

3-1-2009

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

Ithaca College Women's Chorale

Janet Galvan

Keith A. Kaiser

Ithaca College Brass Choir

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor

and

ITHACA COLLEGE BRASS CHOIR
Keith A. Kaiser, conductor

Ford Hall
Sunday, March 1, 2009
4:00 p.m.

ITHACA

ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor
Lee Goodhew-Romm, faculty guest artist
Jennifer Sengin, Ana Withiam, graduate conductors
Angela DiIorio, collaborative pianist

She Sat and Sang

Robert Sieving

Adam Butalewicz, clarinet
Allie Rehn, cello
Ana Withiam, conductor

Nervous Family

Benjamin Lees

Soloists
Mallory Berlin, Laura Gladd,
Emily Naydeck, Sarah Toth
Lee Goodhew-Romm, bassoon

Stabat Mater

Giovanni Battista Pergolesi

1. *Stabat mater*
2. *Cujus animam gementem*
Jennifer Sengin
3. *O quam tristis et afflicta*
Kathryn Cohen, soprano; Emily Naydeck, alto
4. *Quae moerebat et dolebat*
Laura Gladd, alto
5. *Quis est homo – Duet*
Adrienne Fedorchuk, soprano; Sarah Hunter, alto
6. *Vidit suum dulcem natum*
Theresa Cole, soprano
7. *Pia mater fons amoris*
Emily Grant, alto
8. *Fac, us ardeat cor meum*
9. *Sancta mater istud agas*
Sarah Toth, soprano; Anna Brooks, alto
10. *Fac ut portem Christi mortem*
Anne Byrne, alto
11. *Inflammatum et accensus*
12. *Quando corpus morietur*

INTERMISSION

ITHACA COLLEGE BRASS CHOIR
Keith A. Kaiser, conductor

Brevard Fanfare

Fisher Tull
(1934-1994)

Funeral March

Edvard Grieg
(1843-1907)

Grand March from *Aida*

Giuseppe Verdi
(1813-1901)
arr. Kenneth Bray

Four Scottish Dances

Malcolm Arnold
(1921-2006)
arr. Ray Farr

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Dr. **Janet Galván**, a professor of music at Ithaca College, conducts the Ithaca College Women's Chorale and the Ithaca College Chorus. Under her direction throughout her 26 years at Ithaca College, the Women's Chorale has been chosen to perform at national, regional, and state music conferences and in concerts in the United Kingdom, in Canada, in Carnegie Hall, and in Alice Tully Hall. The chorus has performed with the Choral Union in Avery Fisher Hall.

Dr. Galván has conducted all-state and larger regional honor choral festivals throughout the country. She was the sixth national honor choir conductor in the over 40-year history of ACDA. Dr. Galván has been a guest conductor and clinician in over 40 states, in the United Kingdom, Canada, Belgium, and Brazil as well as national and regional music conferences and the World Symposium on Choral Music. She was honored in 2002 to conduct the Mormon Tabernacle Choir.

Janet Galván is the contributing editor to two Roger Dean choral series which bear her name, and she is the series advisor to Latin Accents, a series with Boosey & Hawkes. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers. She is the author of chapters in two books, *Teaching Music-through Performance in Choir, Volume 2* and *The School Choral Program*.

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.

Lee Goodhew Romm has been professor of bassoon at Ithaca College since 1989. She is principal bassoon in the Cayuga Chamber Orchestra where she holds the John S. and Marybeth Ostrom Chair. Lee graduated from the University of North Texas, winning the Presser Award. She continued with graduate work at Southern Methodist University and Michigan State University, where she earned her Doctor of Musical Arts degree. Formerly, she served as assistant professor at Western Michigan University and on the faculty of the University of North Texas.

