Ithaca College Women's Chorale

Janet Galvan

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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

Salut au Chevalier Printemps
from *Trois choeurs pour 3 Voix de Femmes*
Camille Saint-Saëns

Chinese Mountain Songs
Chen Yi

1. *When Will the Scholar tree Blossom?*
2. *A Ma Lei A Ho*
3. *Gathering in the Naked Oats*
4. *Mt. Wuzhi*
5. *Ga Da Mei Lin*
Rebecca Kutz, soloist

Choral Hymns from the Rig Veda
Gustav Holst

*Hymn to the Waters*
*The Travellers*

Vier Gesänge
Johannes Brahms
Julie Barnes, harp
Carlie Kilgore, Tyler Ogilve, French horn

INTERMISSION

Mirth
David H. Sargent

Angelus Suis Mandavit De Te
from *10 Stations of Betrayal*
Doug Han

Angels are Everywhere
Daniel Pinkham

Alleluia
from *Place of the Blest*
Randall Thompson

Senior Presentation

Hamisha Asar
Nick Page

Ford Hall
Wednesday, April 16, 2003
8:15 p.m.
Translations and Program Notes

Salut Au Chevalier Printemps
from Trois chœurs pour 3 Voix de Femmes

The sky is more blue; the air more limpid; Fiery sun, in a sky without ripples floods the plain and deep valley with golden liquid. What is this mystery? It is the earth at last, yesterday a prisoner of sad wintry weather, Now a thousand future joys adorn its head. Princely Springtime crowned with roses and white lilies, to our closed doors by sullen, wintry daylight, you come to prepare at last all happiness. Open the doors quickly that we may celebrate his visit and invite him to flavor the countryside under our vast skies. So here is April! Under the cover of the forest all creatures above the earth with tender prattle, prepare with dance-like steps an alouette to greet you with the sweetest songs. We will all be beautiful in this new season! Like a jewel spring’s grace glitters, When suddenly the happy spring appears, marvelous Spring! His beauty and grace ravish our eyes and already the space where so many birds passed is no longer empty and cold as with the frozen weather. All lives and breathes excitedly, and in the forceful winds, insects flutter and fly lightly away; the unhappy days are finally past! Precious moments! What sweet things! Princely Springtime! Give us roses on all of your paths. Come lavish on us exquisite feelings. The intoxicating springtime lives to chase away tears with laughter! Sing and dance! Let us throw to the winds our most joyous songs. Be it of a warm spring wind or a cold wind, all work to intoxicate us! Drunken craziness of the newly-born spring inspires our songs.

Chinese Mountain Songs

1. When Will the ScholarTree Blossom?
This song is a Sichuan Folk song, from the Han. In this piece, the sopranos represent the voice of the girl, and the altos are the questioning mother.

Translation:
In the high mountain, there is a scholar tree, The girl leaning against the fence is looking for her boyfriend. Her mother asks: “What are you looking into?” I look forward to the blossom of the scholar tree.”

2. A Ma Lei A Ho
Tibetan Folk song, from the Zang
In this musical setting only nonsense syllables are sung. The translation of the traditional folk song words are: 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.

3. Gathering in the Naked Oats
Shanxi Folk Song, from the Han
The description of this piece is that the man (represented by sopranos) is gathering oats on top of the hill. His girlfriend (represented by altos) is digging in a ditch below the mountain. They are calling to one another. “Si lou” is the sound of cutting the naked oats with a sickle. “Ge beng” is the sound of digging the taro with a shovel.

4. Mt. Wuzhi
Hainan Island Folk Song, from the Li.
Hainan is the name of a province in the south where Mt. Wuzhi is located. In this musical setting only nonsense syllables are sung.

5. Ga Da Mei Lin
Inner Mongolian Folk Song, from the Mongolian/Meng
This is a song about a hero who fought against the feudal authorities.

Translation:
The wild geese from the Yangtze River are flying in the sky. Ga Da Mei Lin fought against the feudal authorities for his people and their land.

Hymns to the Rig Veda

Gustav Holst was born in Cheltenham in 1874. Holst became a professional trombonist after leaving school. In 1903 he entered the teaching profession which he was involved in until his death. The major part of Holst’s composition is related to vocal music. Even his most famous work, The Planets, includes an amazing conclusion with a wordless chorus of outstanding aural imagination. When setting words, Holst took great pains to find the most subtle rhythms to express the text. In 1906, Gustav Holst entered what is called the “Sanskrit” period. During the years from 1906 until around 1911, he was attracted to the Hindu epics and particularly the hymns of the Rig-Veda. He learned Sanskrit and prepared his own translations for these pieces. The settings demonstrate an elasticity of English prose accent, and include irregular and asymmetrical meters.

The Hindu vedas are the oldest body of sacred texts in the world. They are divided into four groups of which the Rig Veda is one, consisting for the most part of simple hymns, ritual chants and invocations to fire, water, the sun and other aspects of the deity of the Hindu religion.
There are four groups of Choral Hymns from the Rig Veda set by Holst. The first group consists of Three Hymns for chorus and orchestra; the second group of Three Hymns for female voices with orchestra or piano with violins. The third group, performed tonight, includes Four Hymns for female voices. Group Four includes Four Hymns for male voices with accompaniment for piano or string orchestra with brass.

Vier Gesänge

1. Full harp tones sound. Love and longing swell. They penetrate deep in the heart profound and anxious thoughts and cause my eyes to have tears. O flow tears slowly downward. Oh beat heart with trembling. Here is buried beloved and happiness in the grave. Joy is fleeting.

