11-6-2005

Concert: Family Weekend Concert: Ithaca College Choral Collage

Ithaca College Chorus
Ithaca College Madrigal Singers
Ithaca College Women's Chorale
Ithaca College Choir

Elizabeth K. Swanson

See next page for additional authors

Follow this and additional works at: 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; Swanson, Elizabeth K.; Krus, Andrew; and Doebler, Lawrence, "Concert: Family Weekend Concert: Ithaca College Choral Collage" (2005). All Concert & Recital Programs. 1587.
http://digitalcommons.ithaca.edu/music_programs/1587

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.
Family Weekend Concert

ITHACA COLLEGE CHORAL COLLAGE

Ford Hall
Sunday, November 6, 2005
1:30 p.m.
ITHACA COLLEGE CHORUS
Elizabeth K. Swanson, conductor
Andrew Krus, graduate conductor

Dirait-on (Les Chansons des Roses)                     Morton Lauridsen
                                                    (b. 1943)
                                                    Zachary Ford, piano

Dixit (Vesperae solonnes de confessore)               W. A. Mozart
                                                    (1756–1791)
                                                    Katherine Anthony, Jenny Henion,
                                                    Andrew Klima, Mike Nyby, soloists
                                                    Tracy Kirschner, piano
                                                    Andrew Krus, graduate conductor

Wie lieblich sind deine Wohnungen                     Johannes Brahms
                                                    (Ein Deutsches Requiem)
                                                    (1833–1897)
                                                    Andrew Mattfeld, piano

Lux Aeterna                                           Brian A. Schmidt
                                                    (b. 1980)

Daemon irrepit callidus                               György Orbán
                                                    (b. 1947)

ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doebler, conductor

Shoot, false love, I care not                       Thomas Morley

Clorinda false                                       Morley

Fire, fire! My heart                                 Morley
ITHACA COLLEGE WOMEN’S CHORALE
Elizabeth K. Swanson, conductor

Wayfaring Stranger
Arr. Robert De Cormier
Allison Dromgold, saxophone

Svete tihy, Opus 9, No. 21 (Gladsome Light)
Pavel Chesnokov (1877–1944)

Salmo 150
Ernani Aguiar (b. 1949)

Kyrie (Missa Brevis in C Minor)
Imant Raminsh (b. 1943)

Jennifer O’Connell, soloist
Meghan Kimball, oboe
Angela Triandafillou, piano

Ave Maria
David MacIntyre (b. 1952)

Zion’s Walls (Revivalist Song)
Adapted by Aaron Copland (1900–1990)

Rebecca Cole, piano

ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor

O Clap Your Hands
Ralph Vaughan Williams

Michael Lippert, organ

Rejoice in the Lamb
Benjamin Britten

Melissa Hawe, Lara Supan, Thomas Morris,
Michael Rosenberg, soloists

Climbin’ up the Mountain
Arranged by Moses Hogan

Photographic, video, and sound recording and/or transmitting devices are not permitted in the Whalen Center concert halls. Please turn off all cell phone ringtones.
Program Notes
Ithaca College Chorus

Dirait-on (Les Chansons des Roses)
Morton Lauridsen (b. 1943) is currently Professor of Music at the University of Southern California and is also Composer-in-Residence for the Los Angeles Master Chorale. “Dirait-on” is the fifth song in the cycle Les Chanson des Roses. The text from the cycle is by the turn-of-the-century German poet and literary figure, Rainer Maria Rilke (1875–1926), who wrote nearly 400 poems in French. As Lauridsen writes, “[Rilke’s] poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous, and playful and the musical settings are designed to enhance these characteristics and capture their delicate beauty and sensuousness.”

Translation
Abandon surrounding abandon,
Tenderness touching tenderness...
Your oneness endlessly
Caresses itself, so they say...

Self-caressing
Through its own clear reflection.
(Thus you invent the theme)
Of Narcissus fulfilled.
English translation by Barbara and Erica Muhl

Dixit Dominus from Vesperae solennes de confessore, K. 339
In his last years at Salzburg, Mozart wrote two vespers cycles to be used at the cathedral, the Vesperae de Dominica, and the Vesperae solennes de confessore, K. 339. Prince-Archbishop Colloredo of the Salzburg court, placed very specific demands on liturgical music, dictating the length and musical resources. Within this framework, Mozart created powerful spiritual music that is accessible to contemporary performers and audiences alike. Both masses use the same liturgical texts-Psalm 109 to 112, Psalm 116 and the magnificat canticle, each of the six parts conclude with the doxology. The Dixit Dominus uses text from Psalm 109 followed by the Gloria; which features a SATB quartet.