Active as a performer and clinician, she can regularly be heard in solo, chamber and orchestral venues and has performed at international conferences from Dallas to Skaneateles. She performs with the Ithaca Wind Quintet, was a member of Ensemble X at Cornell University, and plays regularly with the Rochester Philharmonic Orchestra and Syracuse Symphony. Her principal teachers were Will Roberts, Edgar Kirk, Maestro Charles Bruck and Maestro Anshel Brusilow, and reed maker Louis Skinner. Dr. Goodhew Romm has recorded for the Open Loop and Mark Records labels.

She has served on the board of the Cayuga Chamber Orchestra and was co-host of the 2007 International Double Reed Society Conference at Ithaca College. She was instrumental in the artistic and financial success of that conference. Her efforts resulted in endowed annual awards for exemplary students of both the bassoon and oboe studios at the college.

Dr. Goodhew Romm is currently studying baroque bassoon and in 2008 received grants for work in New York City and London.

Dr. Keith A. Kaiser is chair of music education at Ithaca College and holds degrees from the Florida State University (Ph.D.), the University of Redlands (M.M.), and the University of Wyoming (B.M.). As a faculty member at Ithaca College, he teaches undergraduate and graduate music education courses, conducts the Brass Choir and summer Graduate Concert Band, and supervises junior- and senior-level student teachers; as part of his responsibilities he has also conducted other various instrumental music ensembles, including the Concert Band and Trombone Troupe. In addition to conducting the Ithaca Concert Band (community-band), he served, for several years, as conductor for Syracuse Signature Band (a youth band for inner-city students).

He is active throughout the country as a clinician, adjudicator, consultant, and guest conductor. A Presser Scholar, he is published in *Update: Applications of Research in Music Education*, *School Music News*, *Reverberations*, *Orff-Echo*, and *Journal of Music Therapy*.

Dr. Kaiser has presented at the National Association for Music Education national and regional conferences, the New York State School Music Association Conference, the Southeastern College Band Directors Association Conference, the American Music Therapy National Conference, the World Congress of Music Therapy, and the College Music Society.

Most recently Kaiser was a co-recipient of a prestigious **Sounds of Learning** research grant to study the functions of music in American public schools; **Sounds of Learning** is sponsored by the Grammy Foundation and NAMM—National Association of Music Merchants.

Dr. Kaiser has taught in the public schools of Wyoming, Florida, and California, where he was founder and conductor of the University of Redlands' Wind Ensemble for Young Musicians. He resides in Ithaca and is blessed with a wonderful family: his wife, Jen, 3-year old son, Andrew, and ten month-old twins, Christopher and Meghan.

Program Notes - Women's Chorale

The music this year has been Music of Expanding Palettes for women.

She Sat And Sang

This beautiful piece is a setting of a Christina Rossetti poem including cello and clarinet. The melody line passes from voice to voice, and the changing meters give emphasis to the text.

Nervous Family

Benjamin Lees is renowned for his works featuring concertante groups and orchestra. He writes in an extended tonal idiom, with shifting meters shaping an underlying pulse and his music responds to issues of historical, social, and literary significance. This piece is meant to be comical. In the poem by English poet Edward Lear, this family is hilariously nervous. Lees said in choosing a musical accompaniment for this piece, the choice of a bassoon seemed the most logical and natural.

Laugh at will! Note that snuffing a candle means to trim the burned wick. Snuffing out a candle means to put the flame out.

Text - Nervous Family Edward Lear

We're all nervous, very, very nervous,
And we're all nervous at our house in town,
There's myself, and my Aunt, and my Sister,
And my Mother,
And if left in the dark we're all quite frightened at each other!
Our Dog runs away if there's a stranger
In the house,
And our great Tabby Cat is quite frightened at a mouse -
For she's so nervous, very very nervous,
And we're *all* nervous at our house in Town.

My poor shaking Aunt can't work at her needle
And my shaking hand spills half my cup of tea -
When wine at her dinner my timid Sister's taking -
She drops it on a table, so much her hand is shaking -
And my poor old shaky Mother,
When to take her snuff she tries
To pop it in her nose - o! she pops it in her eyes.
For she's *so* nervous, very very nervous,
And we're *all* nervous at our house in Town.

