

3-6-2018

Concert: Ithaca College Choir

Janet Galván

James Wolter

Raul Dominguez

Ithaca College Choir

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Ithaca College Choir

Bent But Not Broken: Strength of the Human Spirit

Janet Galván, conductor

James Wolter and Raul Dominguez, graduate conductors

Preview Concert

Ford Hall, Ithaca College, Ithaca, NY

Tuesday, March 6, 2018

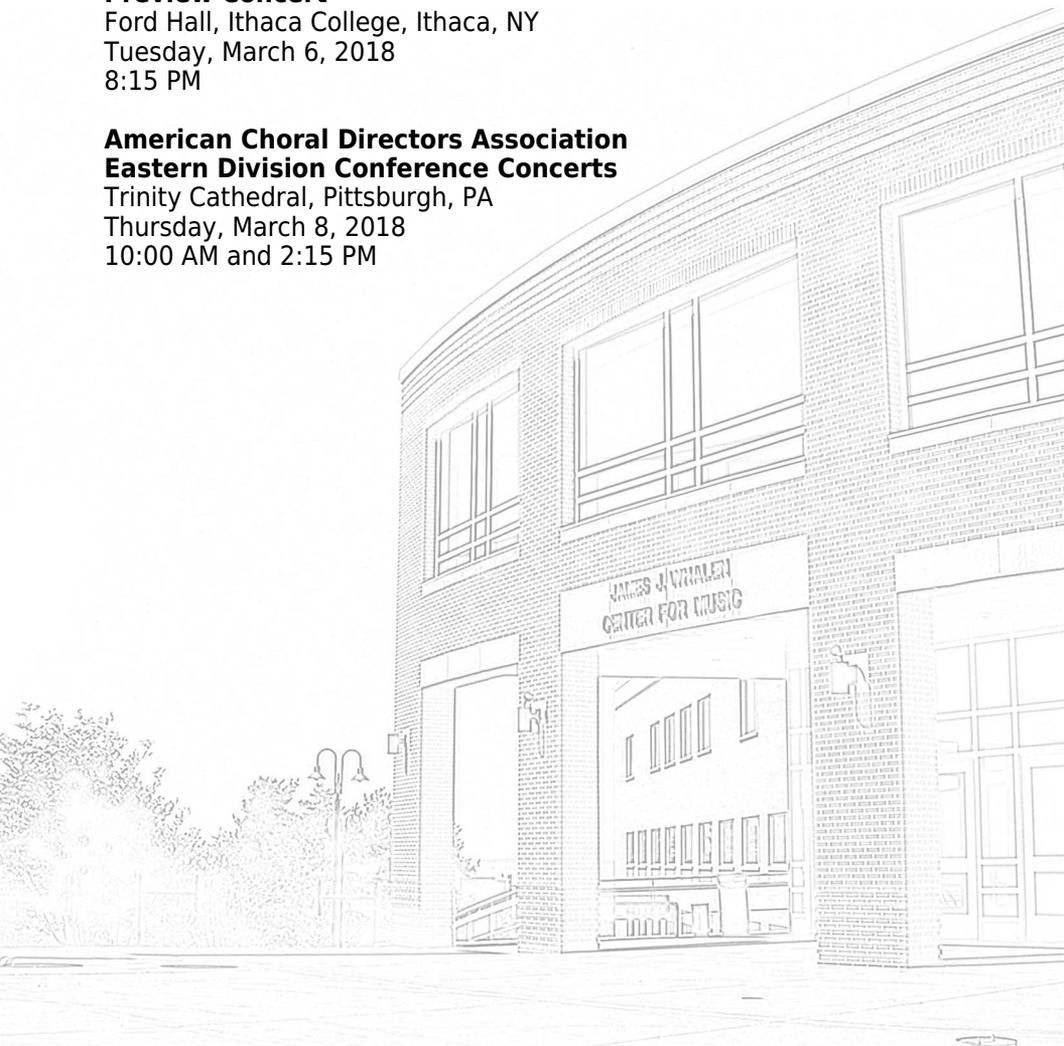
8:15 PM

American Choral Directors Association Eastern Division Conference Concerts

Trinity Cathedral, Pittsburgh, PA

Thursday, March 8, 2018

10:00 AM and 2:15 PM



ITHACA COLLEGE

School of Music

Ithaca College School of Music

Since its founding in 1892 as a conservatory, the School of Music earns its reputation as one of the best in the nation, offering a superb blend of full-time faculty, performance opportunities, state-of-the-art facilities, access to liberal arts courses, and success in career acquisition. It's a place where students work with world-class professionals every day to become world-class professionals themselves.

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The Ithaca College School of Music educates students who transform the human condition through the art and practice of music.

Our Values

We are a student-centered community inspired by the transformative power of art. We value authenticity and uniqueness, passion, grit, mutual respect, and achievement of the highest possible quality. We are committed to embracing diversity in all of its forms and manifestations. We are committed to creating safe and nurturing space for differentness in all of its expressions, a community in which “I am unique” and “we are one” concur. We are committed to mastering and modeling lives of balance in 21st century America, seeking a middle ground between passionate, generous, heartfelt giving and our own health, self-care, reflection and rest.

The Ithaca College Choir

The Ithaca College Choir, recognized for its commitment to living composers, has premiered at least one work every year for the past 39 years at the annual IC Choral Composition Festival. In addition, the choir often premieres additional works during the year. The choir is also known for its innovative use of movement in rehearsal and performance. Composer Dale Trumbore wrote: “...I was absolutely entranced by the way they use movement to rehearse. They sound SO good, and they’ve memorized every single little detail of the score(!).” The choir has presented concerts at many major halls including Alice Tully Hall, Carnegie Hall, and Avery Fisher Hall. The choir performs regularly with the Cayuga Chamber Orchestra.