Notes by Andrew Krus and taken from Thomas Bauman

Wie lieblich sind deine Wohnungen (Ein Deutsches Requiem)
Johannes Brahms (1833–1897) devoted nearly a decade of his life to the completion of Ein Deutsches Requiem. There is a great deal of speculation as to his inspiration for composing this work, but the tragic demise of his long-time friend Robert Schumann (1810–1856) and later the loss of his mother may certainly have turned him to the topic of death. Although he was not a devoutly religious man, Brahms was intimately acquainted with Martin Luther's translation of the Bible; the texts for this mass are derived from this translation. The fourth movement (Wie lieblich sind deine Wohnungen) serves as a structural pinnacle to the work as a whole. All other movements (seven in total) mirror one another, with the fourth movement as the centerpiece. Its text is specifically from Psalm 84, v. 2, and other texts chosen for this Requiem do not correspond to “typical” Latin Requiem movements. There is no Kyrie, no Dies Irae, no Agnus Dei, nor other Latin liturgical texts, as this work was not intended to be used for liturgical purposes. The purpose behind its composition is not so much to directly honor the dead—but rather, to comfort the living—those who have experienced loss, deep sadness, and pain.

Translation
How lovely is thy dwelling place, O Lord of Hosts!
For my soul, it longeth, yea fainteth for the courts of the Lord; my soul and body crieth out, yea, for the living God.
O blest are they that dwell within Thy house; they praise Thy name evermore!
**Lux Aeterna**
Brian A. Schmidt (b. 1980) is a working composer, conductor, and vocalist in Sioux Falls, South Dakota. A strong advocate for male choral singing, he is the founder and director of the Dakota Men’s Ensemble, a male vocal group based in Brookings, SD. Schmidt’s *Lux Aeterna* was the winner of the 2004 Raymond W. Brock Memorial Student Composition Contest. Specifically, this piece was written in remembrance of Brian’s late grandmother, Margaret, who helped to shape his spiritual life when he was a young boy. The text is set skillfully in four distinct sections. The first depicts a prayer that asks God to shed eternal light upon souls that have passed on to the afterlife. The next section quickly rises in tessitura—representing the welcoming Saints in heaven. As Brian writes, “The treble voices reveal the brightness of perpetual light and the men contrast with pure warmth of God’s love as it shines on the souls of our loved ones.” The Amen is sung slowly and with reverence.

**Translation**
May light eternal shine upon them, O Lord.
With thy saints forever, for thou art merciful.
Grant them eternal rest,
And let perpetual light shine upon them. Amen.

**Daemon irrepit callidus**
György Orbán (b. 1947) lives and works in Hungary as a music editor for Editio Musica Budapest and teacher at the Ferenc Liszt Academy for Music in Budapest. He has composed more than 100 choral, orchestral and chamber works. In this particular work, Orban has effectively and accurately depicted the ways in which evil subtly tempts, invades and overwhelms even the most moral citizens of humanity.

**Translation**
The Devil sneaks expertly tempting the honorable heart;
He sets forth trickery amidst praise, song and dance.
However appealing the Devil is, it is still worth less than the heart of Jesus.

The Flesh is tempted by sensuality;
Gluttony clings to our senses; it overgrows, it encroaches, it stretches.
However appealing the Flesh is, it is still worth less than the heart of Jesus.

Though the Universe may confer thousands upon thousands of praises,
They neither fulfill nor put out the desire of the heart.
However appealing the whole Universe is, it is still worth less than the heart of Jesus.

Notes by EKS
Ithaca College Women’s Chorale

Svete tihiy, Opus 9, No. 21 (Gladsome Light)
Pavel Chesnokov (1877–1944) was a graduate of the Moscow Conservatory in conducting and composition; he later became Professor of Choral Music at the Conservatory. Chesnokov’s compositional output includes over 500 choral works (400 of which are sacred). Approximately one-third of his sacred works are chant-based, while the rest are free compositions. Svete tihiy, Op. 9, No. 21, is one in a series of thirty sacred works drawn from the Orthodox All-Night Vigil. While chant-like in nature, this is a free composition and the text largely shapes its form.

