

5-1-2016

Graduate Conducting Recital: Emily Preston

Ithaca College Women's Chorale

Ithaca College Choir

Emily Preston

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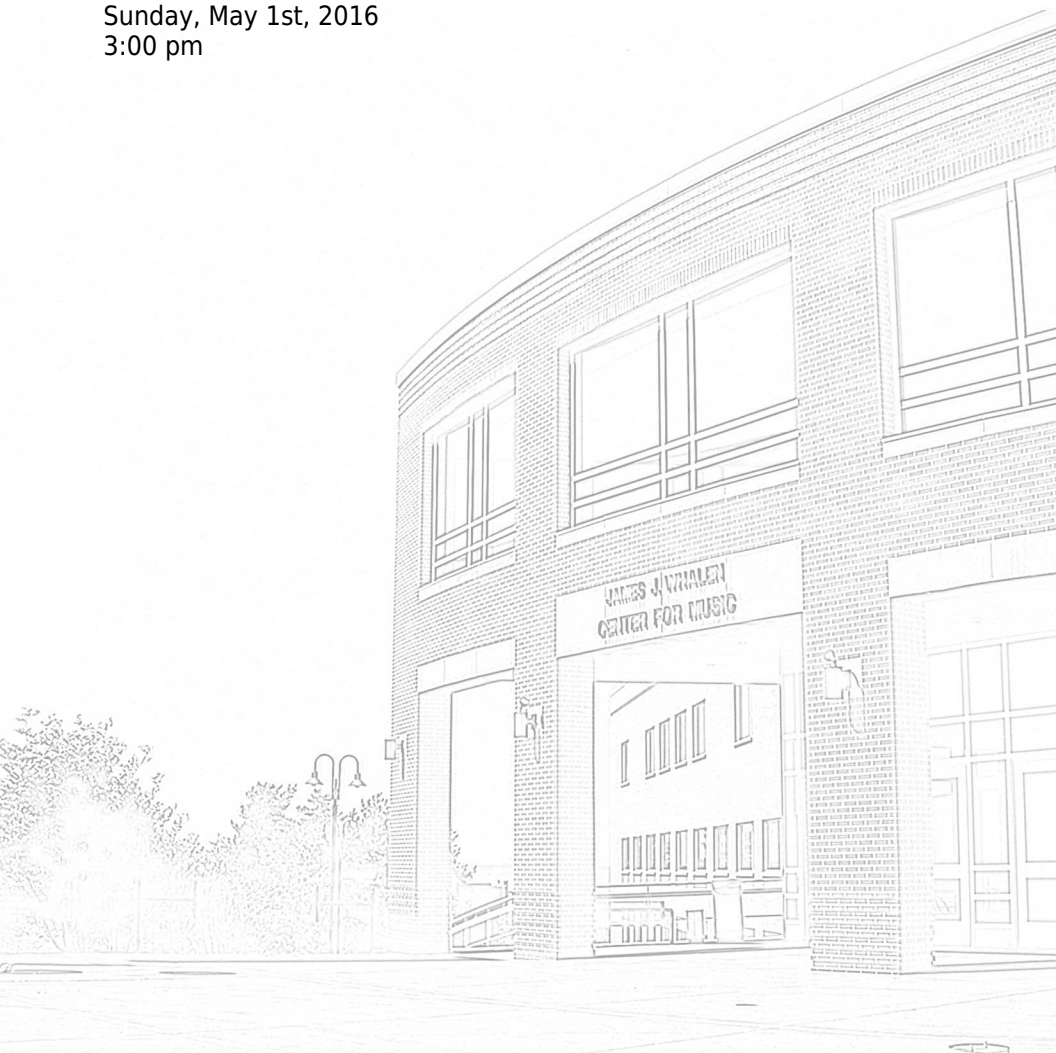
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Graduate Conducting Recital:

Emily Preston, graduate conductor

Ithaca College Women's Chorale
Ithaca College Choir

Ford Hall
Sunday, May 1st, 2016
3:00 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Women's Chorale **Emily Preston, graduate conductor** **Madeleine Parkes, collaborative pianist**

Misa Pequeña Francisco J. Nuñez
(b.1965)
I. Señor, Ten Piedad
II. Gloria a Dios
Lauren Hoalcraft, Christina Dimitriou, soloists
III. Creo en Dios
Emily Gaggiano, Christina Christiansen, soloists
IV. Santo, Santo, Santo
V. Cordero de Dios
Alexandria Kemp, soloist

The Little Road Moirá Smiley
*Megan Benjamin, Emily Beseau, Christina Christiansen, Elizabeth Embser,
Haley Evanovski, Edda Fransdottir, Annina Hseih, Mattina Keith, Alexandria
Kemp, Gillian Lacey, Alexa Mancuso, Karimah White*

Panta Rhei Jim Papoulis
(b.1953)

Blessing Katie Moran Bart
Janet Galván, Conductor

Intermission

Ithaca College Choir
Emily Preston, graduate conductor
James Lorusso, collaborative pianist

