

3-25-2010

Concert: Ithaca College Women's Chorale and Ithaca College Brass Choir

Ithaca College Women's Chorale

Ithaca College Brass Choir

Janet Galvan

Keith Kaiser

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs

 Part of the [Music Commons](#)

Recommended Citation

Ithaca College Women's Chorale; Ithaca College Brass Choir; Galvan, Janet; and Kaiser, Keith, "Concert: Ithaca College Women's Chorale and Ithaca College Brass Choir" (2010). *All Concert & Recital Programs*. 4478.
https://digitalcommons.ithaca.edu/music_programs/4478

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

ITHACA COLLEGE
SCHOOL OF MUSIC

ITHACA COLLEGE WOMENS CHORALE

Janet Galván, conductor

Jonathan Riss, collaborative pianist
Jennifer Sengin, graduate conducting assistant
Anna Halperin, rehearsal pianist

and

ITHACA COLLEGE BRASS CHOIR

Keith Kaiser, conductor
Drew Benware, organ

Ford Hall
Thursday, March 25, 2010
8:15 p.m.

ITHACA

ITHACA COLLEGE WOMENS CHORALE

From Behind the Caravan: Songs of Hâfez

Abbie Betinis

- I. *we have come*
- II. *suffer no grief*
- III. *closer to the fire*
- IV. *boatpeople*
- V. *we have come (reprise)*

Soloists:

Alex Armantrading, Melissa Daneke, Alyce Daubenspeck,
Shannon Grace, Emily Grant, Katrina Kuka, Rachel Mikol,
Adrienne Wood

Instrumentalists:

Justin Canzano, soprano saxophone
Allie Rehn, cello

Still I Rise

Rosephanye Powell

Soloists:

Alex Armantrading, Melissa Daneke, Samantha Free,
Shannon Grace, Adiza Jibril, Katrina Kuka, Sarah Vallery

Instrumentalist:

Colleen Clark, percussion

INTERMISSION

ITHACA COLLEGE BRASS CHOIR

Asclepius (2007)

Michael Daugherty
(b. 1954)

Rigaudon (1712)

André Campra
(1660-1744)
arr. Drew R. Fennell

Drew Benware, organ

A Little Russian Circus (2000)

Anthony DiLorenzo
(b. 1967)

Tent of Terror
Nikolai the Magnificent
The Clown
Rings of Fire

To receive occasional emails from the School of Music about upcoming concerts,
send an email with your name and address to: concerts@ithaca.edu

Photographic, video, and sound recording and/or transmitting devices are not permitted
in the Whalen Center concert halls. Please turn off all cell phone ringtones.

Program Notes and Translations

Women's Chorale

From Behind the Caravan: Songs of Hâfez

Notes from the composer:

Johann Wolfgang Goethe once wrote, "Only with you, Hafez, do I wish to compete, for the older you get the younger you become... And religion is no obstacle, for the word 'Islam' means to submit to God, we all live and die in Islam."

Khwarezmi Shams al-Din Muhammad Hâfez-e Shirazi (ca. 1320-1390) was born in Shiraz, Persia (Iran). He wrote nearly 400 lyric poems, called *ghazals*, and is the undisputed master of that particular poetic form. His writing is mystical and based on Sufism, a tradition of Islam that is associated both with the Sunni and Shi'a denominations, as well as other currents of Islam.

I was drawn to these four *ghazals* particularly because of the elegant way they depict longing... longing for Truth, longing for Reason, longing for Kindness, Love and – always – longing for the Beloved. Also, as I was reading, I found that many of Hâfez's poems seem to have in common beautiful metaphors of transience: fire, breath, breeze.

In fact, I was fascinated to learn that the symbols of breath and fire are connected. In the first (and fifth) text, Hâfez addresses himself, asking himself to throw off his "kherque" (his woolen shawl), which is a symbol of outward piety, and to show his true faith by breathing out his despair with the sign "Ah!" It is said that the "Ah!" is a sigh of sincerity, and can burn a hypocrite with the genuine fire of the soul.

