2-27-2006

Concert: Ithaca College Madrigal Singers & Ithaca College Chorus

Ithaca College Madrigal Singers

Ithaca College Chorus

Elizabeth K. Swanson

Janet Galván

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ITHACA COLLEGE MADRIGAL SINGERS
Elizabeth K. Swanson, conductor

ITHACA COLLEGE CHORUS
Janet Galván, conductor

Ford Hall
Monday, February 27, 2006
8:15 p.m.
ITHACA COLLEGE MADRIGAL SINGERS
Elizabeth K. Swanson, conductor

Ave Maria
Ave Maria
Pater Noster

Five Hebrew Love Songs

I. Temuná
II. Kalá kallá
III. Lárov
IV. Éyze shéleg!
V. Rakut

Natasha Colkett, violin
Allen Perriello, piano

Buy Baby Ribbon, (Tobagoan Lullaby)
from Cradle Songs

Steven Stucky

INTERMISSION

ITHACA COLLEGE CHORUS
Janet Galván, conductor
Michael Lippert, graduate conductor

Reverence in many voices

Sanctus
From Mass

Leonard Bernstein
Alan Dust, Kay Seiner, Josef Hadar, percussionists

Erev Shel Shoshanim

arr. Klebanow

Otche nash

Nikolai Golovanov

Kyrie

David Fanshawe
Sanctus
from African Sanctus

Matthew Donello, Alan Dust, Kay Seiner, Andrew Sickmeier,
percussionists
Ave Maria, Hail Mary
Hail Mary, full of grace:
the Lord is with you.
Blessed are you among women,
and blessed is the fruit of your womb, Jesus.
Holy Mary, Mother of God.
Pray for us sinners now and at the hour of our death. Amen.

Pater Noster, Our Father
Our father who art in heaven
hallowed be thy name
thy kingdom come,
thy will be done,
on earth as it is in heaven.
Give us this day our daily bread,
and forgive our debts
as we forgive our debtors
Lead us not into temptation
but deliver us from evil. Amen.

Five Hebrew Love Songs, Hila Plitmann

I. Temuná
A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

II. Kala kalla
Light bride
She is all mine,
And lightly
She will kiss me!

III. Lárov
"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago two came up here,
and only one centimeter was left between us."

IV. Éyze shéleg!
What snow!
Like little dreams
Falling from the sky.

V. Rakút
He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
in the softest, softest place.
Buy Baby Ribbon
Mama gone a-mountain,
Papa gone a-shootin'
Ketch one lily robin bud,
Heng um up a tree top.
Malatta man go knock um down
For buy baby ribbon
Bam
Buy baby ribbon
Bam
Buy baby ribbon

Program Notes for Madrigal Singers

A stylistic maverick of his generation, Russian composer Igor Stravinsky (1548–1611) explored numerous styles, including neo-classicism, experimental nationalism, and serialism. He was able to absorb diverse musical idioms and make them unique to his style. He is considered one of the foremost influential composers of the 20th century, and his music continues to be relevant today. *Ave Maria* (1934) was originally set to Slavic text and was expanded and set to Latin text in 1949. This review addresses the later version. As one of three motets, it may be accompanied by *Credo* (1932) and *Pater Noster* (1926). All three compositions were intended for use in the Russian Orthodox Church and all were reset to Latin text in 1949.

The preeminent Spanish composer of the Renaissance period, Tomás Luis de Victoria (1548–1611) spent many years of study in Rome—the musical center of Italy during this time period. He has been called ‘the Spanish Palestrina’ because he was likely a student of Palestrina and was greatly influenced by his writings; however, Victoria’s compositions treat dissonances more freely, and include chromatic harmonies and melodic intervals forbidden in the Palestrina style. Victoria was ordained as a priest at the age of twenty-six, and his musical output was exclusively for the church.

“An accomplished composer, conductor and lecturer, Eric Whitacre (born 1970) has quickly become one of the most popular and performed composers of his generation. The Los Angeles Times has praised his compositions as "works of unearthly beauty and imagination, [with] electric, chilling harmonies," while The Philadelphia Inquirer has called him "the hottest thing in choral music." Eric went to the Juilliard School, earning his Master of Music degree and studying with John Corigliano. Many of Whitacre's works have entered the standard choral and symphonic repertories...his works Water Night, Cloudburst, Sleep, Lux Aurumque and A Boy and a Girl are among the most popular choral works of the last decade.

