

11-4-2012

Concert: Family Weekend Choral Concert

Ithaca College Chorus

Ithaca College Madrigal Singers

Ithaca College Women's Chorale

Ithaca College Choir

Janet Galvan

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Authors

Ithaca College Chorus, Ithaca College Madrigal Singers, Ithaca College Women's Chorale, Ithaca College Choir, Janet Galvan, Lawrence Doebler, and Kerry Mizrahi

Family Weekend Concert

Ithaca College Chorus - Janet Galván, conductor

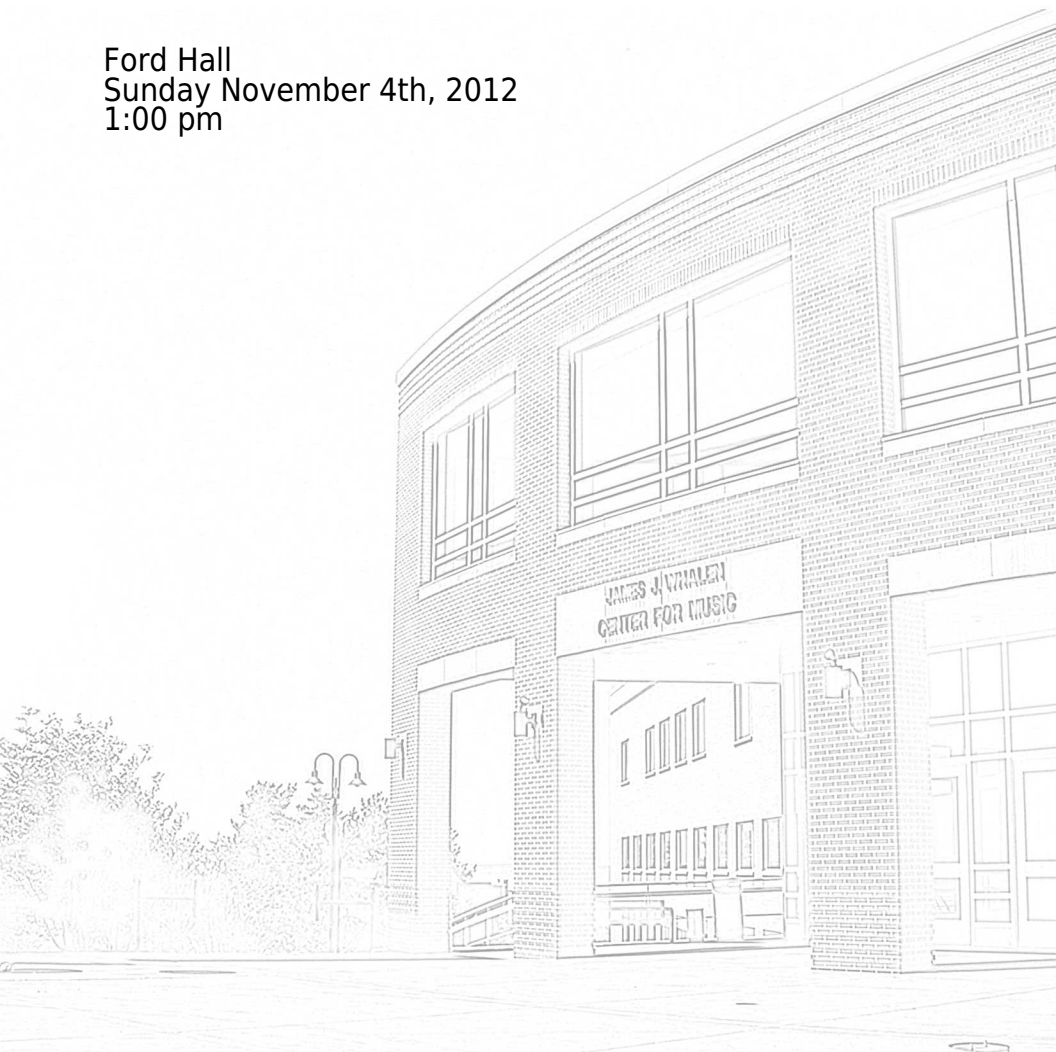
Ithaca College Madrigal Singers - Lawrence Doebler, conductor