Bent But Not Broken: Strength of the Human Spirit

So I'll Sing With My Voice
from *Spirituals and Swedish Chorales*

Dominick Argento

Juliana Child and Jacob Kerzner, soloists

When Memory Fades

Setting by Eric Nelson
Tune by Jayne Southwick Cool

Jamie Lorusso, piano

Karimatanu Kuicha
from *Three Insular Songs of Yaeyama*
and *Miyako Islands*

Ko Matsushita

Lead, Kindly Light

Maria Rabbia, piano

Dan Forrest

My God is a Rock

arr. Stacey V. Gibbs

Small group I:
Sherley-Ann Belleus, Aquiala Walden, Molly Ferguson, Sage Stoakley,
Catherine Barr, and McKinny Danger-James
Small group II:
Bergen Price, Nicole Wills, Michelle Shaubi, Laura Stedje, Seamus Buxton,
and Matthew Coveney

Program Notes

This program was designed in a collaborative way with the conductor and the singers. During the process, it became increasingly clear that the compositions, alone and together reflect a message for 2018 and the feelings and struggles that this year has evoked. This is a program about strength in spite of adversity. In this title, we present the idea and image of a tree that is blown by a strong destructive wind, but bends with the wind so that it does not break. We discussed the sources of our strength and the importance of being resilient in spite of challenges to our bodies, minds, and spirits. We chose a program that we hope communicates with the audience and in turn, builds bridges.

So I'll Sing With My Voice

This composition includes references to David, who was known for playing his harp; Gabriel, the archangel who blows the horn to signal Judgment Day; and Jubal, who is known as the father of harp and flute players. In this composition, the singers want to express praise, but they have no harp, no horn, and no lyre. Therefore, they praise with their voices.

When Dominick Argento was speaking at the World Symposium on Choral Music in 2002, he said that no matter what he wrote, he always thought it would be more beautiful in the human voice. This composition explores what Argento described as “unrestrained, joyful worship.”

Argento was 90 years old on October 27, 2017. He is considered to be America's pre-eminent composer of lyric opera. He earned his Bachelor's and Master's degrees at Peabody Conservatory and his Ph.D. from the Eastman School of Music. Fulbright and Guggenheim Fellowships allowed him to study in Italy and following his Fulbright, Argento became music director of Hilltop Opera in Baltimore, and taught theory and composition at the Eastman School.