“In the spring of 1996, my great friend and brilliant violinist Friedemann Eichorn invited me and my girlfriend-at-the-time Hila Plitmann (a soprano) to give a concert with him in his home city of Speyer, Germany... Because we were appearing as a band of traveling musicians, ‘Friedy’ asked me to write a set of troubadour songs for piano, violin and soprano. I asked Hila (who was born and raised in Jerusalem) to write me a few ‘postcards’ in her native tongue, and a few days later she presented me with these five exquisite and delicate Hebrew poems... Each of the songs captures a moment that Hila and I shared together. “Kala Kalla” (which means ‘light bride’) was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of “Eyze Shelleg” are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral. These songs are profoundly personal for me, born entirely out of my new love for this soprano, poet, and now my beautiful wife, Hila Plitmann.”

Eric Whitacre

“Widely recognized as one of the leading composers today, Steven Stucky was awarded the 2005 Pulitzer Prize in Music for his Second Concerto for Orchestra. He has written commissioned works for many of the major American orchestras and ensembles. Mr. Stucky has taught at Cornell University since 1980, where he serves as Given Foundation Professor of Composition. He has also been associated with the Los Angeles Philharmonic for more than 15 years, and is currently Consulting Composer for New Music.”
Cradle Songs was commissioned by a consortium of four professional chamber choirs: the Dale Warland Singers (St. Paul), the Phoenix Bach Choir, La Vie (Los Angeles), and Chanticleer (San Francisco), made possible by a grant from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace – Reader’s Digest Fund. Since most of my music is for orchestra and most of deals with instrumental textures, colors, and combinations, I took my cue from Chanticleer’s own description of themselves as “an orchestra of voices.” I wanted texts whose content was simple and basic, so that I could concentrate on pure sound instead of meaning. The folk lullabies I have chosen suited this plan perfectly, allowing me treat the voices “orchestral” instead of as the conveyors of words.

Steven Stucky

Program Notes for Chorus

Tonight’s program embraces many ways to celebrate – all of the compositions are drawn from reverence. All are also somewhat blended compositions and show how composers take ideas from one culture or tradition and blend it to create a new voice.

What better composer to open the concert than Bernstein? “Sanctus” is from Bernstein’s Mass. Mass was commissioned to inaugurate the Washington, DC John F. Kennedy Centre in 1971. Bernstein’s imagination ran wild. As ideas accumulated, the result turned into what Bernstein called "a Theatre Piece for Singers, Players and Dancers." The work required over 200 performers, including choirs, soloists, rock combos, bands, a full symphony orchestra and the Alvin Ailey dance troupe.

To create such a work, Bernstein drew upon one of the most varied careers in music. He was a virtuoso pianist, symphonic composer, Broadway composer, conductor, writer and teacher. In Mass, Bernstein attempted to make the Catholic ritual more universal in order to explore the spiritual crisis of our time. All the sections of the traditional ritual are there, but interspersed with decidedly non-traditional observations and challenges.

Mass announces its intentions with mind-expanding harshness, as four loud, incompatible percussive settings of the Kyrie bombard the audience from quadraphonic speakers located in the corners of the auditorium. The cacophony is silenced by a guitar chord, which begins a disarmingly sweet and naive song of praise by a blue-jeaned folk singer. Donning vestments, he becomes a Celebrant. Throughout the next 80 minutes segments of the ensemble careen through a phenomenal profusion of music and moods - marches, meditations, opera arias, Broadway songs, blues, hymns, narration, scat, Hebrew prayers, gospel, folk, rounds, electronic dissonance and even a kazoo chorus. While all of this sounds like an unholy mess on paper, everything flows together miraculously, unified and vitalized by Bernstein’s overwhelming humanism and staggering creativity. After its wide-ranging explorations and relentless assaults on tradition, the work concludes with a ravishingly gorgeous, richly harmonized hymn for universal peace. As the cast drifts into the audience to spread a touch of benediction, Bernstein on tape intones the final words: "The mass is ended; go in peace."