Translation
Gladsome Light of the holy glory of the Immortal One—
the Heavenly Father, holy and blessed O Jesus Christ!
Now that we have come to the setting of the sun,
and behold the light of evening,
we praise the Father, Son, and Holy Spirit—God.
Thou art worthy at every moment
to be praised in hymns by reverent voices.
O Son of God, Thou art the Giver of Life;
therefore all the world glorifies Thee.

Salmo 150
Brazilian composer, Ernani Aguiar (b. 1949), is well known in both South and North America. This brisk setting of Psalm 150 depicts jubilant and unreserved praise.

Translation
Praise the Lord in the sacred places. Praise the Lord in the firmament of his power.
Praise him for his mighty deeds. Praise him according to his surpassing greatness.
Praise him with trumpet sound; praise him with lute and harp.
Praise him with tambourine and dance; praise him with strings and pipe.
Praise him with clanging cymbals; praise him with loud clashing cymbals.
Let everything that breathes praise the Lord!

Kyrie (Missa Brevis in C Minor)
A native of Latvia, Imant Raminsh (b. 1943) was raised in Canada from an early age. He completed post-graduate work at the Salzburg Mozarteum Academy (1966–68) where he studied composition, violin, and conducting, and was a member of the school’s professional orchestra. His works rely strongly on melody and point to the song heritage of his Latvian culture as the ultimate source for his compositional material.

Translation
Lord have mercy, Christ have mercy, Lord have mercy.

Ave Maria
David K. MacIntyre (b. 1952) currently lives in Vancouver, Canada and is Professor of Music at Simon Fraser University where he teaches music composition and artistic collaboration. The varied articulations and sudden dynamic swells within this composition give a pointillistic character to the rhythmic and cyclic setting of the simple text: “Ave Maria.”

Zion’s Walls (Revivalist Song)
Born in Brooklyn, New York, to Lithuanian immigrant parents, Aaron Copland (1900–1990) became a leading voice in the cultivation of “American music.” At the age of 21, Copland enrolled in the American Conservatory (Fontainebleau, France) to study composition with the world-renown pedagogue Nadia Boulanger. At 26, Copland was awarded a Guggenheim Memorial Fellowship—the first award to go to a musician. Twenty years later Copland was honored with the Pulitzer Prize and New York Music Critic’s Circle Award for the ballet he wrote for Martha Graham, Appalachian Spring (1944). Zion’s Walls was originally a Revivalist folk song from “The Social Harp,” (a collection of early American music, first published in 1855).

Notes by EKS
ITHACA COLLEGE CHORUS
Elizabeth Swanson, conductor

Soprano I
Katherine Anthony
Megan Armenio
Betty Bauman
Mallory Berlin
Meg Boberg
Lori Bonin
Anne Byrne
Carla Friend
Jaqueline Finch
Christine Gregory
Sarah Hunter
Laura Intravia
Tracy Kirschner
Stephanie Masline
Victoria Mayne
Maggie McNeil
Siana Minucci
Elizabeth Pickard
Kate Polutnik
Sara Spizziiri
Amy Suznovich
Sarah Vincenetti
Erin Winker
Kelsey Wah
Diana Yourke

Soprano II
Mia Bonnewell
Christina Boosahda
Deirdre Callahan
Diana Cioffari
Theresa Cole
Timothy Cole
Jessica Doe
Jill Fedun
Rebecca Frost
Amanda Goldsmith
Carrie Hall
Melinda Harrison
Jenny Henion
Maria Jacobi
Catie Jarvis
Bethany Keem
Erin Keenan
Stacey Kilton
Bethany Kowalik

Alto I
Lauren Buono
Shannon Burns
Natasha Colkett
Lucia Cuttone
Lisa Erhartic
Charlotte Evans
Clair Hoover
Christine Inserra
Amanda Jenne
Lauren Kasper
Corinne Landrey
Jeannine McGreevy
Erin Melnick
Sara Mowery
Shawn Riley
Claire Seibert
Andrea Silvestrini
Allegro Smith
Abigail Valovage
Janelle Varin
Jesse Wakeman
Emily Wilkins

Soprano II
Mia Bonnewell
Christina Boosahda
Deirdre Callahan
Diana Cioffari
Theresa Cole
Timothy Cole
Jessica Doe
Jill Fedun
Rebecca Frost
Amanda Goldsmith
Carrie Hall
Melinda Harrison
Jenny Henion
Maria Jacobi
Catie Jarvis
Bethany Keem
Erin Keenan
Stacey Kilton
Bethany Kowalik

