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Concert: Ithaca College Women's Chorale

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Janet Galván

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ITHACA COLLEGE
SCHOOL OF MUSIC

ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor

FORD AUDITORIUM
TUESDAY, FEBRUARY 10, 2004
8:15 P.M.
PROGRAM

Ödi Ödi
Stephen Hatfield

Tantum Ergo
Gabriel Fauré
Sarah Tree, Amy Pratt, laurel Carnes, soloists
Kristina LaFever, organ

A Ma Lei A Ho
from *Chinese Mountain Songs*
Tibetan Folk Song
arr. Chen Yi

Song Of Ezekiel
Lisa Zuccaro, piano
Michael Torke

Lauda Sion
György Orbán

Blessing
Katie Moran Bart

O Trenzinho
Hector Villa-Lobos
Percussionists
Mary Gardner
Laura Bilodeau
Jennie Herreid
Laurie Sklar

Las Amarillas
Stephen Hatfield
Translations and Program Notes

**Odi Odi**
The Tamil people are widespread throughout southern Asia, and their language is one of the four official languages of India. They have been influenced by many cultures. As the continual presence of the underlying drone suggests, this piece does not share the western appetite for chord structures that modulate through various harmonic centers. Like many other musical traditions in southern Asia, the emphasis is placed on rhythmic subtlety. This Tamil song is counted as “Misra Chāpu.” “Misra” refers to a count of 7. “Chāpu” means that the rhythm will be maintained by handclaps or cymbals. In other words, the notes should move smoothly as phrases rather than as individual beats.

**Translation:** Untold millions of people run and run, constantly seeking, grow desperate and die looking for the light that is within them.

**Notes by Stephen Hatfield**

Stephen Hatfield lives on Vancouver Island. In addition to his choral works, he enjoys composing for the theater. While teaching school in Ontario he became recognized as a leader in multiculturalism and musical folklore, an interest that informs many of his compositions and arrangements. He has a keenly creative spirit and is able to absorb and translate the essence of a musical style in original compositions and arrangements.

**Tantum Ergo**

Translation: Let us therefore, bowing low, Venerate so great a Sacrament; And let the old Law Give way to the new rite; Let faith afford assistance to the deficiency of the senses. To the begetter and the begotten, let there be praise and jubilation, salvation and honor, and power and blessing; And to the One proceeding from both, let there be equal praise.

**Tantum Ergo** is one of two Offertories written by Fauré (1845-1924) in 1894. As in much of his music, one can hear discretion, restraint, and a gift to write beautiful melodies. He was original in his use of texture, melody, and harmony.

**A Ma Lei A Ho** is from a set of Chinese Mountain songs that Chen Yi learned when studying composition at the Central Conservatory of Muic in Beijing. She selected songs representing provinces in the East, West, North, and South of China. Generally, mountain songs are love songs or work songs, praising beautiful landscapes and sweethearts. The one performed today is from the Zang. Nonsense syllables are sung which represent the feeling of the original text which means: There are many stars in the sky, Only the Plough is the brightest; There are many friends and relatives, Only the parents are the dearest.
The Ithaca College Women’s Chorale had the opportunity to work with Chen Yi on these mountain songs. You will hear a very different vocal quality which was requested by Chen Yi. She wanted a bright, percussive quality that she feels brings out the flavor of the pieces but is also like the quality of the choir whose sound she had in mind when arranging these pieces. They were commissioned by Kitka, one of her favorite choirs and were premiered June 17, 2001 at Grace Cathedral in San Francisco.

As the recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters (2001-2004), Chen Yi has been the Lorena Searcey Cravens/Millsap/Missouri Distinguished Professor in Composition at the Conservatory of the University of Missouri-Kansas City since 1998. Chen Yi was born in 1953 in Guangzhou, China. Honors include the first prize from the Chinese National Composition Competition, the Lili Boulanger Award, a Grammy Award, the 2001 ASCAP Concert Music Award, and the 2002 Elise Stoeger Award from the Chamber Music Society of Lincoln Center. Major commissions have come from the Koussevitzky, Fromm, Ford, and Rockefeller foundations, National Endowment for the Arts, Chamber Music America, Carnegie Hall, Eastman School, Ithaca College, Chorus America, the 6th World Symposium for Choral Music, Cleveland Orchestra, the Orchestra of St. Luke, Stuttgart Chamber Orchestra, Yo-Yo Ma and the Chamber Music Society of Minnesota, Chanticleer, Boston Musica Viva, and many others.

Song Of Ezekiel
The prophet Ezekiel lived in exile and was very concerned about the restoration of Israel. The verses I have chosen—about high trees and low trees—can serve as a political metaphor. But to me these verses are about human beings’ expectations of the world. It is only through God that a branch planted will bear fruit, it is not through credit of our own. Therefore, God has the power to bring low the high and lift high the low. Consequently, this teaches us acceptance and an accompanying inner peace: it not through our own will that we will bloom. I think this idea has resonance with the young: this is a period of tremendous change, growth, and uncertainty. Social hierarchies threaten the young person’s confidence. A belief that it is within God’s power to lift high the lowly and bring low the high is a way to restore in a young person a sense of autonomy, strength, and inner belief. In addition, these verses are God speaking. Through the voices of these young people, God’s message becomes pognant, sincere, and expressive. This short text is exceptional in sentiment and construction. It speaks of all that is embodied in youth – a life that resonates with meaning and purpose, fullness, enchantment and magic. The wistfulness of mature perspective, however, is present as well.