2. Come away, come away, death, And in sad cypress le me be laid. Fly away, fly away, breath. I am slain by a fair cruel maid. My shroud of white stuck all with yew. O prepare it! My part of death, no one so true did share it.

Not a flower, not a flower sweet, on my black coffin let there be strewn. Not a friend, not a friend greet my poor corpse, where my bones shall be thrown. A thousand, thousand sighs to save. Lay me, where true lover never find my grave to weep there.

3. Wherever I may wander in field and wood and plains, from hill or valley yonder. I send you, ever fonder, a thousand sweet refrains. The garden now discloses the fairest flowers I know. A thousand thoughts it encloses and with my garlands of roses. A thousand greetings go. Alas, the one I cherish, she is a thing apart. My wreaths wither and perish but boundless love will flourish in my heart forever. I try to bear it gladly and labor bravely forth. And though my heart beats madly, I work there singing sadly, And dig my grave on earth.

4. Weep on the rocks where the storm winds are raging. Weep, O thou maiden of Inistore! Bend over the waters thy lovely head. Fairer art thou than the mountain spirit when he at noon in the brightness of the sun touches the silence of Morven’s height. For he is fallen, the true love lies defeated, slain by the might of Cuthullin’s sword. Never again will his valor inspire him to sheathe his sword in the blood of princes. Trenar, ah, Trenar the fair is dead. See his growling hounds, they howl in his hall; Suspicious, his ghost walks past the door. His bow is unstrung and hangs in his castle. Hushed silence is where deer once did wander.
Mirth

*Mirth* was commissioned by the Utah ACDA Treble Festival held March 24, 2001 in Salt Lake City, Utah. Janet Galván was the conductor of this premiere performance. Its joyous text by Christopher Smart has a sacred character. Some of the compositional concepts employed in Mirth include changing meters, mixtures of church modes, carefully placed polychords, and a challenging piano accompaniment which creates the impression of dancing.

David Sargent has been a faculty composer at Brigham Young University since 1976. He was the Composer-in-Residence at BYU from 1995 to 1998 and is currently the recipient of the Harold R. Laycock University Professorship of Music Composition.

*Angelis Suis Mandavit De Te*

He will send his angels to you, they will guide you in all your ways. They will take you up in their hands lest you dash your foot against a stone. I tell you, there is joy among God's angels over a sinful man/woman who repents.
ITHACA COLLEGE WOMEN’S CHORALE
Janet Galván, conductor
Anna Sagdeeva, graduate assistant
Rebecca Francis, Elaine Loggi,
Kristin Zaryski, Lisa Zuccaro, piano accompanists

Soprano I
Donata Cucinotta
Whitney Guy
Pamela Palmer

Soprano I-II
Lauren Ash-Morgan
Sara Barasch
Christina Chirumbolo
Denise Crawford
Tiffany Desmond
Erika Eddy
Carrie Erving
Amberly Foulkrod
Alison LaGarry
Alexandra Loutsion
Donna Mathis
Sophia Miller
April Rejman
Lani Toyama
Sarah Tree
Catherine Webber
Megan Young

Soprano II
Krista Donough
Megan Hofmann
Amy Pratt
Kiera Smialek
Jessica Stadt
Barbara Vultaggio

*German coach
French coach-Christine Rolin
Guest artists-Julie Barnes,
Carlie Kilgore, Tyler Ogilve

Soprano II-Alto I
Kimberly Dulchinos
Melanie Fishman
Meghan Galloway
Andrea Hayden

Alto I
Shana Alewine*
Christine Dunn
Mary Edwards-Ransom
Rebecca Francis
Allison Holst-Grubbe
Teri Kowiak
Elaine Loggi
Kelly McCarthy
Shana McCarty
Erin Schubmehl

Alto I-II
Kimberly Buczek
Matylda Bylinska
Rebecca Kutz
Lindsay Rondeau
Kristin Zaryski
Lisa Zuccaro

Alto II
Laura Betinis
Alison Blanchard
Laurel Carnes
Allison Dromgold
Jessica Gadani
Natasha Hinds
Kristine Jones
Caitlin Mathes
Coming Events

April

21 5:00  Improvisation and You Series Workshop
     Sara Caswell, jazz violin
22 Noon  Improvisation and You Series Recital
             Sara Caswell, jazz violin and the IC Rhythm Section
23 8:15  Improvisation and You Series Master Class
             Tim Brumfield, organ
24 8:15  Improvisation and You Series Recital
             Tim Brumfield, organ and Renay Peters, soprano
25 4:00  String Chamber Ensembles: Quartet Marathon Part I
26 Noon  All-Campus Band; Elizabeth Peterson, conductor
27 3:00  Chamber Orchestra, Choir, Madrigal Singers, soloists
             St. John Passion; Lawrence Doebler, conductor
28 7:00  Collaborative Piano Duos; Charis Dimaras, coach
29 7:00  Intergenerational and Children's Choirs
30 8:15  Opera Workshop; Patrick Hansen, stage and music director

May

1 8:15  Percussion Ensemble; Gordon Stout, conductor
2 7:00  Guest Recital; Glimmerglass Opera Young American Artists
17 8:30  Gala 36th Commencement Eve Concert (Gymnasium)

Ithaca College Concerts 2003-4 Preview
(partial listing)

Friday, October 3, 2003
Czech Philharmonic Chamber Orchestra
Pavel Prantl, Artistic Director
Richard Ormrod, piano
Program: Prokofiev, Mozart, Husa, and Beethoven piano concerto

Thursday, March 25, 2004
Sylvia McNair, soprano
Ted Taylor, piano
Program: Sondheim, Rodgers, Porter, Kern, Gershwin, and Arlen