Ithaca College Women's Chorale - Janet Galván, conductor

Ithaca College Choir - Lawrence Doebler, conductor

Kerry Mizrahi, pianist, guest artist

Ford Hall
Sunday November 4th, 2012
1:00 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Chorus
Janet Galván, conductor
Erin Peters and Christopher Harris,
graduate assistants
Amy Brinkman-Davis, Samuel Martin,
Jennifer Pham, Seth Waters, collaborative pianists

- Gloria
from the opera "The Masque of Angels" Dominick Argento
(b. 1927)
- The Nightingale Dan Forrest
(b. 1978)
from *Two Colonial Folksongs*
Nicholas DiEugenio, violin, faculty guest artist
- Dubula Traditional Xhoshan Folk Song
arr. Stephen Hatfield
(b. 1956)
Tom Smith, percussion

Ithaca College Madrigal Singers
Lawrence Doebler, conductor
Erin Peters and Christopher Harris,
graduate assistants

- Since first I saw your face (1607) Thomas Ford
(1580-1648)
- Death hath deprived me (1608) Thomas Weelkes
(1576-1623)
- Canticum B. Simeonis (1636) Heinrich Schutz
(1585-1672)
Movement 3 from *Musikalische Exequien*
Jean Clay Radice, harpsichordist, faculty guest artist

Ithaca College Women's Chorale
Janet Galván, conductor
Erin Peters and Christopher Harris,
graduate assistants
Sarah Fears, Gina Fortunato, Lisa Wenhold,
collaborative pianists

- Confitemini Domini Alessandro Costantini
(1581-1657)
- Weep No More David N. Childs
(b. 1969)
- Bring Me Little Water, Silvy Huddie W. Ledbetter
arr. Moira Smiley
- Tundra Ola Gjeilo
(b. 1978)
Josi Petersen, Shelley Attadgie, Cynthia Mickenberg, soloists
- Ain't No Grave Can Hold My Body
Down Traditional Spiritual
arr. Paul Caldwell & Sean Ivory
Brianna Ornstein, interpreter

Ithaca College Choir
Lawrence Doebler, conductor
Erin Peters and Christopher Harris,
graduate assistants

- Frostiana (Robert Frost) (1959) Randall Thompson
(1899-1984)
The Road Not Taken
The Pasture
Come In
The Telephone
A Girl's Garden
Stopping by Woods on a Snowy Evening
Choose Something Like a Star
Kerry Mizrahi, pianist, guest artist

Biographies

Lawrence Doebler

Lawrence Doebler is director of choral activities at the Ithaca College School of Music. During his 35 years at Ithaca College, he has led the Ithaca College Choir on tour in the United States and Ireland, founded the Ithaca College Choral Composition Contest and Festival (1979) generating 33 commissioned works published by Theodore Presser and Roger Dean Publishing, appeared at major NAFME and ACDA conventions with the choir, and conducted the Choral Union and Symphony Orchestra at Lincoln Center, Carnegie Hall, and other major venues. Orff's *Carmina Burana* and Verdi's *Requiem* were the most recent works he conducted at Lincoln Center. On April 19th, 2013 professor Doebler will conduct the Ithaca College Choir and Symphony Orchestra at Lincoln Center performing Poulenc's *Gloria* with Jessica Julin, alumna soprano soloist. The Choir and a Faculty/Student Orchestra under Professor Doebler's direction performed Bach's *B Minor Mass* in The Strathmore Music Center in Bethesda MD, Holy Trinity Church in Philadelphia and at the School of Music in 2010.

He is an active guest conductor and clinician offering workshops in movement, editing Renaissance music, and conducting. Doebler's early training in keyboard, strings, voice, and brass led to degrees in conducting from Oberlin Conservatory and Washington University in St. Louis. He began his professional career in 1969 at Smith College. From 1971 through 1978 he taught and conducted at the University of Wisconsin- Madison. He has received awards for research and teaching excellence from the University of Wisconsin and Ithaca College, and he helped establish the master of music degree in conducting at Ithaca College. The Lorenz Company in the Roger Dean catalogue publishes his editions of Renaissance music. In addition to his academic appointments, he has served as music director of the Cayuga Vocal Ensemble and has been the director of music at churches in Cleveland, St. Louis, Madison, and Ithaca.