Above all, I have tried desperately to remain true to the intonation of the language, and to Hâfez's poetic instinct. Each poem unfortunately had to be shortened for the purpose of creating a concert piece, but I encourage anyone interested to read the original poems in their entirety, or to seek out recordings of the spoken text.

The music is entirely my own, and not at all authentically Persian. It is my interpretation of an assortment of influences, which included my recent study of Persian speech, scales, and modes, listening to live Turkish music, and perhaps also from somewhere far back in my memory as when I was four years old and danced – joyfully and tirelessly – with my Greek relatives in Athens.

Text and Translation

I. we have come

We to this door, seeking neither pride nor glory... we have come.
For shelter from ill-fortune, here... we have come.
Traveling along love's journey, from the borders of nothingness,
Now into states of being, all this way... we have come.
O ship of grace, where is thy anchor of forbearance?
For in this ocean of generosity, immersed in sin... we have come.
Hâfez, throw off your woolen kherque [Sufi cloak], for we, from
behind the caravan, with the fire of sighing "ah!"... we have come.

II. suffer no grief

Joseph forsaken, shall return to Canaan.
Suffer no grief.
From the thorny stalk of family grief, one day, a rose garden.
Suffer no grief...
If you desire the Way and plant your pilgrim foot in the desert,
then if the mighty Arabian thorn makes reproofs,
Suffer no grief...
Suffer no grief, suffer no grief, O heart.
Back to reason, comes this distraught head.
Suffer no grief...
O heart, despairing heart, O! O! Suffer no grief...
There is no road that has no end.

III. closer to the fire

Last night I saw the angels beating at the door of the tavern,
The clay of Adam they shaped, and into the mould they cast it.
The churches war among themselves, forgive them;
When they cannot see the truth, the door of fable they beat.
Fire, Fire! Oh! Oh!
Thanks be to god, for between me and Him, peace chanced,
Sufis, dancing, cast their cups of thankfulness!
Fire, Fire! Oh! Oh!

IV. boatpeople

My heart falls from grasp! Come to my cry, for God's sake;
O the pain the Love's hidden mystery should be disclosed!
Arise, arise... O breeze...
To ease the pain of the world, live by these words:
With friends, give kindness; with enemies, courtesy.
Shipwrecked are we, O fair breeze, arise!
So that, again, we may behold the face of the Beloved.
Behold...!

V. we have come (reprise)

We to this door, seeking neither pride nor glory... we have come.

For shelter from ill-fortune, here... we have come.

Hâfez, throw off your woolen kherque [Sufi cloak], for we, from behind the caravan, with the fire of sighing "ah!"... we have come.

Still I Rise

Notes from the composer:

Still I Rise was inspired by the poem of the same name by poet laureate Maya Angelou. It is a women's anthem, saluting the strength of women to persevere through life's difficulties--low self-esteem, physical and emotional abuse, rape, incest, prejudice, abandonment, and such like. In summary, though a woman's life or past may be filled with tears and heartaches, with each day that she finds herself still living, she finds that she has grown stronger and risen a little higher because her circumstances have not overcome her. Thus, every new day can be one of hope and joy because regardless of the past, today, "still I rise"!

Program Notes – Brass Choir

Michael Daugherty's 2007 *Asclepius*, "Fanfare for Brass and Percussion, was commissioned by Dr. Cyrus Farrehi for the grand opening of the University of Michigan Cardiovascular Center. *Asclepius* [pronounced: as-klee-pee-uhs] refers to the Greek God of medicine. Using the pulse of a beating heart as a musical metaphor, the majestic fanfare celebrates men and women who devote their lives to the noble cause of medical research and healing.

Michael Daugherty is one of the most commissioned, performed, and recorded living American composers on the concert scene today. His music is rich with cultural and political allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Hailed by *The Times* (London) as a 'master icon maker' with a 'maverick imagination, fearless structural sense and meticulous ear,' Daugherty first came to the international attention when his *Metropolis Symphony* was performed at Carnegie Hall in 1994 by the Baltimore Symphony Orchestra conducted by David Zinman." (composer – score notes)

Rigaudon, arranged in 2001 by Drew R. Fennell, is an adaptation of Andre Campra's Rigaudon. Composer Andre Campra was maitre de musique at Notre Dame in the early 18th century. In addition, he composed for the Academie Royale de Musique and was employed by the chapelle royale. Arranger Drew Fennell has been a member of the River City Brass Band since 1998, most recently, being appointed associate conductor. Fennell is Professor of Applied Trumpet at Grove City College in Pennsylvania.