In 1958, he joined the faculty of the Department of Music at the University of Minnesota, where he taught until 1997. He now holds the rank of Professor Emeritus. Dominick Argento received the Pulitzer Prize for Music in 1975 for his song cycle *From the Diary of Virginia Woolf*. He was elected to the American Academy of Arts and Letters in 1979, and in 1997 he was honored with the title of Composer Laureate to the Minnesota Orchestra, a lifetime appointment.

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When Memory Fades

Being a caregiver to someone who has been a source of strength for us is difficult. The roles of the strong and the supported often become reversed in these situations. To watch someone become frail in body and diminished in mental capacities is a tremendous burden to bear. The burden certainly makes some bend from weariness and frustration. This is a setting of a hymn with text by Dr. Mary Louise Bringle. She wrote it for a friend whose mother was suffering from Alzheimer's disease. The text was first sung to the *Finlandia* hymn tune. Later, Jayne Southwick Cool wrote the melody for the hymn. Eric Nelson set the melody in a newly composed arrangement in 2016.

Eric Nelson is Director of Choral Studies at Emory University and the conductor and Artistic Director of the Atlanta Master Chorale. Nelson's choral compositions and arrangements are sung regularly by ensembles throughout the United States. He is the editor of the "Atlanta Master Chorale Choral Series," a division of Morningstar Music Publishers and E.C. Schirmer. His compositions are also published by Colla Voce and Augsburg Fortress. He holds degrees in voice and conducting from Houghton College, Westminster Choir College, and Indiana University.

Jayne Southwick Cool's compositions and arrangements include hymns, works for brass, woodwinds, handbells, organ, and choirs. In 2000, she was selected co-winner of the Third Millennium Hymn Tune Search sponsored by the Hymn Society in the United States and Canada. Cool was recognized in February of 2006 in a choral celebration of women hymn authors and composers who have influenced church history by the Elizabethtown (Kentucky) Area Sacred Community Choir.

Karimatanu Kuicha

Karimatanu Kuicha (Chorus of Karimata Village) is a festival song of the Miyako Islands. The singers describe village life and praise the beauty of the village. This composition represents the strength and support of community and the connections that anchor us. When our communities feel fractured, we lose that support and do not feel united. In this composition, the community is united and coming together to celebrate. The translation is complex because much of the text is simply a series of call-outs (similar to "hey" or "hurrah"). The piece opens with a call-out and a rhythmic figure that eventually passes from voice to voice. The text with meaning first appears in the alto voices, who sing, "Karimata is a small island (village). Nevertheless, like the moon of the 14th and 15th day (the full moon), it goes up beautifully and it rises beautifully. Karimata village, we play and dance." Matsushita alludes to the dancing and play that take place by incorporating lighthearted and increasingly excited stomps and claps into the work, and by speeding up to a joyous frenzy at the end.

Ko Matsushita is a composer and conductor who was a featured clinician at the ACDA National Conference in Salt Lake City and at the World Symposium on Choral Music in Kyoto, Japan. Born in Tokyo, Matsushita graduated at the top of his class from the Kunitachi College of Music, Department of Composition, and went on to study the Chorus Conductor master course at the Kodály Institute in Kecskemét, Hungary.

His choral compositions are performed throughout the world. He has won international composition competitions and in 2005, Mr. Matsushita received the Robert Edler Prize for Choral music. A prolific composer and arranger, Matsushita's works range from compositions based on traditional Japanese music, to Masses, motets, and etudes for choirs. His works are published in Japan by Edition KAWAI, Ongaku no tomo sha Corp., and overseas by SULASOL (Finland), Carus-Verlag Stuttgart (Germany), Annie Bank Edition (the Netherlands) Porfiri & Horváth Publishers (Germany) and Santa Barbara Music Publishing (USA) among others.