We all at dinner, shake - shake at carving,
And as for snuffing candles, we all put out the light;
T'other evening after dinner we all to snuff did try,
But my Aunt couldn't do it, nor my Sister, nor could I;

Child! Give *me* the snuffers! –
Said my mother in a flout –
I'll show you how to do it! –
So she did, and snuffer it *out*,
For she's *so* nervous, very very nervous, -
And we're *all* nervous at our house in Town.

We're getting much too nervous to go out to dinner
For we all sit a'shaking, just like puppets upon wires.
I'm too nervous to speak loud,
So *I'm* scarcely ever able
To ask for what I want, or to talk across the table;
And my poor shaking Aunt where-e're
She sits, is sure to see,
Some sympathizing Jelly always shaking vis à vis, -
Which makes her *more* nervous,
Very very nervous, -
And we're all of us nervous at our house in Town.

We're too nervous to get ready in time
To go to church,
So we never go at all, since we once
Went late one day;
For the Clergyman look *at* us,
With a dreadful sort of frown,
And my poor shaky Mother caught his eye
And tumbled down; -
And my Aunt and Sister fainter, -
And tho' with care and pain
We dragged them slowly out, -
Yet we've never been again –
And we're all nervous, very very nervous
And we're all nervous at our house in Town.

Our nerves in stormy weather are particularly *bad*,
And a single peal of thunder is enough
To drive us *mad*.
So, when a storm comes on, we in a fright begin
To lock ourselves in closets where the lightning
Can't come in.
And for fear a little thunder, to our nervous ears
Should come,
We each turn a barrel organ, and my Mother beats a drum
For we're all nervous, very very nervous, -
And we're all of us nervous at our house in Town.

Stabat Mater

How does Pergolesi fit into the idea of Expanding Palettes? The unique place that the Pergolesi "Stabat Mater" has in musical history has been described as follows:

"In the history of music, Pergolesi's Stabat Mater is considered the first, and most profound expression of human pain rendered from the musician's pen. Bellini called it the "divine poem of pain." J.S. Hiller said that "no music like this has ever had the ability to convey from the first note to the last, and one cannot call themselves a man who can listen to it without being moved by it." Lavoix wrote "this composition is an emotional and profound cry of pain." These are but a few of the remarks of praise about this piece. The work stands out as a different palate mixing strength and pain. It is based upon the prophecy of Simeon that a sword was to pierce the heart of Christ's mother Mary (Luke 2: 35). The concept of 'God' in Christianity is male, but in the Stabat Mater (as in the Magnificat) we find a feminine perspective. In its first eight stanzas, the poet expresses a deep compassion for the mother of Christ as she stands and watches her son as he dies on the cross. After the eighth stanza the poet prays to Mary to let him share her grief and to let him suffer with Jesus and for her intercession. In the last stanza the poet prays directly to God for a place in paradise. The text has been ascribed to different poets, but the authorship is still unresolved. The text was made popular by the 14th century. It is loved for its pathos and vividness with which it depicts the weeping Mother at the cross.

The work was written during Pergolesi's last year of life while he was in retreat in the Capuchin monastery at Pozzuoli near Naples. Three years earlier he had produced one of his most famous works, the opera *La Serva Padrona* but had been unable to repeat the success with his next operas. This work was one of the last two that Pergolesi wrote in his brief lifetime. During this time, women were silent in church. The fact that Pergolesi wrote the Stabat Mater incorporating the latest operatic styles would seem to suggest that he was anticipating performance by castrati.

Today, the parts are most often sung by female singers.

Translation:

1. Stabat mater

There stood the mother grieving, beside the cross weeping, while on it hung her Son.

2. Cujus animam gementem

Whose saddened soul, sighing and suffering a sword pierced through.

3. O quam tristis et afflicta

O how sad and how afflicted was that blessed Mother of the Only-begotten!

4. Quae moerebat et dolebat

Loving mother, who was grieving and suffering, while she beheld the torments of her glorious Son.

