2-13-2004

Concert: Ithaca College Women's Chorale ACDA Eastern Division

Ithaca College Women's Chorale
Janet Galván
Anna Sagdeeva
Elizabeth Swanson

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ITHACA COLLEGE WOMEN'S CHORALE

Dr. Janet Galván, conductor
Anna Sagdeeva, Elizabeth Swanson
graduate assistants

AMERICAN CHORAL DIRECTORS ASSOCIATION

EASTERN DIVISION CONVENTION

Old South Church
Boston, Massachusetts
Friday, February 13, 2004
10:40 a.m.
IN REMEMBRANCE

Ödi Ödi
Stephen Hatfield

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

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

Song Of Ezekiel
Michael Torke
Lisa Zuccaro, piano

Canticle: In Remembrance*
Francisco J. Núñez
Lauren Ash-Morgan, soloist
Megan Peppers, piano

Lauda Sion
György Orbán

O Trenzinho
Hector Villa-Lobos
Percussionists
Cayenna Ponchione
Laura Bilodeau
Jennie Herreid
Laurie Sklar

Las Amarillas
Stephen Hatfield

* World Premiere
Translations and Program Notes

This program is called “In Remembrance” in honor and memory of Dr. William Mclver (1942-2003), voice teacher of many, including today’s conductor. I studied voice and vocal pedagogy with Dr. Mclver for many years. He had a profound effect on my treatment of voices within a choral ensemble. When Dr. Mclver died in September, I thought of how many people he had inspired and influenced over the years. I know that my own life was forever changed for the better for having been his student. I also began to think of the ripple effect of a teacher. One of my former choral students, Kristy Kosko, is featured at this Conference with her wonderful ensemble from Greece Arcadia High School. Although Kristy has had many influences on her musicianship, she certainly was the recipient of many of Bill’s ideas through her work with me over four years in the Ithaca College Women’s Chorale. The ripple effect goes on. Two of Kristy’s former students are singing in collegiate ensembles at this ACDA conference (one of which is in this group). It became clear to me that it would be fitting to honor the work of Dr. William Mclver in our performance at the ACDA Eastern Division Convention in Boston. Dr. William Mclver was a superb voice teacher, and he was also an excellent choral conductor. While teaching at the University of North Carolina at Greensboro from 1970 until 1998, he conducted the UNCG Women’s Glee Club and Women’s Choir. These ensembles won regional and national recognition. He also served as Music Director and then as Chancel Choir Director at Greensboro’s First Lutheran Church from 1971 until 1998. In 1998 he joined the faculty at the Eastman School of Music. He established the graduate program in vocal pedagogy there. His students from both Eastman and UNCG have sung at the Metropolitan Opera, New York City Opera, Chicago Opera, opera houses in Europe, and in apprentice programs in the United States and Canada. His students teach in colleges, universities, and public schools throughout the country.

Many ACDA members from the Eastern Division will remember Dr. Mclver’s presentation on vocal pedagogy in the choral rehearsal at the Division Convention in Baltimore. The room was filled, including many who stood for the entire session. A crowd gathered around him after the session for a half an hour more of questions. Bill was a knowledgeable, organized, honest, and inspirational teacher. Not only did he have the knowledge, but he knew when he had to address the person. In my case as well as with many of my classmates, his first job was to lead us to understand the talent within and to help us allow ourselves to make music. He addressed the entire student, not just the vocal instrument both in private lessons and in his work with choral ensembles.

Bill was born in Williamsport, Pennsylvania into a musical family. At age 9, while at the Columbus Boychoir School (now the American...
Boychoir), he auditioned for the title role in *Amahl and the Night Visitors* by Gian-Carlo Menotti. He won the role and performed the opera live on NBC television from 1952-1955. He performed Ignold in Debussy’s *Pelleas and Melisande* at the New York City Opera. Despite his performing success, when asked in an interview at the age of 10 if he wanted to be an opera singer, he replied that he wanted to teach. When approached to sing in the Broadway musical *Fanny* his father turned down the role for his son because Bill wanted to stay home and play more baseball.

Dr. McIver served the National Association of Teachers of Singing in many capacities from the local level to the national presidency. He gave workshops and master classes nationally and internationally. He was a member of ACDA throughout his career.

He is best remembered by his family for his passion for music, sports, food, and family. He was well known for watching Saturday afternoon games with the television on mute so he could listen to the Texaco broadcasts from the Met. He was also seen holding one of his two sons on his lap while studying the score to Bach’s *Magnificat*. Sharing his knowledge of and passion for music was one of the chief ways he connected to the world and to other people. All technique, pedagogy, and learning was a means to music, which was one of the most intense experiences of his life. He didn’t want to experience the music alone. He wanted to share it. He did.

