3-7-2002

Concert: Ithaca College Women's Chorale, Chorus, & Wind Ensemble

Ithaca College Women's Chorale
Ithaca College Chorus
Ithaca College Wind Ensemble

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“It is my plan to build a school of music second to none.”

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor

Come Now, My Dearest Jewel
   Thomas Weelkes
Tota pulchra es
   from *Quatre Motets sur des thèmes Grégoriens*
   Maurice Duruflé
Ah! Si Mon Moine Voulait Danser
   French Canadian Folk Song
   arr. Donald Patriquin

ITHACA COLLEGE CHORUS
Janet Galván, conductor

Blow, Blow Thou Winter Wind
   John Rutter
Daemon Irrepit Callidus
   György Orbán
Tres Cantos Nativos Dos Indios Kraó
   arr. Marcos Leite
Mythos
   Manos Hadjidakis
   arr. Christos Mitsakis

ITHACA COLLEGE WIND ENSEMBLE
Stephen G. Peterson, conductor
   James Miller, graduate conductor

Laboring Songs (1997)
   Dan Welcher
   (b. 1948)

ITHACA COLLEGE WIND ENSEMBLE AND CHORUS

Rogues and Lovers
   Samuel Adler
   (b. 1928)

   *Searching for Lambs*
   *The Drunken Sailor*
   *Limbo*
   *He's Gone Away*
   *Valencianita*
   *Banuwa*

   Janet Galván, conductor

Ford Hall
Thursday, March 7, 2002
8:15 p.m.
PROGRAM NOTES AND TRANSLATIONS

Come Now, My Dearest Jewel is one of many madrigal settings by Thomas Weelkes (1575-1623).

Tota pulchra es Maria Thou art all fair, O Mary, and the stain of original sin is not in thee. Your vestments are as white as snow, and your face is like the sun. Thou art the glory of Jerusalem, the joy of Israel and the honor of our people.

Ah! Si Mon Moine Voulait Danser is a folksong from Quebec.
Translation: O dance, my monk dance. You don't hear the dance. Ah! If my monk would like to dance -- I would give him a cap. I would give him a sash. I would give him a rosary. I would give him a homespun coat. If he had not made a vow of poverty, I would give him other things as well.

Daemon Irrepit Callidus translation: The devil sneaks expertly amidst praise, song, and dance. However amiably the devil acts, it is worth less than the heart of Jesus. Poor, passionate, undisciplined, frustrated devil. One can hear the "sneaking" in the alto and tenor parts as the basses and sopranos sing the text. The overall rhythmic agitation lends to the description of the text of the devil’s passion, lack of discipline, and frustration. The melody and the "sneaking" goes from part to part.

Tres Cantos Nativos dos Indios Kraó was composed in 1982. It is freely based on melodies sung by the Kraó tribe, a group of native Brazilian Indians who live in the Xingu river area of the Amazonia forest of northwestern Brazil. Each cantos is very short. The arranger is a popular conductor, composer, pianist, and musical director in Brazil. He has performed with some of the most important popular artists and arranged popular tunes for vocal groups. His arrangements typically bring the essence of Brazilian urban popular music to the vocal music world. These tunes became known in the world of popular music before they were known in the choral world. The meaning of the text was not known by the composer. He treated the text as a group of sounds to create a mood.

The Mythos was written by Hadjidakis who also wrote the music for Zorba the Greek. Hadjidakis died in 1996. This is a very popular song in Greece. It is based on an heroic poem about Greek men. It tells two contrasting stories - one about a man who hated women and left the village and another who hated men and loved women and stayed in the village. Translation: I will tell you a myth that we learned as
children. There was a man who left and went away from the village. Since that time he has lived in the mountains only from hunting. He had a hatred toward women and never returned to his village. (New speaker) For the myth that you told me, I will tell you another. There was once a man who had no home. He had a terror and great hatred for men, but he loved all women. At the end of the piece, you hear different voices telling their own myths simultaneously.

