  
Oiseau vermeil du paradis,  
Qu portez-vous ainsi?"  
"Un joli cœur tout cramoisi,  
(Ton ami z-il est à la guerre)"...  
"Ah, je sens mon cœur qui froidit...  
Emportez-le aussi."

### Ronde

LES VIEILLES:  
N'allez pas au bois d'Ormonde,  
Jeunes filles, n'allez pas au bois:  
Il y a plein de satyres, de  
centaures, de malins sorciers,  
Des farfadets et des incubes,

grieved.  
She met an ancient lord,  
twisted, ugly, stinking, and  
big-bellied:  
"Hey there, my Nicolette,  
don't you want all these pieces of  
silver?"  
She was quickly in his arms, good  
Nicolette...  
never again did she return to the  
meadow.

### Three beautiful birds from paradise

Three beautiful birds from paradise,  
(My beloved is gone to war)  
three beautiful birds from paradise  
passed by here.  
The first was bluer than the sky,  
(My beloved is gone to war)  
The second was the color of snow,  
the third was red vermillion.

"Beautiful little birds from paradise,  
(My beloved is gone to war)  
beautiful little birds from paradise,  
what are you bringing here?"

"I bring an azure-colored glance.  
(Your beloved is gone to war)"  
"And I, on your beautiful  
snow-colored forehead,  
must place a kiss, even more pure."

"Vermillion bird from paradise,  
(My beloved is gone to war)  
vermillion bird from paradise,  
what are you bringing there?"  
"A pretty heart, completely crimson  
(Your beloved is gone to war)"...  
"Ah, I feel my heart freezing...  
take it away as well."

### Roundelay

THE OLD WOMEN:  
Don't go into the Ormond Woods,  
little girls, don't go into the woods:  
They are full of satyrs, centaurs,  
evil sorcerers,  
hobgoblins and male demons,

Des ogres, des lutins,  
Des faunes, des follets, des lamies,

Diables, diablots, diabolins,  
Des chèvre-pieds de gnomes des  
démons,

Des lou-garous, des elfes, des  
myrmidons,

Des enchanteurs et des mages, des  
stryges,

des sylphes, des moines-bourus,  
des cyclopes,

des djinns, gobelins, korrigans,  
nécromans, kobolds...Ah!

N'allez pas au bois d'Ormonde.

#### LES VIEUX:

N'allez pas au bois d'Ormonde,  
Jeunes garçons, n'allez pas au bois:

Il y a plein des faunes

De bacchantes et de males fées,

Des satyresses, des ogresses,

Et des babaïagas,

De centaresses et des diablesses,

Goules sortant du sabbat,

Des farfadettes et des démons,

Des larves, de nymphes, des  
myrmidones,

Hamadryades, dryades, naïades,  
ménades,

thyades, follettes, lémures,

gnomides, succubes, gorgones,  
gobelines...Ah!

N'allez pas au bois d'Ormonde.

#### LES FILLES:

N'irons plus au bois d'Ormonde,

Il n'y a plus de satyres,

Plus de farfadets, plus d'incubes,

Plus d'ogres, de lutins,

De faunes, de follets, de lamies,

Diables, diablots, diabolins,

De chèvre-pieds, de gnomes, de  
démons,

De loup-garous, ni d'elfes, de

ogres, mischievous sprites,  
fauns, scatter-brains, ancient  
monsters,

devils, imps, little imps,  
goat-footed animals gnomes,  
demons,

werewolves, elves, dwarves,

echnaters and magicians, vampires,

sylphes, surly monks, cyclops,

jinnis, goblins, troublesome fairies,  
necromancers, gnomes...Ah!

Don't go into the Ormond Woods.

#### THE OLD MEN:

Don't go into the Ormond Woods,  
little boys, don't go into the woods:

they are full of fauns,

bacchantes and evil fairies,

satyresses, ogresses,

and baba-yagas,

centaresses and devils,

ghouls returning from their  
sabbath,

hobgoblins and demons,

worm-like creatures, nymphs,  
whippersnappers,

hamadryads, forest gods, river  
gods, lascivious

females bacchantes, scatter-brains,  
dead spirits,

gnomes, female demons, gorgons,  
goblins...Ah!

Don't go into the Ormond Woods.

#### THE YOUNG GIRLS:

We'll go to the Ormond Woods  
never again.