When Bill died on September 15, 2003 shortly before he would have turned 61, I knew that I had to commission a piece in his memory. Through the generosity of the School of Music at Ithaca College, the help of former McIver student Patty Thel, the advice and support of Patrick Miller, Professor of Old Testament Theology at Princeton Theological Seminary, and the brilliance of composer Francisco Nuñez, the piece, *Canticle - In Remembrance* came to life. Program notes follow.

This concert is in memory of Dr. William McIver, but it is also a tribute to all of those at the conference who teach. We struggle with pitch, rhythm, intonation, blend, balance, and phrasing, and occasionally we stop to think how fortunate we are to be able to do something we love on a daily basis as a career. We smile, get chills, and even cry for joy at the sounds that come back to us. On occasions when a great teacher dies, we are impressed at the profound effect teachers can have on the lives of their students, and the students of their students. Their works follow them in the works of their students.

Notes by Janet Galván

The program reflects a variety of topics—from those searching for the light within through songs of praise, and through pieces exploring different colors of the voice. The program includes a combination of standard repertoire through rarely heard pieces to a world premiere.
Ödi Ödi
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 Music 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 poignant, 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. In 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.

**Canticle: In Remembrance**

*Commissioned by Ithaca College in memory of William McIver*

Text: What doth the Lord require of thee, but to do justice, love mercy, and walk humbly with thy God? Micah 6:8

Behold, I make all things new. Revelation 21:5

I know thy works. Behold I have set before thee an open door and no man can shut it. Revelation 3:8

Blessed are the dead which die in the Lord. They may rest from their labors. Their works do follow them. Revelation 14:13

The text of this piece is based upon three passages in the book of Revelation: Revelation 3:8, 14:13, and 21:5-6 and an Old Testament passage, Micah 6:8, one of McIver's favorite texts. The verse in Micah proclaims God's requirement for our walk here on earth. Although each verse in Revelation is surrounded by biblical prophecies, the passages combined form an image of the continuum upon which God places the good works of the individual believer. This scripture proclaimed together forms an image of the believer and his works passing through an open door which no one can shut. In the life of a great teacher it portrays the mystery of his good works. The work of his hands is reproduced in the students who emulate him. All things are made new in the promise of a new body, a new heaven, and a new earth. The works of the great teacher are also constantly reborn in the new works of his students. In this way, the finite nature of man is supplanted by the infinite nature of God.

*Notes by Patty Thel*

The piece uses much word painting to describe the ripple effect of a teacher. Starting with three parts, it spreads to six. The center section begins with one voice, and again, ripples out to include six voices and the entire choir.

Francisco J. Núñez's compositions and arrangements for chorus, orchestra, and solo instruments are inspired by a wide gamut of Latin
cultures and musical idioms and have earned him worldwide acclaim. His works have attracted leading soloists and ensembles, and he has received numerous awards for his music. Mr. Núñez is published by Boosey & Hawkes. He studied piano and composition with Seymour Bernstein. He continued his composition study with Nils Vigeland, Ladislav Kubik, and Urusl Mamlok. In addition to being the founder and director of The Young People's Chorus of New York City, he conducts the University Glee Club of New York City, the New York University Singers and NYU Women's Chorus and WNYC Young People's Chorus Radio Choir. He is the artistic director of the annual concert series “Transient Glory” which is partnered with a new Choral Series at several publishing houses. Mr. Núñez's treble works have been recorded by the Ithaca College Women's Chorale on the newly released “Cantan.”

**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.

**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 baíaõ rhythm, characteristic in Brazilian music. The text is by Catharin 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 asks that this be performed with a “devil-may-care” festive attitude that prevents the precision from sounding clinical. We hope you listen with an attitude of fun as well. Enjoy!

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.

The Ithaca College Women’s Chorale is one of five choral ensembles at Ithaca College. The group includes approximately 55 singers, both music and non-music majors, freshmen through graduate students. The Ithaca College Women’s Chorale has performed in Carnegie Hall, Lincoln Center’s Alice Tully Hall, at regional and national conventions of ACDA and MENC and at NYSSMA. The ensemble was the resident artist choir at the first International Women in Song Festival in Toronto, Canada. The ensemble has worked with many guest artists including Horace Boyer, Libby Larsen, Chen Yi, Gregg Smith, Lukas Foss, Ron Nelson, and Samuel Adler.