5. Quis est homo

Who is he man who would not weep if he should see the Mother of Christ in such great distress? Who could not be saddened if he should behold the Mother of Christ suffering with her only Son? For the sins of his people, she saw Jesus in torments and subjected to stripes.

6. Vidit suum dulcem natum

She saw her own sweet Son, whose dying caused his desolation while he yielded up his Spirit.

7. Pia mater fons amoris

Oh Mother, fount of love, make me feel the force of your grief, so that I may mourn with you.

8. Fac, us ardeat cor meum

Grant that my heart may burn in loving Christ my God, so that I may be pleasing to him.

9. Sancta mater istud agas

Holy Mother, may you do this: fix the stripes of the Crucified deeply into my heart. Share with me the pains of your wounded Son who deigned to suffer so much for me. Make me lovingly weep with you, to suffer with the Crucified so long as I shall live. To stand with you beside the cross, and to join with you in deep lament: this I long for and desire. O Virgin all Virgins excelling be not inclement with me now; cause me to mourn with you.

10. Fac ut portem Christi mortem

Grant that I may bear the death of Christ; make me a sharer in His Passion and ever mindful of his wounds. Let me be wounded by his wounded cause me to be inebriated by the Cross and the Blood of your Son.

11. Inflammatus et accensus

Let I burn in flames enkindled may I, through thee, O Virgin, be defended on Judgment Day. O Christ, when from here I must depart, grant that, through your Mother, I may obtain the palm of Victory

12. Quando corpus morietur

When my body perishes, grant that my soul be given the glory of Paradise.

Program Notes - Brass Choir

Brevard Fanfare

A composition student of Samuel Adler, Fisher Tull is best known for his prolific contributions to the wind band and brass repertoire. Full melodic and harmonic phrasing and powerful energetic motion provide the foundations for Tull's compositional style. This style likely transpired as a result of his background as a trumpet performer and jazz arranger.

Published by Boosey & Hawkes and Southern Music, Fisher Tull received numerous recognitions for his work in our profession. His *Toccata* for wind band was awarded the prestigious American Bandmasters Association Ostwald Award in 1970. In addition, he was awarded, among other honors, the Distinguished Men of Music medal by Kappa Kappa Psi, the Orpheus Award from Phi Mu Alpha Sinfonia, and composition awards from the American Society of Composers and Authors and Publishers (ASCAP). His works are played throughout the world and have been recorded by the finest ensembles, including the London Symphony Orchestra and Millar Brass.

Brevard Fanfare, for Brass and Percussion, is a driving rhythmic piece that embodies the rich and open scoring common to the compositional techniques of Tull. The piece "was commissioned by the Brevard Music Center in North Carolina as part of its 50th anniversary. The premiere performance was on the opening concert of the Brevard Music Center Orchestra conducted by Henry Janiec on June 28, 1987. Fisher Tull was Composer-in-Residence at the Brevard Music Center during the summer of 1984." (score notes)

Funeral March

"Edvard Grieg met Richard Nordraak, a fellow Norwegian just one year his senior, in 1863. Together they championed nationalism in their musical activities, a cause which had lain dormant in Grieg's thoughts up until this time...From the time of their meeting the two young composers worked closely together until Nordraak's health began to fail three years later. In October of 1865 Nordraak suffered a 'violent attack of inflammation of the lungs'...He died on March 26, 1866, in Berlin...The very day that he [Grieg] heard of it [his death], he composed *The Funeral March in A Minor for Richard Nordraak* for piano, as a monument to the memory of his dear friend. One year later Grieg arranged the work for military band, transposing it to g minor...In 1878 Grieg made yet another version of the work, this time for brass choir.

In a letter to Iver Holter, February 9, 1987, Grieg defended the widely-held premise that Nordraak influenced him greatly in

developing nationalistic tendencies in his composition. He said, 'Nordraak's importance to me is not exaggerated. It is like this: through him, and through him alone, light came to me....His personality was fascinating. He was a dreamer, a seer, without being destined himself to bring the art to the height of his vision.'