There are no more satyrs,

no more hobgoblins, male demons,

no more ogres, mischievous sprites,

fauns, scatter-brains, ancient  
monsters,

devils, diablots, little imps,  
goat-footed animals, gnomes,  
demons,

werewolves, no more elves,  
dwarves,

no more enchanters nor wisemen,

myrmidons,  
Plus d'enchanteurs, ni de mages,  
de stryges, de sylphes,  
de moine-bourus, de cyclopes, de  
djinns,  
de diaboloteaux, d'éfrits, d'ægypans,  
de sylvains, gobelins,  
korrigans, nécromans, kobolds...Ah!

#### LES GARÇONS:

Hélas! plus jamais n'irons au bois.  
  
Plus de nymphes ne de males fées.  
Plus d'ogresses, non.  
De satyresses, non.  
Plus de fauness's, non!  
  
De centaures's, de naïad's, de  
thyad's  
  
Ni de ménad's, d'hamadryades,  
dryades, follettes,  
lémures, gnomides, succubes,  
gorgonés, goblins...

LES FILLES & LES GARÇONS:  
N'allez pas au bois d'Ormonde.  
Les malavisés's vieilles,  
Les malavisés vieux  
les ont effarouchés...Ah!

oriental vampires, sylphes,  
surly monks, cyclops, jinnis,  
little devils, evil geniuses, Pans,  
forest gods,  
goblins, evil fairies, necromancers,  
gnomes...Ah!

#### THE YOUNG BOYS:

Alas! never more shall we go into  
the woods.  
No more nymphs, nor more evil  
fairies.  
No more ogresses, no.  
The satyresses, no.  
No more fauns, no!  
No more centaureesses, river gods,  
bacchantes  
nor the lasivious females,  
hamadryads, forest gods, dead  
spirits,  
gnomes, female demons, gorgons,  
goblins...

#### THE YOUNG GIRLS & THE YOUNG BOYS:

Don't go into the Ormond Woods.  
The ill-advised old women,  
the ill-advised old men  
have frightened them away...Ah!

Matthew Harris' mammoth six-volume collection of Shakespeare's songs includes twenty-one songs composed over twenty years. The three songs performed tonight are from Book I (1989) and Book IV (1995). The three pieces performed tonight range in style from the boisterous dance-like setting of ***When Daffodils to Peer*** to the sublime backdrop of ***Hark, Hark a Lark*** to the emotion-laden sting of ***Blow, Blow Thou Winter Wind***.

## Ithaca College Women's Chorale

### In the Sweet By and By

This performance is dedicated to the memory of Albert O. Funderburk.

#### from the arranger:

This arrangement was commissioned by the Canyon High School Women's Choir under the direction of Brandon Farren for performance at the 2007 convention of the Texas Music Educators' Association in San Antonio, Texas. It is dedicated to the memory of Kand and Loryn O'Loughlin, who were lost in

a tragic car accident in September of 2006. It was an intensely personal experience to enter the lives of the grieving students in Canyon High School's choral program through this musical arrangement - an experience that I shall always cherish.

The original hymn was written by Joseph P. Webster with text by Sanford F. Bennett. Sanford Fillmore Bennett was born on June 21, 1836 in Eden, New York. The gifted musician Joseph T. Webster was often tormented by deep feelings of depression. On one occasion, when he was in a depressed mood, Fillmore Bennett visited him. Knowing that one way to keep Webster from worrying about his problems was to get him interested in writing a hymn tune, Bennett decided he would try to provide some lyrics that would direct his friend's thoughts heavenward. The despondent man himself unwittingly supplied the theme. When Bennett asked, "What's the matter now?" Webster replied, "Oh, it will be all right by and by!" "That's true," said Bennett, "trials do generate great glory for us in the sweet by and by!" Inspired by this thought, he immediately sat down and wrote several verses on the subject. When Webster read them, a look of hope came into his eyes, and his demeanor changed. After scribbling some musical notes, Webster picked up his violin and played the melody he had composed to fit the words. Within half an hour the enduring hymn "In the Sweet By-and-By" was born. The hymn became immensely popular and is still in hymnals today. It has been recorded by many singers including Johnny Cash, Dolly Parton, and Kenny Rogers. Mark Twain made fun of the song's popularity in chapter 17 ("A Banquet") of his 1889 satirical novel *A Connecticut Yankee In King Arthur's Court*. The protagonist, Hank Morgan, a visitor from the future, attends a lavish court dinner given by Morgan Le Fay, King Arthur's sister, during which guests are regaled with music: In a gallery a band with cymbals, horns, harps, and other horrors, opened the proceedings with what seemed to be the crude first-draft or original agony of the wail known to later centuries as "In the Sweet Bye and Bye." It was new, and ought to have been rehearsed a little more. For some reason or other the queen had the composer hanged, after dinner.