Gloria
from *Coronation Mass*
Heather C. Barnes, Hector Gonzalez Smith, Stephen Tzianabos, D'quan Tyson,
soloists

Wolfgang Amadeus Mozart
(1756-1791)

Ah Dolente Partita

Giaches de Wert
(1535-1596)

Abendlied

Johannes Brahms
(1833-1897)

Evening Prayer

Matthew Stookey, saxophone

Ola Gjeilo
(b.1978)

Lord Send Your Spirit

Andrew Hedge, drumset

Raymond Wise
(b. 1961)

Program Notes

Misa Pequeña Para Niños (Little Mass for Children)

This Spanish setting of the Catholic mass was written by Francisco J. Nuñez after the passing of his father when Nuñez was 14 years old. Its haunting melodies and modal harmonies create a feeling of meditation and spiritual transcendence. Each of the mass's five movements creates a unique atmosphere.

Misa Pequena has been with me for many years and I have sung and directed it in various contexts throughout my life journey. I have approached it as an amateur singer and mature singer, as well as an amateur conductor. I am thrilled to be performing it again as a more mature conductor.

I. Señor, Ten Piedad
Señor, ten piedad
Christo, ten piedad
Señor, ten piedad

I. Lord, have mercy
Lord, have mercy
Christ, have mercy
Lord, have mercy

II. Gloria a Dios
Gloria a Dios en las Alturas,
Y en la tierra paz a los hombres
Te damos gracias, Señor Dios, Rey
celestial

II. Glory to God
Glory to God in the Highest
And peace to his people on earth
We give you thanks, Lord God,
almighty

III. Creo en Dios
Creo en Dios, Padre todopoderoso
Un solo Dios, Padre todopoderoso
Creador del cielo y de la tierra
De todo visible y invisible

III. We believe in God.
I (we) believe in God, the Father
almighty
One God only, the Father almighty
Maker of heaven and earth
Of all that is seen and unseen

IV. Santo, Santo, Santo
Santo, Santo Santo
Dios del universo
Llenos estan el cielo y la tierra de tu
Gloria
Hosanna en el cielo.
Bendito el que viene en nombre del
Señor

IV. Holy, Holy Holy
Holy, holy, holy
God of power and might
Heaven and earth are full of your
glory
Hosanna in the highest
Blessed is he who comes in the name
of the Lord

V. Cordero de Dios
Cordero de Dios, que quitas el pecado
del mundo
Ten piedad de nosotros
Danos la paz. Amen.

V. Lamb of God
Lamb of God, who takes away the
sins of the world.
Have mercy on us
Grant us peace. Amen.

Panta Rhei

"The text of Panta Rhei combines a few phrases and words in Greek that speak to qualities exemplifying inner strength. The translation of 'Panta Rhei' is 'All things are in flux,' and through it I explore the rhythms, patterns, and cycles of life. The rhythms and vocal patterns are varied, as life is; the structure is as traditional as the cycles of life, with a strong female presence defining it. It is no coincidence that this piece is written for the female voice. I have been fortunate to be surrounded by many strong women throughout my life. My mother remains a major influence on the way I look at the world; my four sisters taught me that women are complex and insightful; and my own two daughters remind me to meet the world each day with compassion."

-Notes from the composer

Panta Rhei
Voeethia
Metron Ahriston
Kteema es ai

All things are in flux
Fly away
Best rhythm
Easiest rhythm

Gloria from Coronation Mass, K. 317

Gloria in excelsis Deo
Et in terra pax hominibus bonae
voluntatis
Laudamus te
Benedicimus te
Adoramus te
Glorificamus te
Gratias agimus propter magnam
gloriam tuam
Domine Deus, Rex celestis
Deus Pater omnipotens'
Domine fili unigenite, Jesu Christe
Domine Deus, Agnus Dei, Filius Patris
Qui tollis peccata mundi, miserere
nobis
Suscipe deprecationem nostram
Qui sedes ad dexteram Patris,
miserere nobis
Quoniam tu solus sanctus, tu solus
Dominus
Tu solus altissimus
Jesu Christo, cum sancto Spiritu, In
gloria Dei Patris.
Amen.

Gloria to God in the highest
And on earth peace to people of good
will.
We praise you
We bless you
We adore you
We glorify you.
We give you thanks for your great
glory.
Lord God, heavenly King.
O God, almighty Father
Lord Jesus Christ, only begotten son
Lord God, lamb of God, son of the
Father
You take away the sins of the world,
have mercy on us
Receive our prayer.
You are seated at the right hand of
the Father.
You alone are the holy one, the Lord
You alone are the most High
Jesus Christ, with the holy spirit, in
the glory of Father God.
Amen.

Ah! Dolente Partita

Ah, dolente partita!
Ah, fin de la mia vita!
Da te parto e non moro?
E pur i provo
La pena de la morte
E sento nel partire
Un vivace morire,
Che da vita al dolore
Per far che moia immortalmemente il
core.

Ah, painful parting!
Ah, end of my life!
From thee I leave and I don't die?
But I feel
The pain of death
And I feel on leaving
A lively dying,
Which gives life to pain
To let my heart immortally die.