In December 2012 the Choir will perform at the Winter NYSSMA Conference in Rochester at the invitation of president Marc Greene. Mr. Doebler will be presented with NYSSMA's 2012 Outstanding Contributor Award.

Nicholas DiEugenio

Praised by the *Cleveland Plain Dealer* for his "invigorating, silken" playing and "mysterious atmosphere," violinist Nicholas DiEugenio leads a versatile musical life as a multi-faceted performer of composers from Buxtehude to Carter. Projects this year include a Brahms sonata cycle with pianist Mimi Solomon, Bach cantatas, experimental jazz ballads, new music premieres, and several concerts as guest artist with the Finger Lakes Chamber Ensemble. Mr. DiEugenio has taken part in concerts at Town Hall in Seattle and Merkin Hall in New York, as well in the Kavafian Sisters' 25th Anniversary at the Chamber Music Society of Lincoln Center. In 2008, Mr. DiEugenio performed Ezra Laderman's *Violin Duets* in Weill Recital Hall (Carnegie Hall) along with violinist Katie Hyun. – *see full bio at faculty.ithaca.edu/ndieugenio/*

Janet Galván

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. Her New York colleagues recognized Dr. Galván's contribution to choral music in 1995 when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award. In 2010, she founded the chorus UNYC that has performed with the Cayuga Chamber Orchestra (Lanfranco Marcelletti, conductor).

In demand as a guest conductor, Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Washington's Constitution Hall, Minneapolis' Symphony Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall, and Avery Fisher Hall as well as in concert halls in Ireland, Italy, the Czech Republic, Austria, Canada, and Spain. Her choral ensembles have also appeared at national, regional, and state music conferences. She has conducted the chamber orchestra, Virtuosi Pragenses, the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra, and the New England Symphonic Ensemble in choral/orchestral performances. Galván was the sixth national honor choir conductor for ACDA, and was the conductor of the North American Children's Choir which performed annually in Carnegie Hall from 1995-2007. She was also a guest conductor for the Mormon Tabernacle Choir in 2002.

Galván has also been a guest conductor and clinician in the United Kingdom, Canada, Belgium, Austria, the Czech Republic, Greece, and Brazil as well as national and regional choral and music education conferences and the World Symposium on Choral Music. She was on the conducting faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in February of 2012.

Galván has two choral music series with the Roger Dean Publishing Company and is the author of chapters in two books, *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program: Philosophy, Planning, Organizing and Teaching*. She is also the series advisor to *Latin Accents*, a series with Boosey & Hawkes. Her article on the changing voice was published in the *International Federation of Choral Music Journal* in August of 2007 and was reprinted in *La Circulare del Secretariat de Corals Infantils de Catalunya*.

Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

Galván is the founder and faculty advisor of the Ithaca College ACDA Student Chapter. This chapter has won Outstanding Student Chapter at the last three national conventions of ACDA. She is past president of NYACDA.

Personnel

Ithaca College Chorus

Soprano I

Katarina Andersson
Rachel Auger
Megan Benjamin
Emily Beseau
Amy Brinkman-Davis
Katherine Cacciola
Anna Doane
Kimberly Dyckman
Edda Fransdottir
Amanda Galluzzo
Kate Griffin
Alexandra Haines
Andrea Harriott
Megan Hedrich
Katherine Herrle
Mary Hetterich
Leigh Ann Kaminek
Kathryn Krick
Xandry Langon
Alina Marhefka
Sandi O'Hare
Jennifer Pham
Jessica Plude
Maegan Pollard
Kelly Ralston
Catherine Roberts
Sallie Robinson
Kaitlin Schneider
Emmalouise St. Amand

Alto I

Chrysten Angderson
Megan Belansky
Ali Cherrington
Lindsey Clark
Savannah Clayton
Rebekah Cordell
Grace Demerath
Brittany Francis
Nicole Friske
Anna Goebel
Molly Goodwin
Ryan Kennedy
Breanna Kmiecik
Colleen Maher
Lauren Marden
Catie McGovern
Kelsey Melvin
Brianna Ornstein
Carly Rockenhauser
Rosie Ward