In spite of this barb from Mark Twain, the hymn remained a favorite.

**La Mia Stella** The sun is shining on a beautiful morning, while I peacefully read the newspaper. A photograph catches my eye of a boat with three hundred Africans on board. I read the caption: unfortunately, many of them will not arrive alive on the shores of Lampedusa, in the Mediterranean Sea. I stare attentively at the picture, and among the many distraught faces one stands out above the rest, a child with wide eyes, hands holding tight on the arms of an adult. I am moved, and I feel a duty to do something for this poor creature. *La mia stella* is dedicated to him and to all those that are forced to flee from their homeland in hopes of finding, after long and frightening journeys, a better life. - notes by the composer

*Nyota yangu* means "My star" in the Swahili language.

## La Mia Stella

Guarda quella stella, disse il mio  
papá  
Segui la sua luce, leiti guiderá  
In un mondo senza guerre,  
dove tu potrai giocare.  
Dai chiudi gli occhi, bambino mio  
prova sognar...

Soffro tanto freddo, disse il mio  
papá  
Stai attento all'onda, presto  
tornerà.  
Chissa quante notti ancora  
noi dovremo aspettar  
un nuovo mondo, una nuova vita  
su questo barca in mezzo al mar?

Ma la mia stella lassú nel ciel,  
presto ci mandera  
un salvatore per tutti noi  
anche per quelli in fondo al mar.

Guarda com'è grande, disse il mio  
papá  
Tieniti piú forte: non ti prenderá  
come ha fatto con la mamma  
che riposa in fondo al mar  
Chiudi la bocca bambino mio,  
non respirar...

Vado dalla mamma, disse il mio  
papá  
oramai sei grande: tu rimani qua  
So che non avrai paura  
e che presto troverai  
un'altra terra, un altro mondo  
e una altra vita comincerá!

## My Star

Look up at that star, my father said  
Follow its light, it will lead you  
Into a world without wars,  
where you will be free to play.  
Come on my son, close your eyes  
try to dream...

I am cold, my father said  
Look out for the wave, it will return  
Who knows how many nights  
we will have to wait  
for a new world, a new life  
in this boat adrift in the sea?

But my star up in the sky,  
soon will send  
a savior for us all  
and for those in the depths of the  
sea.

See how big the wave is, said my  
father  
Hold on tight, it will not sweep you  
away  
As it did with your mother,  
Now asleep at the bottom of the  
sea.  
Do not open your mouth, my son  
Do not breathe....

I am going to join your mother, said  
my father  
You are a big boy now, you can  
stay.  
I know you won't be afraid  
and soon you will find  
Another land, another world,  
Another life will begin!

Ma cosa fai? Ma dove sei?

stellina mia, lassú nel cielo...

fatti vedere, stellina mia

fatti trovare, lassú nel cielo.

Ho trovato la mia stella su nel cielo!

But what are you doing? Where are you?

my little star, up in the sky

Let me see you, my little star

Let me find you up in the sky.

I have found my star up in the sky!

**Good King Kong Looked Out** - "Nobody's perfect." There is no more convincing illustration of the adage than P.D.Q. Bach, whose father Johann Sebastian Bach's track record with regard to bringing beauty into the world was otherwise unblemished and perhaps unequaled. P.D.Q. Bach, who was called "a pimple on the face of music" by his brother J.C. Bach, apparently left no musical form undisturbed. This set of thankfully secular Christmas Carols (*Throw the Yule on, Uncle John, O Little Town of Hackensack, and Good King Kong Looked Out*) was probably composed during the final years of P.D.Q.'s stay in Wein-am-Rhein, a time of transition from the clumsy excesses of the Soused Period to the clumsy excesses of the Contrition Period. As is the case with most of P.D.Q.'s vocal music, the original manuscript has never been found. The only extant copies are those published, in English and without any lyricist or librettist mentioned, by the composer's old friend Johnathan "Boozey" Hawkes, who left Wein-am-Rhein and returned to his native Liverpool soon after P.D.Q.'s timely death. He also married P.D.Q.'s cousin Betty-Sue, but that's another story. -notes from the composer, Peter Schickele