Alto II
Jillian Bushnell
Laura Caruthers
Sarah Casolaro
Mel Chayette
Justine Hughes
Robin Jackson
Alexandra Lerman
Erin Lindon
Jaclyn Merchant
Laura Messina
Heather Pytel
Alice Rogers
Kristen Schussler
Katie Willis

Tenor I
Brian Berg
Michael Bradley
Nkosiyyati Khumalo
Steve Mathews
Brandon Coon
AJ Coppola
Andrew DenBleyker
Ryan Delorme
Grant Hedin
Dan Lawler
Christopher Nickelson
John Stanton
Robb Walton

Tenor II
Dominick DiOrio
Eric Dittelman
Thom Furey
Jason Graf
Mark Hasman
Dan Jimenez
Christopher Jones
Andrew Klima
Andrew Lawrence
Andrew Main
Andrew Mattfeld
Kyle Peralta
Robert Pierzak
Brian Stern
Jeff Ward
Andrew Wyshak
David Wilson

Baritone
Jeff Bergman
Spencer Blumenfeld
Nick Bombicino
Mark Cicola
Adam Day
Michael Fowler
Nicholas Gann
Matthew Gibson
Peter Guarino
Andrew Jurik
David Lease
Rick McGrath
Garry McLinn
Timothy Meola
Peter Morrison
Mike Nyby
Sean Perry
Matt Podd
Calvin Rice
Jon Riss
Seth Stone

Bass
Aaron Escobedo
Ryan Fitzgerald
Thomas Flanigan
Zachary Ford
Anthony Healy
Judson Hoffman
Robert Miller
Stephen Pysnik
Ben Reynolds
Ian Salmon
Joshua Scott
Michael Vecchio
Chris Virgil
Omar Williams
Kristopher Williamson

Conductor on
sabbatic leave
Janet Galván
ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doebler conductor

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Tenor</th>
<th>Bass-Baritone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melissa Howe</td>
<td>Brian Berg</td>
<td>Matthew Brouilette</td>
</tr>
<tr>
<td>Jillian Law</td>
<td>Andrew Main</td>
<td>Stephen Buck</td>
</tr>
<tr>
<td>Sophia Miller</td>
<td>Allen Perriello</td>
<td>Alex Krasser</td>
</tr>
<tr>
<td>Jenifer O'Connell</td>
<td>John Stanton</td>
<td>Sean Perry</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kathryn Beneke</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theresa Giardina</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Allison Holst-Grubbe</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alexis Murphy</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ITHACA COLLEGE WOMEN'S CHORALE
Elizabeth Swanson, conductor

**Soprano I/II**
Sara Barasch  
Laura Battersby  
Malaina Beattie  
Katherine Bergmann  
Hilary Bucell  
Kristen Gobetz  
Michele Hoffman  
Allison Hooper  
Meghan Kimball  
Jillian Law  
Alexandra Loutsion  
Anna Luisi  
Allison Macri  
Jennifer O'Connell  
Megan Palange  
Miranda Pennington  
Shannon Phypers  
Kate Saumweber  
Melissa Shapiro  
Kaitlin Shaw  
Kelly Turpin  
Erin Walpole

**Soprano II**
Victoria Benson  
Danielle Edwards  
Nicole Guberman  
Kelly Harbison  
Jesse Kumicinski  
Lael O'Connor  
Aimee Radics  
Melissa Sloand  
Nicole Van Hall

**Alto I**
Emilie Bertram  
Rebecca Cole  
Greer Connor  
Kristin Collom  
Ana Liss  
Vanessa Sterling  
Susan Thoren  
Angela Triandafillou  
Mary Walker

**Alto I/II**
Natalie Andreoli  
Kathryn Beneke  
Alana DePoint  
Molly Dworsky  
Jennifer Economides  
Melissa Freedman  
Alexis Murphy-Egri  
Gina Randall

**Alto II**
Rachele Armstrong  
Kathryn Cooper  
Heather Curtis  
Brenna Gillette  
Erica Hardy  
Katherine Penyak  
Kimberly Salvatore  
Sara Shikowitz

**Conductor on sabbatic leave**
Janet Galván

**Soprano II/Alto I**
Dana Ayers  
Meghan Beattie  
Hope Darcey-Martin  
Margaret Flower  
Justine Steenblok  
Lindsay Whitt
ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor
Michael Lippert, graduate assistant conductor

Soprano I
Denise Crawford
Tiffany Desmond
Amberly Foulkrod
Sophia Miller
Lani Toyama
Kacie Weaver