**Laboring Songs** is the first movement of Welcher's *Symphony No. 3*, about which he writes the following:

"For *Symphony No. 3* I have mined the deep spiritual and musical lode of the Shakers, a Protestant sect (originally called the "Shaking Quakers") that emigrated from Great Britain to New England in the mid-eighteenth century. This group, founded by "Mother" Anne Lee and two of her brothers, is now nearly extinct—chiefly because its practice of celibacy has kept its members from reproducing. As the number of converts has waned, the surviving Shakers have diminished in number to such a degree that fewer than a dozen living practitioners of the religion remained when I began to write the piece in 1997. *Laboring Songs* begins with a wordless melody moving in serene 4/2 and 3/2 meters, attributed to "Mother" Anne Lee herself (the very first Shaker music had no words, because words were considered to be too 'worldly'). Assigned to a solo trumpet at first, this melody draws more and more adherents to it, as the Shakers themselves were able to do, through its simple strength and purity. A second melody arrives to accompany this tune, which will later be revealed as 'Sad Days,' which contains words about the 'sorrow and anguish' of the 'Sad Days that are surely to come.' The music fills and grows out in a vigorous 2/4. 'Sad Days' makes its reappearance in the solo euphonium with bits of 'Shaker Life' accompanying it, and finally causes the fast meter to collapse into a state of 'suspended animation.' Three offstage flutes intone a rather primitive wordless part-song, supposedly given in dictation by an angel to its unknown transcriber. When the pulse music returns, in a slow 5/4 meter, the melody that emerges is 'Turn to the Right,' which refers both to the turning movement of the march-step and to the 'getting right with God' message. This melody is treated to a series of constantly accelerating variations, interrupted twice by the shuffle tune 'Followers of the Lamb,' first heard in the bassoons. After a final version of 'Turn to the Right,' Mother Anne's wordless melody returns as a benediction, with echoes of the other melodies dividing the phrases. A repeated mantra of 'Come Life, Shaker Life' concludes the work, as a throbbing meditation over the resounding final chord."
Born in Rochester, New York in 1948, composer-conductor Dan Welcher has been gradually creating a body of compositions in almost every imaginable genre including opera, concerto, symphony, vocal literature, piano solos, and various kinds of chamber music. With over eighty works to his credit, Welcher is one of the most-played composers of his generation.

In 1990, Mr. Welcher was named Composer-in-Residence with the Honolulu Symphony Orchestra through the Meet-the-Composer Orchestra Residencies Program, conducting more than thirty concerts with the Honolulu Symphony and inaugurating a series of new music concerts entitled “Discoveries 1998” under Keith Lockhart. His works for symphonic wind ensemble, notably Zion (which won the ABA/Ostwald Prize in 1996) and Symphony No. 3 “Shaker Life” have earned him new accolades in non-orchestral venues.

Dan Welcher has won numerous awards and prizes from institutions such as the Guggenheim Foundation (a Fellowship in 1997), National Endowment for the Arts, The Reader’s Digest/Lila Wallace Foundation, the Rockefeller Foundation, the MacDowell Colony, Yaddo, The Bellagio Center, the American Music Center, and ASCAP. His orchestral music has been performed by more than fifty orchestras, including the Chicago Symphony, St. Louis Symphony, and Atlanta Symphony. Welcher currently lives in Bastrop, Texas.

Rogues and Lovers is a folk song suite. It is a collection of folk songs from the Western Hemisphere and the British Isles performed in one continuous movement. It received its premiere performance at the Florida Music Educators Association Convention in January of 1996. The introductory movement is an Irish folk song written for woodwinds only. Its rhythmic character is similar to that of South American folk dances, atypical of its Irish heritage. It is followed by the sea chantey, “The Drunken Sailor.” The third tune is a happy dance from the Caribbean, “Limbo.” “He’s Gone Away” is an Appalachian folk tune set for a chorus. “Valencianita” is typical of South American folk dances, alternating between 3/4 and 6/8. “Banuwa” is a Liberian folk tune that employs African rhythms. Samuel Adler was born in Germany and came to the United States at the age of 11. He has had a career as a conductor, composer, author, and professor. For many years, he was a professor of composition at the Eastman School of Music in Rochester, New York.
ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor
William McLain, graduate conductor

Soprano I
Donata Cucinotta
Erika Eddy

Soprano I-II
Lauren Ash-Morgan
Julie Bickford
Elizabeth Davis
Carrie Erving
Whitney Guy
Maggie Kier Hanson
Megan Kohler
Donna Mathis
Rebecca Minor
April Rejman
Jessica Russell
Alyssa Schwitzer
Kiera Smialek
Barbara Vultaggio
Alicia Wehle
Megan Young
Lauren Zito

Soprano II
Mae Beatty
Elizabeth O'Brien
Shannon Tobia
Ana Withiam
Bora Yoon

Soprano II-Alto I
Alice Biss
Christine Dunn
Melanie Fishman
Andrea Grace Hayden
Emily Phillips
Danielle Santiago
Callie Shrader

Alto I
Meredith Allen
Hollis Bowen
Meghan Galloway
Jennifer Hawe
Amanda Hick
Teri Kowiak
Rebecca Kutz
Jill Trask
Rebecca Winston
Lisa Yoo
Kristin Zaryski
Amanda Zawadzki

Alto I-II
Rebecca Cesario
Amanda Ginovsky
Stephanie Lyon
Caitlin Mathes
Shana McCarty
Beth Reichbott

Alto II
Laurel Carnes
Shelley Facente
Megan Gebert
Abigail Irwin
Kristine Jones
Sarah Lewandowski
Elysa Lindsay
Erin McCully
Kelly Nixon
Julia Pfeiffer
Kristin Sharkey
ITHACA COLLEGE CHORUS
Janet Galván, conductor

