

5-5-2010

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

Ithaca College Women's Chorale

Ithaca College Brass Choir

Janet Galvan

Jennifer Sengin

Keith Kaiser

*See next page for additional authors*

Follow this and additional works at: [https://digitalcommons.ithaca.edu/music\\_programs](https://digitalcommons.ithaca.edu/music_programs)

 Part of the [Music Commons](#)

---

## Recommended Citation

Ithaca College Women's Chorale; Ithaca College Brass Choir; Galvan, Janet; Sengin, Jennifer; Kaiser, Keith; and Benware, Drew, "Concert: Ithaca College Women's Chorale and Ithaca College Brass Choir" (2010). *All Concert & Recital Programs*. 4402.  
[https://digitalcommons.ithaca.edu/music\\_programs/4402](https://digitalcommons.ithaca.edu/music_programs/4402)

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.

---

**Authors**

Ithaca College Women's Chorale, Ithaca College Brass Choir, Janet Galvan, Jennifer Sengin, Keith Kaiser, and Drew Benware

**Ithaca College Women's Chorale**

Hey Nonny No! Crystal La Point Kowalski

Heart, We Will Forget Him George L. Mabry

Jennifer Sengin, graduate conducting assistant

Fie! Fie! Fie! Stephen Bouma

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)

Alex Armantrading, Mel Daneke, Alyce Daubenspeck,  
Shannon Grace, Emily Grant, Katrina Kuka, Rachel  
Mikol,

Adrianna Wood, soloists  
Justin Canzano, saxophone  
Allie Rehn, cello  
Colleen Clark, percussion

Song of Perfect Propriety Carol Barnett

Blessing Katie Moran Bart

INTERMISSION

**Ithaca College Brass Choir**

Danza ritual del fuego (1915) Manuel de Falla  
(1876-1946)

arr. Michael Drennan

Drew Benware, conductor

Symphony in Brass (1991) Eric Ewazen  
(b. 1954)

Finale from Symphony No. 4 (1877) Pyotr Ilyich  
Tchaikovsky (1840-1983)

arr. Bill Gordon

**ITHACA COLLEGE WOMEN'S CHORALE**

**Janet Galván, conductor**

**Jennifer Sengin, graduate conducting  
assistant**

**Jonathon Riss, collaborative pianist**

**Anna Halperin, rehearsal pianist**

**and**

**ITHACA COLLEGE BRASS CHOIR**

**Keith A. Kaiser, conductor**

**Drew Benware, guest conductor**

**Ford Hall**

**Wednesday, May 5, 2010**

**8:15 p.m.**

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

Khwajeh 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 sign 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.

### Heart, We Will Forget Him

Notes from the composer:

Song of Perfect Propriety was written for the Cornell  
University Women's Chorus as part of a multi-year  
commissioning project unofficially called "No  
Whining, No Flowers," in which several women  
composers were commissioned to set texts by women on  
topics other than above. I was inspired by Dorothy  
Parker's feisty poem, and by hearing the chorus sing  
Scott Tucker's wonderfully unpredictable arrangement  
of Gershwin's "I Got Rhythm." "Writing little verse  
as ladies do" might be construed as whining, but it  
doesn't have to be that way

**George L. Mabry** is a professor of music and director  
of the *Center for Creative Arts* at Austin Peay State  
University, Clarksville, Tennessee. A published  
composer and arranger, Mabry's compositions have been  
performed widely. In addition to his choral and  
instrumental compositions, Mabry has written and  
produced for musical shows for entertainment/theme  
parks around the country. He was formerly the  
Director of Entertainment for Opryland U.S.A. in  
Nashville, Tennessee. While at Opryland, his musical  
shows toured the Soviet Union under the auspices of  
the United States State Department and appeared three  
times for the President of the United States at the  
White House.

### Fie! Fie! Fie

**Stephen Bouma** has been writing music for over twenty  
years, mostly choral compositions in a neoclassical  
style. With premiers at three separate American  
Choral Director's Association regional conventions,  
he has received commissions from Hastings High  
School, the AIM Foundation, and the Clarion Chamber  
Chorale.

The text is from Shakespeare's *The Merry Wives of Winter*.

**Dorothy Rothschild Parker** was one of the most accomplished and successful feminist literary writers in women's history. In spite of a sad and difficult childhood and struggles with alcoholism and depression as an adult, Ms. Parker received literary acclaim for her satirical wit. Many of the critics of her day said she "wasted herself by writing about narrow topics," but her works encouraged other women writers who were struggling to move away from their Victorian ideals.

Dot or Dottie, as she was called, was born in Long Brach, New Jersey on August 22, 1893. She was raised in New York City and attended Roman Catholic elementary school despite the fact that her father was Jewish and her stepmother was Protestant. She was asked to leave after characterizing the Immaculate Conception as "spontaneous combustion." Dorothy finished her education at a finishing school in New Jersey. She was characterized as a "plain disagreeable child with stringy hair and a yen to write poetry."

Ms. Parker was known for her caustic, dry wit and took seriously her verse about men and glasses: Men seldom make passes At girls that wear glasses. Although she was very nearsighted, Dorothy did not wear her glasses in public, preferring to blink her hazel eyes instead. Dorothy Parker wrote realistically about poverty and sexism and how they affected women in a witty and blunt style.