Critics at the time hated Mass, reviling it as "derivative and attitudinizing drivel," "subliterate rubbish," "pretentious and thin," "cheap and vulgar." However, when the original cast recording was released it flew to the top of the classical charts and in a recent Billboard compilation it remains the best selling multiple-record classical album of all time.

Now that Bernstein is no longer living, some writers have concluded Mass emerges as his artistic testament into which he poured his uninhibited genius without restraint. Mass has an incredible wealth of fine melodies, exquisite harmonic progressions and innovative detail. Even the rhythms are consistently challenging, with many sections written in meters of 5 or 7 (Sanctus is mixed meter.)
That one man could be so thoroughly conversant with so many disparate musical styles and could blend them all together with such consummate ease is the ultimate testament to Bernstein's eclectic genius and an appropriate to tonight's concert.

Perhaps Bernstein himself had the last word on the subject when he concluded his final Norton Lecture at Harvard University. Exploring the relationship between music and language, the lectures were entitled "The Unanswered Question" after the tone poem of Charles Ives. Bernstein ended by saying that he no longer knew what the question was, but that he was sure of one thing - the answer was "yes." Perhaps that's the key to understanding Mass—it may not resolve any of the pressing issues of our era—or even of its own era—but it remains an awesomely wide-ranging and magnificently affirmative work of art.

The movement that we sing tonight mixes the Sanctus portion of the Mass in Hebrew, Latin, and English. Combining three different languages and ending on a triumphant shout, this is a unique Sanctus.

**Erev Shel Shoshanim**

This composition is frequently referred to as an Israeli folksong. Although the text was created by Moshe Dor and Josef Hadar in 1956, the words are largely taken from the biblical “Song of Songs.”

This puzzling book of the Hebrew Bible is also known as the Song of Solomon or as Canticles. It appears to be a collection of poetry on the theme of human love, where the poetry typically presupposes two primary figures: a male lover and a female lover. Although love is depicted sensually in the Song of Songs, biblical scholars have interpreted the text as an allegorical representation of the mutual and reverential love between God and the people of Israel, or between God and human.

Translation:

Evening of roses, Let us go out to the grove
Myrrh, fragrant spices and incense are a threshold for your feet.
Night falls slowly and the wind of roses is blowing.
Let me whisper you a song, secretly, A song of love.
Dawn, a dove is cooing. Your head is filled with dew. Your mouth is a rose unto the morning.
I will pick it for myself.

**Otche Nash**

Nikolai Golovanov was born in 1891 and died in 1953. He was a student in the Moscow Synodal School of church Singing. He served as an assistant conductor of the Synodal Choir under N. M. Danilin. In 1914 he graduated from the Moscow Conservatory in composition. Later he worked primarily as an opera and symphonic conductor at the Bolshoi Theatre and other musical institutions in Moscow. His sacred works were among the last works to be published before the Revolution. His writing is characterized by complexity of choral texture, rich sonorities, and subtle nuances.

In the Orthodox Church, the Lord's Prayer is sung at the Divine Liturgy and recited in other services. This setting is more complex than the typical settings sung in the church. In addition to the complexity, the use of hums in this setting suggests that this setting was intended mainly for concert performance.

**African Sanctus**

African Sanctus is a universal work whose impact is immediate, whose message is simple, the driving force is one of Praise and a firm belief in One Music - One God. It informs both listener and performer about African music and its relationship to Western polyphony and captures the eternal and spiritual soul of music. It is an event, a celebration of power and energy, both visual, aural and multi-cultural, now performed live all over the world. For David Fanshawe there are no musical barriers.
African Sanctus is an unorthodox setting of the Latin Mass harmonized with traditional African music recorded by the composer on his now legendary journeys up the River Nile (1969-73). The taped music from Egypt, Sudan, Uganda and Kenya is heard in counterpoint with the live chorus, soprano soloist and instrumental ensemble. The work is composed in 13 movements and reflects geographically the composer's cross-shaped pilgrimage, from the Mediterranean to Lake Victoria, whereby Kyrie represents Cairo and Sanctus Northern Uganda. The two movements performed tonight feature an Acholi Bwala dance from North Uganda heard while the performers sing a setting of Sanctus from the Latin Mass and Mu’azzin from the Muhammad Ali Mosque, Cairo heard while the performers sing Kyrie from the Latin Mass.