Lead, Kindly Light

This composition, with text by John Henry Newman and Edward Henry Bickersteth, demonstrates the strength one finds in faith. It began as a poem called "The Pillar of the Cloud." Newman wrote the poem when he was very sick with a fever on a boat taking him from Italy to his home in England. The poem was so special to Queen Victoria that she asked to have it read to her when she was close to death. Bickersteth, a Bishop in the Church of England, added the fourth verse. The poem was made into a hymn and was sung on a number of important occasions: notably, aboard the Titanic when a soloist sang the hymn right before the Titanic hit the iceberg and aboard one of the Titanic's lifeboats when the people on the boat spotted a rescue ship. It was also sung by Betsie ten Boom and other women as they were led by the S.S. Guards to a concentration camp during the Holocaust.

This composition by Dan Forrest sets the text to original music for chorus and piano. In this work he uses verses 1 and 3 written by Newman and verse 4 written by Bickersteth. Forrest sets the first 24 measures with only the text, "Lead, kindly light," creating a sonic image of the kindly light. Throughout the piece he frequently inserts the text, "Lead, kindly light" which keeps the omnipresence of the light in the listener's awareness. Forrest's opening progression evades resolution, setting into motion the first section of the piece that struggles to break out of its cycle between C-flat major and E-flat minor. Focus shifts as the singers are given the chance to plead for enlightenment on what comes next, singing "one step enough for me."

He sets the rest of the first verse in measures 25 through 58. After one repetition of the words, “the night is dark” and “I do not ask to see the distant scene,” he again spins a sound image of “Lead, kindly Light” in the alto, tenor, and bass as the initial text is repeated by the sopranos. At last, that next step is revealed when the piano arrives at the solid E major resolution we have been waiting for since the opening, ending the first verse.

With this hopeful sign of something more, the chorus and piano unite at ms. 59 to freely rejoice. This is the setting of verse 3 that goes through ms. 72. A memory of loved ones lost pulls back the energy and harmony to where we began, at ms. 73’s F-sharp (G-flat) major. This demands a stronger plea to “lead me home to my God” with both tempo and harmonic rhythm at its fastest. Exploring harmony after harmony, attempting to find rest, the music pushes forward until it returns to where it began. Echoing the melodies of before, the music comes to terms with its opening gesture (G-flat to C-flat), discovering the answer within its own question.

Dan Forrest has been described as having “an undoubted gift for writing beautiful music...that is truly magical” (NY Concert Review), with works hailed as “magnificent, very cleverly constructed sound sculpture” (Classical Voice), and “superb writing...full of spine-tingling moments” (Salt Lake Tribune in describing *Lead, Kindly Light*).

Text (adapted from the original hymn poetry):

*Lead, kindly Light, amid th’encircling gloom, lead Thou me on!
The night is dark, and I am far from home;
Keep Thou my feet; I do not ask to see
the distant scene; one step enough for me.*

*So long Thy pow’r hath blest me, sure it still will lead me on
o’er moor and fen, o’er crag and torrent, till the night is gone,
And with the morn, those angel faces smile,
which I have loved long since, and lost awhile.*

*Meanwhile, along the narrow rugged path, Thyself hath trod,
Lead me home in childlike faith, home to my God.
To rest forever, after earthly strife
In the calm Light of everlasting Life.*

My God Is A Rock

This traditional spiritual arranged by Stacey V. Gibbs declares God as a “rock” to support one through troubled times. The image of the rock as a firm foundation is mentioned many times in the Bible.

The spiritual begins with a small group. When the chorus joins the small group, the composition becomes a double choir piece. As with many of his other arrangements, Gibbs brings vitality, originality, and depth of expression to his spiritual setting. The full weight of the “weary land” can be heard in the wails in the piece. The syncopation when the small group and then later the larger chorus exclaim “yes” underscores their witnessing the weary land. Stories of the Bible are shared by both the small group and the larger chorus. The title of this great spiritual “My God is a Rock” is assumed to come from the scripture in Isaiah 32: 1-4. In that scripture the prophet proclaims the coming “king of righteousness” and the “princes” who will “rule in justice.” “Each will be like a hiding place from the wind, a shelter from the storm, like streams of water in a dry place, like the shade of a great rock in a weary land.” Thus, we end the program with the image of our title – the winds of the storms of life bending us, but our human strength keeping us from breaking.