Soprano II
Stephanie Barnes
Stephanie Chambers
Melissa Howe
Stephanie Lauricella
Lindsay Rider
Melissa Sanfilippo

Tenor I
Andrew Chandler
Elliot Iocco
Andy McCullough
John Marnell
Matt Montroy
Gavin Sidebottom

Tenor II
Brett Boles
Brian Long
J. Thomas Morris
Allen Perriello
Dan Prior
Steve Uliana

Alto I
Cat Bennett
Megan Gebert
Allison Holst-Grubbe
Amanda Lippert
Caitlin Mathes
Marian Sunnergren

Baritone
Rob Bass
Stephen Buck
Tyler Flanders
David Fleszar
Mike Lippert
John Rozzoni

Alto II
Laura Betinis
Jessica Braun
Jessica Gadani
Tahleen Ovian
Beth Reichgott
Lara Supan

Bass
Matt Brouillet
Lorenz Gabriel
Ian Power
Michael Quinn
Michael Rosenberg
Adam Strube
## Concert Calendar

### November

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>8:15</td>
<td>Faculty Recital; Charis Dimaras, piano</td>
</tr>
<tr>
<td>10</td>
<td>8:15</td>
<td>Faculty Chamber Recital; Ithaca Wind Quintet</td>
</tr>
<tr>
<td>11</td>
<td>8:15</td>
<td><em>Guest Recital; Ensemble X</em></td>
</tr>
<tr>
<td>12</td>
<td>7:00</td>
<td>Choral Composition Festival Closing Concert</td>
</tr>
<tr>
<td>15</td>
<td>7:00</td>
<td>Flute Ensemble; Elizabeth Golden, graduate conductor</td>
</tr>
<tr>
<td>16</td>
<td>8:15</td>
<td>Brass Choir; Keith Kaiser, conductor</td>
</tr>
<tr>
<td>17</td>
<td>8:15</td>
<td>Contemporary Chamber Ensemble; Jeffrey D. Grogan, director</td>
</tr>
<tr>
<td>28</td>
<td>8:15</td>
<td>Choir; Lawrence Doebler, conductor; Carl Ruck '81 M.M., organ</td>
</tr>
<tr>
<td>29</td>
<td>8:15</td>
<td>Vocal Jazz Ensemble; Lauri Keeegan, musical director</td>
</tr>
<tr>
<td>30</td>
<td>8:15</td>
<td>Jazz Workshop; Steve Brown, musical director</td>
</tr>
</tbody>
</table>

### December

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>8:15</td>
<td>Opera Workshop; Denes Van Parys, musical director</td>
</tr>
<tr>
<td>2</td>
<td>8:15</td>
<td>Jazz Workshop; Steve Brown, musical director</td>
</tr>
<tr>
<td>3</td>
<td>12:00</td>
<td>All-Campus Band; Heidi Miller, conductor</td>
</tr>
<tr>
<td>4</td>
<td>3:00</td>
<td><em>Winter Choral Concert</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Choir and Madrigal Singers; Lawrence Doebler, conductor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Women’s Chorale and Chorus; Elizabeth Swanson, conductor</td>
</tr>
<tr>
<td>5</td>
<td>8:15</td>
<td>Percussion Ensemble; Conrad Alexander, director</td>
</tr>
<tr>
<td>6</td>
<td>8:15</td>
<td>Chamber Orchestra and Symphony Orchestra; Jeffrey D. Grogan, conductor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Susan Waterbury, violin; Elizabeth Simkin, violoncello</td>
</tr>
<tr>
<td>7</td>
<td>8:15</td>
<td>Wind Ensemble; Stephen Peterson, conductor; Col. Arnold Gabriel '50, '53 M.S., guest conductor; Steven Mauk, saxophone</td>
</tr>
<tr>
<td>8</td>
<td>8:15</td>
<td>Concert Band; Mark Fonder, conductor; Col. Arnold Gabriel '50, '53 M.S., guest conductor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Symphonic Band; Elizabeth Peterson, conductor</td>
</tr>
</tbody>
</table>

## Ithaca College Concerts 2005-6

(admission charge)

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 5</td>
<td>Beaux Arts Trio</td>
</tr>
<tr>
<td>October 24</td>
<td>King’s Singers</td>
</tr>
<tr>
<td>March 2</td>
<td>Nadja Salerno-Sonnenberg, violin</td>
</tr>
<tr>
<td></td>
<td>Anne-Marie McDermott, piano</td>
</tr>
</tbody>
</table>