Abendlied

The text of Brahms' beautiful *Abendlied* draws parallels between the view looking back on the day as one tries to go to sleep, and the view looking back on one's life as it is coming to an end in old age. In both cases, the poet concludes that joy and pain will both melt away and peace will surely come. Brahms masterfully employs the harmonic language of romanticism to express this sentiment, as cheerful diatonic sections contrast with moodier, chromatic harmonies in the sections depicting pain. In the end, the piece leaves the listener with the feeling that the bad can be left behind and sleep will come peacefully.

Friedlich bekämpfen
Nacht sich und Tag.
Wie das zu dämpfen,
Wie das zu lösen vermag!

Peacefully does night
struggle with the day:
how to muffle it,
how to dissolve it.

Der mich bedrückte,
Schläfst du schon, Schmerz?
Was mich beglückte
Sage, was war's doch, mein Herz?

That which depressed me,
are you already asleep, o Pain?
That which made me happy,
say, what was it, my heart?

Freude wie Kummer,
Fühl' ich, zerrann,
Aber den Schlummer
Führten sie leise heran.

Joy, like anguish,
I feel has melted away,
but they have gently
invoked slumber instead.

Und im Entschweben,
Immer empor,
Kommt mir das Leben
Ganz, wie ein Schlummerlied vor.

And as I float away,
ever skyward,
it occurs to me that life
is just like a lullaby.

Notes from the Conductor

This recital would not have been possible without the help of many people. First, I am thankful to my entire cohort of graduate students who guided me with many details of this production. As we say, "it takes a village to help Emily put on her recital." Special thanks to my friends Heather Barnes and Adam Good who keep my spirits up every day. In the music office, I received constant support from Erik Kibblesbeck and Derek Wallace on logistical matters. A huge thanks goes to Patrice Pastore who has given me the best private voice instruction of my life these past two years. I am also forever indebted to my mother, Bethany Queen, daughter Linnea and to Delvin Collier who have believed in me and encouraged me every step of the way. Most importantly, I would like to thank my teacher and mentor, Dr. Janet Galván. From the time I was a child, you nurtured my talent and taught me to take my artistry to a higher level. You showed me the path to excellence through self-discipline and constant renewal of inspiration. You never have stopped teaching me new things and pushing me to be a better musician, teacher, and conductor. As with many before me, my life has been changed by you!

Personnel

Ithaca College Women's Chorale

Soprano I

Christina Dimitriou
Ann-Marie Iacoviello
Erin Kohler

Soprano I/II

Jennifer Amend
Sherly-Ann Belleus
Megan Benjamin
Andrea Bickford
Christina Christiansen
Elizabeth Embser
Haley Evanoski
Allison Fay
Edda Fransdottir
Caroline Fresh
Julia Gershkoff
Megan Jones
Rachel Rappaport
Anastasia Sereda
Carolynn Walker

Soprano II

Emily Gaggiano
Laura 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
Casey Quinn
Rachel Silverstein
Katie White

Alto I/Alto II

Danielle Aviccoli
McKinny Danger-James
Olivia Hunt
Mattina Keith
Gillian Lacey
Alexa Mancuso
Meghan Murray

Alto II

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

Ithaca College Choir

Soprano I

Emily Behrmann-Fowler*
Magdalyn Chauby*
Juliana Child*
Kathleen Maloney*
Laura McCauley

Soprano II

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

Alto I

Natalia Bratkovski
Hector Gonzalez Smith
Nicholas Kelliher
Sarah Loeffler
Victoria Trifiletti
Ariana Warren

Alto II

Catherine Barr
Claire Noonan*
Bergen Price
Sunhwa Reiner*
Laura Stedge
Jessica Voutsinas
Caitlin Walton*

Tenor I

Seamus Buxton
Jacob Cordie*
Adam Good*
Jacob Kerzner
Duncan Krummel
Taylor Smith
Patrick Starke

Tenor II

Kyle Banks
Drew Carr*
Timothy Powers
Adam Tarpey
Stephen Tzianabos
Bradley Whittemore

Baritone

Nick Duffin
Joshua Dufour*
Sean Gillen
James Lorusso
Holden Turner
D'quan Tyson*
Marshall Pokrentowski

Bass

Ethan Fisher
Michael Galvin*
Sean Gatta
William Leichty
Logan Mednick
Michael White

* small group for Ah Dolente Partita

Mozart Orchestra

Violin I:

Lauretta Werner, concertmaster
Emily Kenyon
Reuben Foley

Violin II:

Hannah Lin, principal
Becky Johnson
Henry Smith

Cello:

Madeline Swartz

Bass:

Christian Chesanek

Organ:

Christopher Davenport

Oboe:

Ellen O'Neill, principal
Melissa DeMarinis

Bassoon:

Sonja Larson
Andrew Meys

Trumpet:

Jason Ferguson
Matt Allen

Horn:

Ben Futterman
Neil Patrick Holcomb

Timpani:

Justin Cusick