Stacey V. Gibbs, a prolific and highly sought after composer and arranger, recently had two of his settings premiered at the World Choral Symposium in Barcelona. He also had five premieres at the American Choral Directors Association National Conference in Minneapolis. Gibbs’ spirituals have been performed by the United States Air Force Sergeants, The St. Olaf Choir, the Stellenbosch Choir of Africa, the University of Southern California Chamber Singers, the Winston-Salem State University Singing Rams, Morehouse & the University of Michigan Glee Clubs, and many other college, university, high school, and professional ensembles both domestically and internationally. His music has been programmed at all state festivals, National Association for Music Education (NAfME) Festivals, the World Choir Games, and regional and national American Choral Directors Association (ACDA) Conventions. His setting of *Way Over in Beulah Lan’* was performed at the 57th Inaugural Service for President Barack Obama.

The Ithaca College Choir is grateful to have worked with Stacey V. Gibbs on this performance. During the workshop, we were gratified that he complimented our program as being socially conscious.

Program notes by Janet Galván, Sean Linfors, Patricia Thel, Juliana Child, Raul Dominguez, Jacob Kerzner, and James Wolter.

Special thanks to Stacey V. Gibbs, Mihoko Tsutsumi, and Stephen Paparo for their assistance in the preparation of this program.

Janet Galván

Dr. Janet Galván, Director of Choral Activities at Ithaca College, conducts the Ithaca College Choir and Women's Chorale. 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.

Galván has conducted professional and university orchestras including Virtuosi Pragenses, the Madrid Chamber Orchestra, the Ithaca College Symphony Orchestra, and the Cayuga Chamber Orchestra, in choral/orchestral performances. She has conducted national, divisional, and state choruses throughout the United States for the American Choral Directors Association (ACDA), National Association for Music Educators (NAfME), Organization of American Kodály Educators (OAKE), and has conducted ensembles of all ages, from adult professional choirs to children's choirs. She has conducted choruses and orchestras in venues such as Carnegie Hall, Boston's Symphony 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 own choral ensembles have performed in Carnegie Hall, Lincoln Center's Alice Tully Hall as well as in concert halls throughout Europe and Ireland. 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. She was also a guest conductor for the Mormon Tabernacle Choir in 2002.

Galván has been a guest conductor and clinician in the United Kingdom, Ireland, throughout Europe, Canada and in Brazil as well as at national music conferences and the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium and the Oberlin Conducting Institute. Galván was also a member of the Grammy Award-winning Robert Shaw Festival Singers.

Galván has two choral music series with the Lorenz Corporation and was the series advisor to Latin Accents, a series with Boosey & Hawkes. Her articles about choral music have been published internationally.

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. Many of her former students are now conducting university and professional choirs. In addition, she has been an artist in residence at many universities, leading masterclasses, working with the university choirs, and presenting sessions.

Ithaca College Choir Personnel

Soprano I

Magdalyn Chauby, *Grand Island, NY*
Juliana Child, *East Bridgewater, MA*
Jamila Drecker-Waxman, *New York, NY*
Allison Fay, *Belle Mead, NJ*
Imogen Mills, *Pennington, NJ*
Erin O'Rourke, *Bronxville, NY*

Soprano II

Sherley-Ann Belleus, *Dennis, MA*
Annie Brady, *Rockport, ME*
Molly Ferguson, *Sloatsburg, NY*
Julia Gershkoff, *North Kingstown, RI*
Megan Jones, *Pittsburgh, PA*
Sarah Kieran, *Plympton, MA*
Sage Stoakley, *Austin, TX*
Aquala Walden, *Newburgh, NY*