Notes by Michael Torke
The music of Michael Torke has been called “some of the most optimistic, joyful and thoroughly uplifting music to appear in recent years” (Gramophone). Hailed as a “vitaly inventive composer” (Financial Times) and a “master orchestrator whose shimmering timbral palette makes him the Ravel of his generation” (New York Times), Michael Torke has created a substantial body of works in virtually every genre. By any measure, Torke is one of the most successful composers of his generation. Torke practically defined post-minimalism, a music which utilizes the repetitive structures of a previous generation to incorporate musical techniques from both the classical tradition and the contemporary pop world.

**Lauda Sion Translation:** Praise O Zion your Savior, leader and shepherd. Praise in hymns and canticles. As much as you are able, so much dare. Now you can praise Him enough. A special theme of praise, the living and vital bread of life is proposed today. That which at the table of the sacred Supper was given to the group of twelve brethren is not to be doubted. Let our praise be full, let it be sonorous. Let our mind’s jubilation be pleasing, Let it be fitting and becoming for a solemn day is being celebrated, on which is recalled the first institution of this table.

**Blessing** has been a signature composition for this Ensemble since 1988. It is a setting of the *Irish Blessing.*

György Orbán was born in 1947 in the Romanian province of Transylvania. He emigrated to Hungary in 1979 after composition studies and a faculty appointment at the Music Academy of Kolozsvár-Cluj-Clausenburg. He was recently appointed Associate Professor of Composition at the Liszt Ferenc Academy of Music in Budapest. Orbán’s work cannot easily be classified as expressing any narrow compositional idiom. In the words of the late Donald Hinshaw, founder of Hinshaw Music which publishes most of Orbán’s choral works: “Orbán’s compositions are grounded in the western musical tradition, and one might even describe his music as neo-romantic. Yet, somehow, by employing intense rhythmic diversity and eastern European influences, the composer is able to turn tradition on its head and create a novel and exhilarating sound.”

Notes from Hinshaw Music

O Trenzinho was inspired by the old trains that run through Brazil. Villa-Lobos produced a humorous composition using the baião rhythm, characteristic in Brazilian music. The text is by Catharina Santoro. **Text:** The beginning text is simply a sound imitating a train. Then the words say: Hurry all. Let us all go to Grandma’s house. The train goes up the hill. Oh! How eager we are to see each other, to kiss Grandma. How happy we are. We see from far away her colored skirt. The piece ends as the train comes to a stop.
Heitor Villa-Lobos was born in Rio de Janeiro in 1887. His compositional style never conformed to any academic norms. His music remained personal and idiosyncratic. Villa-Lobos himself said “My music is natural, like a waterfall.” Villa-Lobos’ second career was pedagogue of music for his country. He designed a complete system of musical instruction for generations of Brazilians, based upon Brazil’s rich musical culture. He enjoyed life, and the joy is evident in much of his music.

Las Amarillas is in the southern Mexican style of the huapango. One of the distinguishing characteristics of the style is the “floating” downbeat, which can be felt most clearly in the alto part. The downbeat is often a rest while the pulse that naturally falls in the middle of the bar is nudged aside by an eighth rest. The resulting effect is that of a rhythm whose downbeat keeps vanishing at just the point our ears would expect the primary emphasis to fall. Because of the “floating” downbeat, the huapango combines the single-minded drive of an ostinato with a sense of nimble-footed elasticity.

Notes by Stephen Hatfield

Stephen Hatfield says that it doesn’t matter so much what the words mean as how they sound. However, for the curious, the text is: The yellow birds fly from the cactus. No longer will the cardinals sing happily to the song, na na. Because the trees on the hillside have not come back to life for that the birds will either sing or crush their nests. You are small and beautiful and I love you just the way you are. You are like a little rose from the coast of Guerrero. Everybody has their own farewell, but there’s none like this one. Four times five is twenty, three times seven is twenty-one.
ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor
Anna Sagdeeva, Elizabeth Swanson, graduate assistants
Rebecca Francis, Megan Peppers
Kristin Zaryski, Lisa Zuccaro, piano accompanists

Soprano I
Malaina Beattie
Sonya Harper

Soprano I-II
Lauren Ash-Morgan
Sara Barasch
Cat Bennett
Victoria Benson
Diana Cioffari
Hope Darcey-Martin
Tiffany Desmond
Erika Eddy
Jennifer Hasselhan
Alison LaGarry
Stephanie Lauricella
Jilliann Law
Alexandra Loutsion
Donna Mathis
Sophia Miller
Pamela Palmer
Lindsay Rider
Kiera Smialek
Sara Tree
Kristin Triantafillou

Soprano II
Meghan Beattie
Krista Donough
Carrie Erving
Megan Hofmann
Allison Hooper
Amy Pratt
Anna Sagdeeva
Lisa Spilde
Kacie Weaver

Soprano II – Alto I
Melanie Fishman
Andrea Hayden
Allison Holst-Grubbe
Kristina LaFever

Alto I
Kathryn Beneke
Greer Connor
Heather Curtis
Christine Dunn
Mary Edwards-Ransom
Megan Peppers
Erin Schubmehl
Kristin Zaryski

Alto I-II
Rebecca Francis
Theresa Johnson
Ana Liss
Yolanda Payne
Lindsay Rondeau
Marian Sunnergren
Lisa Zuccaro

Alto II
Natalie Andreoli
Laurel Carnes
Allison Dromgold
Meggan Frost
Erica Hardy
Shelly Helgeson
Kafi Kareem
Sarah Lewandowski
Elizabeth Swanson
Elysa Valentino
Naomi Williams