Soprano II

Ava Borowski
Lauren Bristow
Elizabeth Calabro
Justine Call
Hannah Cerezo
Jessica Chen
Christina Christiansen
Susan Davies
Jenna DiMento
Haley Evanoski
Olivia Ford
Krysten Geddes
Mariah Gower
Annina Hsieh
Ellen Jackson
Jenna Jordan
Becky Kabel
Casey Kobylar
Aubrey Landsfeld
Jennifer Matthews
Carli Mazich-Addice
Nicole Murray
Emily Nazario
Charlotte Orban
Meaghan Quinn
Johanna Ruby
Daniela Schmiedlechner
Kristi Spicer
Christy Troia

Alto II

Krista Bruschini
Teresa Diaz
Sophia Ennoccanti
Meghan Kelly
Kelsey MacKellar
Alexa Mancuso
Katie McDermott
Amanda Morrell
Sarah Peskanev
Sunhwa Reiner
Kelly Sadwin
Christine Saul
Melissa Schacter
Carly Schnitzer
Erin Stringer

Ithaca College Chorus (continued)

Tenor I

Peter Best-Hall
Taylor Chadwick
Jacob Cordie
Mark Farnum
Michael Kallgren
Joseph Kaz
Samuel Martin
Benjamin Montgomery
Josh Rosen
William Shishmanian
Patrick Starke
Joshua Vanderslice
Jacob Walsh

Baritone

David Allen
Aaran Buckwell-Pooley
Matrin Castonguay
Thomas Cover
Kevin Coveney
Joseph D'Esposito
Michael Flanagan
Scott Irish-Bronkie
Brandon LaCarrubba
Jesse Law
Kyle McKay
John McQuaig
Michael Nowotarski
Michael Palmer
Joe Pellittieri
Kevin Pham
Travis Pilsits
Michael Roddy
Brian Schmidt
David Schoemaker
Tom Smith
Jack Storer
Stephen Tzianabos
Matt Venora
Seth Waters
Bradley Whittemore
Chris Wynkoop

Tenor II

Peter Blanford
Aidan Boardman
Paul Carter
Ben Conlon
Chris D'Amico
Anthony DeLuca
Alec Fiorentino
Jonathan Fleischman
Will Marinelli
Lucas Matheson
Max Mettler
Jacob Minter
Timothy Powers
Samuel Shuhan
Taylor Smith
Graham Terry

Bass

Matthew Boyce
Andrew Cavaciuti
Chris Chi
J.T. Credidio
Jacob Factor
Nathan Haltiwanger
Andrew Hedge
Anaximander Heiter
Kai Hutchinson
Joshua Jenkins
Matthew Morrison
Matthew Nedimyer
Justin Parish
Brandon Reyes
Alexander Rosetti
Brian Sanyshyn
Skyler Schlenker
Ned Singh
D'quan Tyson
James Walsh

Ithaca College Women's Chorale

Soprano I-Soprano II

Hannah Abrams
Leanne Averill
Emily Behrmann-Fowler
Jenna Bock
Taylor Braggins
Elizabeth Cooney
Kendra Domotor
Emily DeMarzio
Gina Fortunato
Jennifer Giustino
Katherine Gould
Mollie Hamilton
Meghan Kelly
Laura McCauley
Kathryn O'Brien
Brianna Ornstein
Josi Petersen
Hannah Sands
Kelly Timko
Victoria Trifiletti
Penelope-Myles Voss
Lisa Wenhold

Soprano II

Brittney Aiken
Shelley Attadgie
Haelin Kim
Cynthia Mickenberg
Lauren Smith

Soprano II-Alto I

Janine Colletti
Taylor Eike
Mattina Keith
Hillary Robbins

Alto I

Kimberly Kawley
Alexandria Kemp
Gillian Lacey
Zohaniris Torres
Caitlin Walton
Ariana Warren

Alto I-Alto II

Megan Brust
Ashleigh Ciambriello
Helen Morley
Kirstine Purcell
Rebecca Saltzman

Alto II

Michelle Ammirati
Katie Bickford
Sarah Fears
Mika Genatossio
Molly Korroch
Molly McAnany
Paola Nieves-Rodriguez