Alto I

Virginia Douglas, *New Windsor, MD*
Bergen Price, *Skytop, PA*
Maria Rabbia, *New Hartford, NY*
Leah Sperber, *Mount Kisco, NY*
Laura Stedje, *Suffern, NY*
Jessica Voutsinas, *Newtown, PA*
Nicole Wills, *Huntington, NY*

Alto II

Catherine Barr, *Drexel Hill, PA*
McKinny Danger-James, *New York, NY*
Emily Dimitriou, *Greenlawn, NY*
Hannah Martin, *Fair Haven, NY*
Nicole Rivera-Díaz, *Ponce, PR*
Michelle Shaubi, *Hewlett, NY*

Tenor I

Seamus Buxton, *Charlotte, VT*
Daniel Carney, *Wichita, KS*
Frankie DiLello, *Highland Mills, NY*
Brendan Duffy, *Pittsburgh, PA*
Jacob Kerzner, *Sheffield, MA*
Adam Tarpey, *Wakefield, MA*

Tenor II

Matthew Coveney, *Braintree, MA*
Raul Dominguez, *Spring, TX*
Sean Gillen, *Vernon, NJ*
Lucas Hickman, *Carlisle, MA*
Ben Monacelli, *Hamlin, NY*
James Wolter, *St. Charles, MN*

Baritone

Nicholas Duffin, *Great Barrington, MA*
Jamie Lorusso, *Acton, MA*
Matthew Moody, *Topanga, CA*
Marshall Pokrentowski, *Syracuse, NY*
Samuel Sauer, *Hopewell Junction, NY*
Josiah Spellman, *Bronx, NY*
Andrew Sprague, *Apalachin, NY*
Michael White, *Boonville, NY*

Bass

Luke Armentrout, *Hallowell, ME*
Cameron Castello, *Falmouth, MA*
Ethan Fisher, *Greece, NY*
Sean Gatta, *Oakdale, NY*
Kevin Harris, *Upton, MA*
Logan Mednick, *Rock Hill, NY*

Ithaca College Administration

Shirley M. Collado	President
Linda Petrosino	Provost & Vice President of Educational Affairs
Karl Paulnack	Dean, School of Music
David Pacun	Associate Dean, School of Music
Fred Peterbark	Director of Music Admissions & Preparatory Programs
Bradley Whittemore	Assistant Director of Music Admissions & Preparatory Programs
Dianne Zamoiski	Admissions Coordinator
Sheila Ossit	Operations & External Relations, School of Music

Ithaca College Choral Faculty

Janet Galván	Director of Choral Activities, Conductor of the Ithaca College Choir & Women's Chorale
Sean Linfors	Chorus, Madrigal Singers
John White	Jazz Vocal Ensemble, Jazz Vocal Repertory Ensemble
Susan Avery	Campus Choral Ensemble

Ithaca College Voice Faculty

Tamara Acosta	Carol McAmis
Erik Angerhofer	Deborah Montgomery
Dann Coakwell	Kimberly Nazarian
Brad Hougham	Patrice Pastore
Carl Johengen	Dawn Pierce
Jennifer Kay	Ivy Walz
Elisabeth Marshall	Marc Webster
Caitlin Mathes	

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A summer choral workshop led by Janet Galván and Juan Tony Guzmán, with guest artist Baruch Whitehead

A week of engaging with compositions from various cultures (from many places in the world and different styles from the United States) and fusion music composed with influence from various cultures. During the workshop, participants will get ideas to help them approach music from an historical and cultural context, resulting in confident, informed performances that honor the authentic practitioners. The workshop leaders will offer strategies on how to instill passion, create a community of respect, and build bridges of understanding.

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Ithaca College Summer Music Academy

Our mission is to provide a creative and supportive environment for young adults to grow as musicians and people. Our high school program is unique in that it offers a residential pre-college experience with a rich offering of music courses, as well as non-music courses, taught by Ithaca College faculty and top music educators from across the country. Our intermediate program provides young musicians with the opportunity to work with renowned faculty in a fun and supportive environment.

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Band, orchestral, and musical theatre programs

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