As Fanshawe discussed this composition, he said that although our religions might be different, we all share a planet, and we must learn to co-exist. With that spirit, we offer tonight’s program of culture fusion.

David Fanshawe, a Churchill Fellow and the recipient of many international awards, is a composer and explorer, ethnomusicologist, sound recordist, guest speaker, photographer, author and media personality. He is acclaimed as “one of the world’s most original composers”.

He was born in 1942 in Devon, England and was educated at St. George’s Choir School and Stowe School, after which he joined a documentary film company in London, gaining valuable experience as a film editor. In 1965 he won a Foundation Scholarship to the Royal College of Music in London, studying composition with John Lambert. His ambition to record indigenous folk music began in the Middle East in 1966 and was intensified on subsequent journeys through North and East Africa (1969-75) resulting in his unique and highly original blend of music and travel. His work has been the subject of biographical documentaries shown on the BBC including: African Sanctus, Arabian Fantasy, Musical Mariner (National Geographic) and Tropical Beat.

Compositions feature his highly acclaimed choral work African Sanctus. Other concert works include: Dover Castle, Salaams, The Awakening, and Dona Nobis Pacem - A Hymn for World Peace. Compositions include Trafalgar and Tsunami: Lament of the Seas.

Since 1978, his ten year Odyssey recording across the Pacific ocean has resulted in a monumental archive of 2000 stereo tapes, 950 boxes of coloured slides and 40 volumes of hand-written journals, preserving and documenting the traditional music and oral traditions of Polynesia, Micronesia and Melanesia.

David Fanshawe married Judith Croasdell Grant in 1971, they have two children Alexander and Rebecca (marriage dissolved 1985). He married his second wife Jane in 1985, they have one daughter Rachel and live in Wiltshire, England, home of the Fanshawe Collections. David Fanshawe’s current projects include completing his new CD “Best of David Fanshawe”, copying and cataloguing his Pacific Collections, whilst composing his new major work Pacific Odyssey. He is available as a motivational speaker for multimedia guest speaking at concerts, schools, societies, charity and corporate events - One World One Music.
ITHACA COLLEGE MADRIGAL SINGERS
Elizabeth K. Swanson, conductor

Soprano
Katherine Bergmann
Nicole Guberman
Jilliann Law
Sophia Miller
Jennifer O'Connell
Kate Saumweber

Alto
Kathryn Beneke
Teresa Giardina
Alexis Murphy-Egri
Jennifer Sisbarro

Tenor
Dominick DiOrio
Thomas Hogan
Andrew Main
Andrew Mattfeld
Dan Jimenez
Allen Perriello
John Stanton

Bass-Baritone
Matthew Brouillet
Stephen Buck
Alex Krasser
Sean Perry

Rehearsal Pianist
Jon Riss
ITHACA COLLEGE CHORUS
Janet Galvan, conductor
Michael Lippert, graduate conductor

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| Danielle Vitullo       |                         |                         |                       |
| Randi Westervelt       |                         |                         |                       |
Alice Rogers
Adrienne Salopek
Alex Smith
Katie Willis
Tenor I
Michael Bradley
Brandon Coon
AJ Coppola
Ryan Delorme
Thom Furey
Grant Hedin
Andrew Main
Steve Matthews
Andrew Mattfeld
Christopher Nickelson
John Stanton

Tenor II
Dominick DiOrio
Eric Dittelman
Jason Graf
Mark Hasman
Ben James
Christopher Jones
Andrew Klima
Todd Laffer
Andrew Lawrence
Andrew Main
Kyle Peralta
Robert Pierzak
Brian Stern
Jeff Ward

Matthew Gibson
Peter Guarino
Rick McGrath
Tim Meola
Peter Morrison
Sean Perry
Jon Riss
Seth Stone

Bass II
Aaron Escobedo
Ryan Fitzgerald
Thomas Flanigan
Zachary Ford
Judson Hoffman
Stephen Pysnik
Ian Salmon
Mike Vecchio
Chris Virgil
Kris Williamson

Accompanists
Jonathan Riss
Bethany Kowalik
Zachary Ford
Heather Pytel

Rehearsal Accompanist
Andrew Mattfeld