Ithaca College Madrigal Singers

Soprano

Emily Behrmann-Fowler
Jaime Guyon
Brittany Powell
Sarah Welden

Alto

Annie Barrett
Chan Wei En
Ana Kimble
Erin Peters
Melissa Schacter
Ariana Warren

Tenor

Jonathan Fleischman
Kevin Fortin
Torrance Gricks
Joey Kaz

Bass

Matthew Boyce
Fred Diengott
Chris Harris
Joe Pellittieri
Travis Pilsits
Ryan Zettlemoyer

Ithaca College Choir

Soprano I

Shaylyn Gibson
Melissa Montgomery
Brittany Powell
Sarah Welden
Megan Wright
Mengchun Yang
Wenhui Xu

Alto I

Annie Barrett
Jessica Bennett
Mel Daneke
Jenna Fishback
Kat Krampf
Kailey Pulos
Chan Wei En

Tenor I

Eric Flyte
Joseph Fritz
Torrance Gricks
Steven Humes
Travis Kaller
Andrew Mattfeld

Baritone

Ryan Bardenett
Chris Harris
Dave Klodowski
Cody Ripa
Stephen Wilkins
Ryan Zettlemyer

Soprano II

Lyndsey Boyer
Kate Clemons
Leanne Contino
Michelle Cosentino
Jaime Guyon
Robyn Lustbader
Rachel Mikol
Ana Strachan

Alto II

Adiza Jibril
Anna Kimble
Katrina Kuka
Samantha Kwan
Rachel Ozols
Erin Peters

Tenor II

Benjamin Bartell
Joshua Fogerty
Kevin Fortin
Adriel Miles
Thomas Riley
Miggy Torres

Bass

Eliodoro Castillo
Fred Diengott
Michael Lewis
Jason Peterson
Jeremy Pletter
Brett Pond

Program Notes

Ithaca College Chorus

Gloria

"The Masque of the Angels" is a delightful example of a twentieth-century adaptation of the English masque. English masques were allegorical entertainments with dance and music, costumes, songs, speeches, and festive scenery. The libretto was written by John Olon-Scrymgeour and the music by Italian-American composer Dominick Argento. The work was originally commissioned by the Walker Art Center in Minneapolis, MN, and the masque premiered at the Tyrone Guthrie Theatre in Minneapolis on January 9, 1964. The two choruses are made up of Cherubim, Seraphim, Powers and Virtues. Dance, chorus, erudite poetry and uplifting music create a pageant that revolves around a simple love story, one in which the angels have been asked to take part.

This chorus is sung by the Angels at the beginning of the opera. A few angels, led by Sandolfon, enter an empty church to inspect the sanctuary. Sandolfon tells them that their leader, Metatron, has been displeased with their work. Sandolfon says that there has been "idle grumbling from the chorus concerning intricate harmony..." After some more warnings, the Cherubims and Powers begin to sing this setting of "Gloria."

Glory to God in the highest. And on earth peace to people of good will. We bless You, We adore You, We glorify You.

The Nightingale

Folksongs of America is a newly-begun choral cycle which seeks to unite commissioning choirs from around the country in a project that will fulfill a larger personal goal of mine. My choral commissions are nearly always isolated projects, without a sense of any larger goal or inter-connectedness. For some time, I've looked for a way to bring individual commissions into a sense of community, participating in a larger narrative. This choral cycle is my attempt to do just that. My goal is to write 10-14 new settings of American folk songs, representing distinctive facets of diverse places and times in American history.

The inaugural two pieces in *Folk Songs of America* are the *Two Colonial Folksongs*, commissioned by the Williamsburg (VA) Choral Guild.

Most colonial music has clear ties to the Old Land - Britain, Ireland, Scotland - but even in this early era of American history, there was something of a New Land spirit starting to form. The texts and tunes of both songs set here have ties to 17th century England, but were brought to the New Land, where multiple variants formed and became quite popular. Both sing of a soldier - in the first, a "brave volunteer" whose fiddle enchants a fair lady.

The Nightingale is an American variant of the English folk song, "The Bold Grenadier." The haunting pentatonic tune is included in Sharp and Karpeles' "80 Appalachian Folk Songs," and the roots of the text can be traced back to 17th century England.

- notes by Dan Forrest

Dubula

Dubula is a folk song of the Xhosa people of South Africa.