#### **Song of Perfect Propriety**

**Carol Barnett's** music has been called audacious and engaging. Her varied catalog includes works for solo voice, piano, chorus, diverse chamber ensembles, orchestra, and wind ensemble. She was awarded the 2003 Nancy Van de Vate International Prize for Opera for her chamber opera, *Snow*, and *Meeting Seneca Falls* was featured at the 2006 Diversity Festival in Red Wing, MN. She has been commissioned by the Minnesota Orchestra, the Saint Paul Chamber Orchestra, the

Harvard Glee Club, the Minnesota Music Teachers Association, and the Children's Theater of Minneapolis, and has received grants from the Jerome Foundation, the Camargo Foundation, the Inter-University Research Committee on Cyprus, and the McKnight Foundation. A longtime presence on the Minnesota scene, Barrett is a charter member of the American Composers Forum and a graduate of the University of Minnesota, where she studied composition with Dominick Argento and Paul Felter, piano with Bernard Weiser, and flute with Emil J. Niosi. She was composer-in-residence with the Dale Warland Singers from 1992 to 2001, and currently teaches at Augsburg College in Minneapolis.

### **Program Notes - Brass Choir**

#### **Danza ritual del fuego**

Originally conceived as a "gypsy-ballet" (*gitanería*), "Danza ritual del fuego" (Ritual Fire Dance) comes from Manuel de Falla's larger work El amor brujo. The work has had a history of instrumental transformations. The piece was debuted April 15, 1915, its original scoring consisting of flute (doubling on piccolo), oboe, horn, trumpet, percussion, piano, and string quintet.

That same year de Falla wrote a version for string quintet and piano, which Arthur Rubinstein heard in Madrid recalling, "five or six players, the usual ensemble one hears at nightclubs; the pianist played on an upright piano." Rubinstein would transcribe "Danza ritual del fuego" for piano as one of his trademark recital encore pieces.

A concert version for symphony orchestra was made of the work between 1915-1916, this version was destroyed by de Falla, but later reconstructed by Antonio Gallego for a 1987 performance. More versions by de Falla include a small orchestra version made in 1917, a one-act ballet version composed 1915-1925, and a 1925 revision of the 1915 sextet.

#### **Symphony in Brass**

"Today, it is unlikely that a college student or professional brass soloist would program a recital without including one of [Eric Ewazen's] works," writes David Hickman, trumpet impresario. In summation of these words, Ewazen's compositional output includes at least one major concerto for each brass instrument (including a concerto for brass quintet), sonatas for horn, trumpet, and trombone, and to date, at least 27 separate chamber works for brass.

Ewazen has been a faculty member at The Juilliard School in New York since 1980. His three-movement work "Symphony in Brass" was composed for the Detroit Chamber Winds. The first movement has a metrically capricious tinge all the while maintaining rigorously to sonata form. An expressive second movement follows, the lyrical nature of which contrasts the brisk final movement.

#### **Finale from Symphony No. 4**

Pyotr Ilyich Tchaikovsky dedicates his Symphony No. 4 in F Minor, Op. 36, "To my best friend." (Nadezhda von Meck.) Tchaikovsky and von Meck's relationship was not a romantic one: Tchaikovsky was a reclusive homosexual while von Meck maintained herself as a wealthy widow. Despite the fact that they exchanged letters to one another zealously, the two made a point to never meet in person and so they carried out one of the most unique relationships in music history.

Tchaikovsky once wrote to von Meck, "I absolutely disagree with you, that music *cannot express the universal attributes of love*. I believe quite the contrary that music *alone can do it*. You say that words are necessary for this. Oh no! This is precisely where words are unnecessary, and when words are powerless one has recourse to a more eloquent language, i.e., music."

In relation to these statements, Tchaikovsky also wrote this about his *Symphony No. 4*, "My symphony is, of course, a programme work, but it is a programme that is impossible to put into words, for it would excite ridicule and sound comical. But what is a

symphony after all if not the *most lyrical* of musical forms? Should a symphony not express all that cannot be put in words, but which fills the soul to overflowing and yearns for expression?"

The Finale from *Symphony No. 4*, according to Daniel Zhitomirsky "sums up all that has been stated in the preceding movements." A quotation of the "Fatum theme" (the opening theme of the whole symphony) is posed in-between a buildup of counterpointal activity and a melancholic decent of the line, both exemplify Tchaikovsky writing in his most critical programmatic works.

*Brass Choir Program Notes*  
by Austin Schlichting (MM-Composition)

**ITHACA COLLEGE WOMEN'S CHORALE**

**Janet Galván, conductor**

**Jennifer Sengin, graduate conducting assistant**

**Soprano I/II**

Rosie Brand  
Gipsy Fernandez  
Shaylyn Gibson  
Shannon Grace  
Jaime Guyon  
Daria Harper  
Caitlin Henning  
Brigid Kegel  
Meghan Mackowiak  
Alana Murphy  
Emily Kate Naydeck  
Brittany Powell  
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**

**Trumpets**

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

**French Horns**

Megan Carpenter  
Ryan Chiaino  
Michael Drennan  
Tyler Ogilvie  
Maureen Preston

**Trombones**

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

**Euphoniums**

Eric Dobmeier  
Jennifer Strayer

**Tuba**

William Connors  
Jonathan Musgrave  
Joseph Wenzel

**Percussion**

Emma Alban  
Heather Hill  
Jonathan Pereira  
Collin Smith