## Ithaca College Choir

**A Dome of Many-Coloured Glass** - "I first encountered the work of poet Amy Lowell in a song cycle by the composer Zachary Wadsworth. Immediately taken by the vivid images and inherently musical nature of the text, I immersed myself in the writings of this turn-of-the-20th-century Imagist poet. The cantata-concerto is the culmination of a love affair with her word, at once both youthfully vivacious and elegantly burnished. The music makes virtuosic use of the marimba, hence the designation "cantata-concerto." While always in service to the spirit and emotion evoked by the text, it requires a percussionist of professional caliber. The choral parts and the soprano solo also demand singers of the highest level - able to produce a stark pianissimo and a flexible and powerful fortissimo - all with exceptional tonal clarity and expressive declamation of the poetry. The work was commissioned by the Houston Chamber Choir and their artistic director, Robert Simpson, and it has been written with their particular agility, intelligence, and interpretational zeal in mind." ~ *Dominick DiOrio*



# Personnel

## Ithaca College Chorus

### **Soprano I**

Hannah Blanchette  
Chandler Cronk  
Katherine Filatov  
Emma Giorgio  
Alice Lambert  
Ginny Maddock  
Sandi O'Hare  
Erin O'Rourke  
Noelle Raj  
Kristy Shuck  
Rachel Steiner  
Katelyn Swaenepoel  
Corinne Vance  
Carmen Vieytez  
Aquiالا Walden  
Jasmine Whisonant  
Laura White

### **Soprano II**

Kerri Barnett  
Ava Borowski  
Meredyth Busam  
Hannah Cayem  
Nicole Cronin  
Kayla DeMilt  
Christine DeNobile  
Abrey Feliccia  
Emma Green  
Corrinne Greene  
Casey Kobylar  
Kaitlyn Laprise  
Peri Margolies  
Emma McDermott-Wise  
Erin McFadden  
Kelly Meehan  
Amanda Miller  
Nicolette Nordmark  
Stella Rivera  
Ella Robinson  
Abby Mae Rogers  
Kristina Sharra  
Elizabeth Stamerra

### **Soprano II Cont.**

Sage Stoakley  
Lauren Thaete  
Kristen Vollmer  
Paige Washington  
Judelle White  
Cordelia Wilson  
Carlynn Wolfe  
Alexandra Wright

### **Alto I**

Ashley Dookie  
Lilia Farris  
Keilah Figueroa  
Mary Jurek  
Kathryn Kandra  
Ryan Kennedy  
Rachel Langton  
Mercedes Lippert  
Anna Marcus-Hecht  
Brittany Mechler  
Alison Melchionna  
Johanna Ruby  
Jackie Scheiner  
Jordan Shoemaker  
Margaret Storm

### **Alto II**

Morgan Atkins  
Rachel Benjamin  
Claire Cahoon  
Stephanie Chan  
Lisa Close  
Sara del Aquila  
Erin Dowler  
Oliva Fletcher  
Caitlin Mallon  
Rachel Moody  
Hannah Morris  
Ellen O'Neill  
Isabella Randazzo  
Alissa Settembrino

**Tenor I**

Matthew Barnard  
Matthew Coveney  
Kyle Cottrell  
Geoffrey Devereux  
Zach Latino  
Nicholas Luft  
Brandon Mancuso  
Ryan Mewhorter  
David Morris  
Nicholas Paraggio  
Aaron Rizzo  
Mike Salamone  
Ian Soderberg  
Elijahdā Warner

**Tenor II**

Dan Block  
Jonah Bobo  
Kelton Burnside  
Mark Farnum  
Will Fazzina  
Alex Kosick  
Michael McCarthy  
Joseph Michalczyk-Lupa  
Adam Morin  
Chris Wold  
Patrick Young

**Baritone**

Jeremi Adams  
Luke Armentrout  
Jeremy Binder  
Christian Brand  
Aiden Braun  
Matt Brockman  
Christian Dow  
Paul Fasy