Translation:

Bird.

What do you carry in your mouth?

It is sour milk. It is not good for my child.

Let us chase the bird away with a big bang.

Ithaca College Madrigal Singers

The Madrigal Singers will perform all of their works using the modified meantone temperament described in the following statement by Don McKechnie, Piano Technician at the Ithaca College School of Music.

The harpsichord for this performance is tuned to a modified meantone temperament. This style of temperament was popular throughout most of the eighteenth century in Europe and espoused by such notable composers/theorists as Rameau and Rousseau. This temperament differs from the standard meantone system of tuning in that the accidentals are enharmonic. Although one-fourth of the key signatures are somewhat dissonant, the remaining key signatures retain a tonal purity similar to standard meantone. Standard meantone does not have enharmonic accidentals; they are true sharps or flats. In the standard style, two-thirds of the key signatures are usable and the remaining one-third are not usable.

Translation for Schutz, movement III

Intonation: Lord, now let your servant depart in peace.

Choir: In peace as you have said.

Two Angels and a departed soul: Blessed are the dead who die in the Lord.

Choir: For my eyes have seen your Savior, Which you have prepared for all people.

Two Angels and a departed soul: They rest from their labors, And their deeds will follow them.

Choir: A light, to enlighten the heathen.

Two Angels and a departed soul: They are in the hand of the Lord and so misery disturbs them not.

Choir: And to the Glory of Your people Israel.

Ithaca College Women's Chorale

Confitemini Domini

Alessandro Costantini (1581-1657) was an Italian composer and organist, brother of Fabio Costantini. He succeeded Frescobaldi as organist of St. Peter's in 1643.

Translation: Give praise to the Lord, for he is good: for his mercy endureth forever.

Weep No More

Dr. Childs serves as Associate Professor of Choral Studies at the Blair School of Music, Vanderbilt University, Nashville, Tennessee. His compositions frequently appear at state festivals and workshops, and at ACDA state, regional, and national conventions. They are performed in many parts of the world including Asia, Europe, the Americas and Australia. In this setting, only the first verse of the poem is used.

Fairy's Song

by John Keats, English, 1795-1821

Shed no tear - O shed no tear!
The flower will bloom another year.
Weep no more - O weep no more!
Young buds sleep in the root's white core.

Dry your eyes - O dry your eyes,
For I was taught in Paradise
To ease my breast of melodies -
 Shed no tear.

Overhead - look overhead
'Mong the blossoms white and red -
Look up, look up - I flutter now
On this flush pomegranate bough -
See me - 'tis this silvery bill
Ever cures the good man's ill -
Shed no tear - O shed no tear!
The flower will bloom another year.
Adieu - Adieu - I fly, adieu,
I vanish in the heaven's blue -
 Adieu, Adieu!

Tundra

The lyrics for *Tundra* were written by Charles Anthony Silvestri, specifically for this work. I asked him to write a text based on the title, and some photos of a part of my native Norway that is very dear to me; the Hardangervidda mountain plateau. It's pretty close to where my father grew up, a ski resort town called Geilo, in the mountains between Oslo and Bergen. This area is quite barren, and intensely beautiful. It is easy to feel that you are treading on sacred land, which Tony so wonderfully expresses in his text:

Wide, worn and weathered,
Sacred expanse
Of green and white and granite grey;
Snowy patches strewn,
Anchored to the craggy earth,
Unmoving;
While clouds dance
Across the vast, eternal sky.
- notes by Ola Gjeilo

Ola Gjeilo was born in Norway in 1978, and moved to New York in 2001 to study composition at the Juilliard School. He is the composer of over 30 published works, which are performed all around the world.

Bring Me Little Water, Silvy

"Bring Me Little Water, Silvy" was arranged by Moira Smiley for her group, VOCO. Moira Smiley and VOCO create a visionary blend of voices - redefining harmony singing with the power of physicality of folksong.

Ain't No Grave Can Hold My Body Down

Although we are unsure of its initial origin, the traditional refrain which inspired this arrangement seems to have been popular with Gospel singers in the American South in the first half of the twentieth century. The texts and tunes which comprise the verses are not based on traditional material, but were composed by the arrangers.

- notes by Paul Caldwell and Sean Ivory