Soprano I
Sara Barasch
Denise Crawfort
Kim Dulchinos
Mary Edwards-Ransom
Kara Gavagan
Jennifer Hasselhan
Elizabeth Ingram
Jaclyn Hird
Kristina LaFever
Aria Montcrieff
Jennifer Roth
Sarah Ryan
Meagan Sherwood
Amrita Singh
Sarah Tree

Soprano II
Dominic Ayuso
Jennifer Broner
Caitlin Cisler
Sarah Dewey
Krista Donough
Susan Dautner
Alison Heitner
Rebecca Hession
Megan Hofmann
Allison Holst-Grubbe
Alison LaGarry
Amber Moriarty
Kimberly Santora
Erin Schubmehl
Sara Shissler
Christine Smith
Alix Sternberg
Kristin Triantafillou
Alyson Whelan

Alto I
Debra Ablezer
Jayne Agyepong
Lauren Avellino
Nicole Barnum
Kimberly Buczek
Melanie Bulawa
Heather Cray
Kiersten Cunningham
Maria Fulgieri
Jaime Gould
Jennifer Klauda
Kristina Little
Kara McGraw
Kelly McCarthy
Elena Pardo
Megan Peppers
Shirah Pollock
Laura Pratt
Lindsey Rondeau
Laura Schettine
Jessica Shore
Jennifer Stepiew
LeeAnn Sutton
Angela Tennis
Mary Walker

Alto II
Ann-Marie Amedro
Stacey Bellott
Beth Biersdorf
Alison Blanchard
Clarissa Brundage
Jennifer Coleman
Lauren Dillon
Jillian Fisher
Mary Gardner
Amanda Gillespie
Diana Hall
Erica Hallock
Amy Johnson
Leah Jones
Katie A. Jurewicz
Natasha Keller
Christine Kothe
Lauren Martin
Erin Meade
Tamara Nelson
Lauren Oakley
Stephanie Overton
Julia Pfeiffer
Elisa Spadaro
Jamie Streifer
Holly Worley
Lisa Zuccaro

Tenor I
Daniel Baker
Andrew Benware
Roger Grant
Michael Hoskyns
Elliot Iocco
Adam Klock
Andrew Marsh
Aaron Tveit
Tenor II
Rocco Carbone
Andrew DenBleyker
Mike DeSaye
Christopher Franklin
Justin Friedman
William Hall
Jeremy Harting
Andrew Hoesl
Jon Petronzio
Jeff Rubin
Stephen Solook
Peter Stevens
Daniel Vezza

Baritone
Nick Cantrell
Nick Cleveland
Sean Donnellan
Frank Cook
Chris Floro
Jared Eddy
Neil Fronheiser
Jesse Hazzard-Watkins
Matthew Hill
Scott Hoffman
Colton Hubbard
Nathan Lincoln-DeCusatis
Jason Macy
Paul Mills
Robert Morris
Ryan Muehlbauer
Tucker Post
Dan Richards
Michael Rastafin
Jeff Squire
Peter Stevens
Eric Swanger
Ben Willmott

Bass
Brian Connolly
Michael Furstoss
Curt Greenwood
Brian Jack
Christopher Lipe
Chris Loxley
David Minot
Raymond Mueller
James Napoli
Michael Nyby
Kevin O’Neill
Joseph Prusch
Ian Rafalak
Evan Riley
Daniel Sender
Mike Simon
Christopher Thaw
Michael Treat

Accompanists
Allison Blanchard
Kristina LaFever
Lisa Zuccaro
ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, music director
James Miller, graduate conductor

Piccolo
Doug Han

Flute
Tamara Nelson
Melody Parker
Jen Trimble*

Oboe
Colin Bauer
Aaron Jakubiec
Caroline Radice*

Bassoon
Nick Cantrell
Amanda Ginovskiy
Stacy Motquin*

E flat Clarinet
Therese Stiokas

Clarinet
Gina Belculfine
Eric Callahan
Bari Doeffinger
Byron Ford*
Diana Hall
Kristin Rightnour

Bass Clarinet
David Minot

Alto Saxophone
Brian Connolly
Erik Donough*

Tenor Saxophone
Joel Diegert

Baritone Saxophone
Anthony Balester

Trumpet
David Baird

Andrew Benware
Jimmy Dawson*
Timothy Harkcom
Jesse King
Cassandra Large

Horn
Katie Curran
Kira Kamensky
Joshua Phillips*
Kim Santora
Karl Siewertsen

Trombone
Nicola McLean*
Jay Silveira

Bass Trombone
Mark Walsh

Euphonium
Matthew Feinberg
Michael Stephenson*

Tuba
Mason Daffinee*
Christian Carichner

Timpani
Mary Gardner

Percussion
Laura Bilodeau
Luci Curry
Patrick Gehlhoff*
Thomas Kline
Patrick Roland

Double Bass
Brian Krauss

Piano
Dan Coe

* denotes principal