**Baritone Cont.**

Reuben Foley  
Alexander Greenberg  
Eugene Iovine III  
James Johnston  
Max Keisling  
Sean Leeming  
Ravi Lesser  
Jackson May  
Matthew Moody  
Travis Murdock  
Steven Obetz  
Michael Palmer  
Marshall Pokrentowski  
Shaun Rimkunas  
Nate Ring  
Stephen Rothhaar  
William Schmidt  
Oliver Scott  
Josiah Spellman Jr.  
Derek Wallace  
David Willett  
Nicholas Young  
Leon Yu

**Bass**

Anthony Cabbage  
Chris Davenport  
Nicholas Dell'Amore  
Nicholas Fagnilli  
Johnathon Fulcher  
Kevin Harris  
Kai Hedin  
Hiroo Kajita  
Matthew Kiel  
Roosevelt Lee  
Jake O'Connor  
Ken O'Rourke  
Michael Stern  
Michael White  
Rahiem Williams

# Ithaca College Madrigal Singers

## **Soprano**

Lucrezia Ceccarelli  
Juliana Child  
Allison Fay  
Erin Kohler  
Imogen Mills  
Katie O'Brien

## **Tenor**

Kyle Banks  
Seamus Buxton  
Drew Carr  
Kyle Cottrell  
Adam Good

## **Alto**

Catherine Barr  
Sophie Israelsohn  
Mattina Keith  
Nicholas Kelliher  
Claire Noonan  
Laura Stedje

## **Bass**

Joshua Dufour  
Michael Galvin  
Sean Gillen  
Christopher Hauser  
Marshall Potrenkowski

# Ithaca College Women's Chorale

## **Soprano I**

Lucrezia Ceccarelli  
Christina Dimitriou  
Ann-Marie Iacoviello  
Erin Kohler  
Emily Preston

## **Soprano I/II**

Jennifer Amend  
Sherley-Ann Belleus  
Megan Benjamin  
Andrea Bickford  
Christina Christiansen  
Elizabeth Embser  
Haley Evanoski  
Allison Fay  
Edda Fransdottir  
Caroline Fresh  
Julia Gershkoff  
Megan Jones  
Sarah Kieran  
Katie O'Brien  
Rachel Rappaport  
Anastasia Sereda  
Carolynn Walker

## **Soprano II**

Emily Gaggiano  
Lauren Hoalcraft  
Annina Hsieh  
Carrie Lindeman  
Deanna Payne  
Haley Servidone

## **Soprano II/Alto I**

Anne Brady  
Alexandria Kemp

## **Alto I**

Olivia Bartfield  
Emily Beseau  
Jenna Capriglione  
Sophie Israelsohn  
Cynthia Mickenberg  
Casey Quinn  
Rachel Silverstein  
Katie White

## **Alto I/Alto II**

Danielle Avicelli  
McKinny Danger-James  
Olivia Hunt  
Mattina Keith  
Alexa Mancuso  
Meghan Murray

## **Alto II**

Tayman Baker  
Kate Bobsein  
D'Laney Bowry  
Virginia Douglas  
Stephanie Feinberg  
Carolyn Kruszona  
Hannah Martin  
Abby Sullivan  
Elyse Wadsworth  
Karimah White

# Ithaca College Choir

## **Soprano I**

Emily Behrmann-Fowler  
Madgalyn Chauby  
Juliana Child  
Kathleen Maloney  
Laura McCauley  
Emily Preston

## **Soprano II**

Heather Barnes  
Kimberly Dyckman  
Amanda Galluzzo  
Imogen Mills  
Josi Petersen  
Lily Saffa  
Kristi Spicer

## **Alto I**

Natalia Bratovski  
Wei En Chen  
Hector Gonzalez Smith  
Nicholas Kelliher  
Sarah Loeffler  
Victoria Trifiletti  
Ariana Warren

## **Alto II**

Catherine Barr  
Claire Noonan  
Bergen Price  
Laura Stedje  
Jessica Voutsinas

## **Tenor I**

Seamus Buxton  
Jacob Cordie  
Adam Good  
Jacob Kerzner  
Duncan Krummel  
Patrick Starke

## **Tenor II**

Kyle Banks  
Drew Carr  
Timothy Powers  
Adam Tarpey  
Stephen Tzianabos

## **Baritone**

Nick Duffin  
Joshua Dufour  
Sean Gillen  
Christopher Hauser  
Marshall Pokrentowski  
D'quan Tyson

## **Bass**

Juwan Bennett  
Ethan Fisher  
Michael Galvin  
Sean Gatta  
William Leichty  
Logan Mednick