A Little Russian Circus is a clever and compelling programmatic work for brass ensemble by composer and renowned trumpeter, Anthony DiLorenzo. Commissioned by the Burning River Brass, the work is comprised of four movements: 1) Tent of Terror, 2) Nikolai the Magnificent, 3) The Clown, and 4) Rings of Fire. As their titles convey, each movement requires non-traditional and contemporary sounds to depict various "circus" acts and moods, including, among others: an "elephant blast" performed by the timpani in movement 1, an "angered bear" performed by the full ensemble in movement 2, and "the clown" performed by a melodica soloist in movement 3. DiLorenzo has appeared with the Boston Symphony, Boston Pops, and the New York Philharmonic, and he has held positions with the Philadelphia Orchestra, New World Symphony, Santa Fe Opera, and Utah Symphony. A member of the Burning River Brass and Proteus 7, and mixed chamber ensemble, Mr. DiLorenzo received his Bachelor of Music degree from the Curtis Institute of Music. In addition, he was a student of Bernstein while being a fellow at the Tanglewood Music Center. DiLorenzo is an Emmy Award-winning composer who has had his works performed by many symphonies, including the San Francisco Symphony, the Utah Symphony, and the New World Symphony.

Notes by Keith Kaiser
and Dana Arbaugh

ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor
Jennifer Sengin, graduate conducting assistant

Soprano I/II

Rosie Brand
Seanna Burke
Gipsy Fernandez
Shaylyn Gibson
Shannon Grace
Jaime Guyon
Daria Harper
Caitlin Henning
Brigid Kegel
Meghan Mackowiak
Emily Kate Naydeck
Brittany Powell
Melissa Quiñones
Sarah Scott
Jennifer Sengin
Adrienne Wood

Soprano II

Jessica Bennett
Ashley Carver
Kristin Macri
Krizia Nelson
Laura Proctor
Chelsea Swan

Soprano II / Alto I

Alyce Daubenspeck
Taylor Eike
Anna Halperin
Adiza Jibril
Fanny Lora
Robyn Lustbader
Jocelyn Ponce

Alto I

Anna Brooks
Samantha Free
Emily Grant
Elizabeth Leger
Kirstine Purcell
Haley Rowland
Heather Schuck
Erin Shults
Sarah Stanley

Alto I / II

Alex Armantrading
Alyssa Barna
Alex Gingrich
Anna Kimble
Molly Korrach
Eva Simkin

Alto II

Janine Colletti
Melissa Daneke
Jenna Fishback
Taylor Kohnstam
Katrina Marie Kuka
Rachel Mikol
Christina Santoro
Kelly Sheehan
Jacquelyn Simone
Jennifer Steiger
Sarah Vallery
Elyse Wadsworth

ITHACA COLLEGE BRASS CHOIR
Keith A. Kaiser, conductor

Trumpet

Audrey Baron
Michael Banewicz
Brian Binder
Cyril Bodnar
Jennifer Fox
Brendan Keene
Leslie Neal
Lexi Payton
James Rose
Jon Stewart
Sam Thurston

French Horn

Megan Carpenter
Ryan Chiaino
Michael Drennan
Tyler Ogilvie
Maureen Preston

Trombone

Alicia Aubin
Ian Bertucci (bass)
Steven Cooney (bass)
Peter Falango
Brendan Reyes (bass)
Theodore Schaper
Sondra Thorn
Andrew Tunguz-Zawislak

Euphonium

Eric Dobmeier
Jennifer Strayer

Tuba

William Connors
Jonathan Musgrave
Joseph Wenzel

Percussion

Emma Alban
Heather Hill
Jonathan Pereira
Collin Smith