Dr. Janet Galván, Professor of Music at Ithaca College, conducts the Ithaca College Women’s Chorale, the Ithaca College Chorus, and is Artistic Director for the Ithaca Children’s Choir. Dr. Galván has prepared choruses for many conductors including Lukas Foss, Carl St.
Clair, Eji Oue, Gisele Bendor, Richard Westenberg and Grant Llewellyn. Dr. Galván's contribution to choral music was recognized by her New York colleagues in 1995 when she received the New York Outstanding Choral Director Award.

In great demand as a guest conductor, Dr. Galván has conducted all-state and larger regional honor choral festivals throughout the United States. She conducted the first college/university Women's Honors Choir at the Eastern Division ACDA Conference in Washington, D.C. in February of 1994, the first Western Division Children's Honors Choir in 1996, and the third ACDA National Children's Honors Choir in March of 1995. Dr. Galván is also the conductor of the North American Children's Chorale which performs annually in Carnegie Hall. Recently, she conducted the All-Eastern MENC High School Mixed Chorus, Kodály National Youth Chorus, ACDA Eastern Division Children's Honor Choir, the Mormon Tabernacle Choir, the first Kansas ACDA Women’s Honor Choir, the first South Carolina Women’s Honor Choir, the Spivey Hall Choral Workshop founded by Robert Shaw, the New Mexico High School Mixed All-State Chorus, the first Maryland Women's All-State Chorus, and the Cayuga Chamber Orchestra.

Dr. Galván has presented workshops at national and regional conventions of ACDA and MENC. She has also been a featured clinician throughout the United States, in Belgium, the United Kingdom, Canada, and in Brazil. This summer she will teach at an international choral workshop in Wales.

Dr. Galván’s expertise in treble repertoire led to an association with Roger Dean Publishing Company in the origin of the Janet Galván Women's Choir Series and Roots and Wings, a series for young voices. She is the series adviser to Latin Accents, a series with Boosey & Hawkes. She was a member of the Grammy Award-winning Robert Shaw Festival Chorus during Mr. Shaw's final years.

Ithaca College School Of Music  Ithaca College’s School of Music, housed in the James J. Whalen Center for Music, enjoys a distinguished reputation among institutions for professional music study in the United States. A celebrated faculty teaches some 475 undergraduate music majors each year, maintaining the conservatory tradition within a comprehensive college setting. The School of Music is home to specialists in virtually every orchestra and band instrument; in voice, piano, organ, and guitar; and in music education, jazz, composition, theory, history, and conducting. Ithaca's music professors perform regularly on campus and throughout the country in recitals and concerts, contribute to publications and professional organizations, and make presentations at numerous conferences and workshops every year.
What really sets apart the Ithaca College School of Music is the faculty's combination of impressive credentials and dedication to teaching students, to fostering students’ learning, developing their talent and transforming them into trained professionals ready to participate in the strongest school systems, the best graduate schools, and the finest orchestras, opera companies, and other arts organizations. Students who enroll in the School of Music are already dedicated musicians who want to study with the best. From Ithaca’s unique environment, students emerge prepared to make the most of their abilities.

Special thanks to:
Dr. Peggy Williams, Ithaca College President
Dr. Arthur Ostrander, Dean of the School of Music
Prof. Lawrence Doebler, Director of Choral Activities
Mr. Townsend Plant, Director of Music Admissions
Prof. Steve Brown
Ms. Angela Cohen
Prof. Gordon Stout and Prof. Conrad Alexander
The Ithaca College School of Music Voice Faculty
    Prof. Randie Blooding    Prof. Angus Godwin
    Prof. Elizabeth Koch    Prof. David Parks
    Prof. Carol McAmis      Prof. Patrice Pastore
    Prof. Richard McCullough Prof. Shawn Puller
    Prof. Deborah Montgomery-Cove Prof. Kelly Samarzea
All the members of the Ithaca College Women's Chorale, past and present, who continue to inspire me with their talent, their joy in music making, and their amazing ability to meet any challenge I put before them.
Ms. Dana Mclver, for her help with information for this remembrance and for being a friend and inspiration for many years.
Dr. Richard Cox who has always been a mentor.
Ms. Patty Thel for help in choosing the text for
    Canticle: In Remembrance
Francisco J. Núñez
The percussionists for taking this journey with us
Mr. Paul Head
Ms. Anna Sagdeeva, Ms. Elizabeth Swanson, and Ms. Kristin Zaryski
Ms. Maria Guinard for inspiring this choir through the example of her choir and for providing the music for O Trenzinho
Ms. Patricia Phelps, Administrative Assistant, School of Music
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