That Grieg thought so highly of his *Funeral March* is clear from another letter, this one written to the music dealer Rabe in Bergen at the end of 1904. 'I wish to be buried in my native town,' said Grieg, 'and I desire that at my interment my Nordraak funeral march – which I always carry with me when I travel – be played as beautifully as possible.' Grieg's wishes were respected at his funeral three years later. The news of his death plunged his country into mourning, and some estimated the crowds at his funeral to be as large as 50,000." (score notes)

Grand March from *Aida*

Best known for his Romantic-period operas, Giuseppe Verdi is considered one of the most important composers of the 19th Century. In addition, to this day, Verdi's works are among the most often performed in the world. Perhaps, one of his greatest and most popular contributions to the repertoire is his grand opera in four acts, *Aida*, from which tonight's performance of the Grand March was adapted.

Aida, translated visitor or returning, is a name given to females in Arabic culture. This opera was commissioned by Ismail Pasha, Khedive of Egypt, and although delayed by the Franco-Prussian War, it was first performed in Cairo in 1871. Although previously thought to have been written to commemorate the opening of the Suez Canal, scholars argue that it had no such genesis. They point out that Verdi was asked to write a piece in tribute to the opening of the canal; however, he declined, because he "did not write 'occasional pieces.'"

Aida is based on a plot that sees Aida, an Ethiopian Princess, kidnapped and enslaved in Egypt. Falling in love with her, an Egyptian commander finds him struggling between his loyalty to his Pharaoh and his love for Aida.

"The Grand March is Verdi's music for a thrilling scene in the opera where Egyptian notables are celebrating their queen in an unforgettably colourful presentation. A taste of several of the outstanding melodies written for this exciting operatic occasion" comprise this arrangement. (program notes, Kenneth Bray, arranger)

Four Scottish Dances

Sir Malcom Arnold was born on October 21, 1921 in Northampton England. A student of Gordon Jacob, he majored in composition at the Royal College of Music in London. During the early to mid twentieth century, Arnold, along with fellow England composers Gustav Holst and Ralph Vaughn Williams, made significant and influential contributions to the instrumental music genres.

Certainly, Malcolm Arnold's compositional catalogue places him among the most prolific composers of his time; his works include nine symphonies, seven ballets, two operas, one musical, over twenty concertos, two string quartets, music for brass-band and wind-band, and 132 film scores, including "Bridge on the River Kwai."

Four Scottish Dances (Op. 59) "were composed early in 1957 and are dedicated to the BBC Light Music Festival. They are all based on original melodies, except one, the melody of which was composed by Robert Burns.

The first dance is in the style of a slow strathspey (Scottish dance in 4/4).

The second, a lively reel, begins in the key of E flat, and rises a semitone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E flat.

The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides.

The last dance is a lively fling which [in the original orchestra version] makes a great deal of use of the open strings of the violins." (Chester Novello, program notes)

ITHACA COLLEGE WOMEN'S CHORALE

Janet Galván, conductor

Jennifer Sengin, graduate conductor

Soprano I

Andrea Morton
Adrienne Wood

Soprano I-II

Katie Cohen
Virginia Creary
Whitney Fland
Jaclyn Goldstein
Daria Harper
Melinda Harrison
Clair Hoover
Katherine Henly
Alana Murphy
Emily Naydeck
Jacqueline Pina
Jennifer Sengin*
Ana Strachan
Sarah Toth
Kristin Triantafillou

Soprano II

Betty Bauman
Theresa Cole
Adrienne Fedorchuk
Fanny Lora
Alyssa O'Toole
Amy Suznovich

Soprano II-Alto I

Perry Albert
Sarah Hunter
Kelly Muldowney
Jocelyn Ponce
Melissa Quiñones
Chelsea Swan

Alto I

Mallory Berlin
Michaela Bushey
Angela Dilorio *
Laura Gladd
Maria Jacobi
Emma Ladouceur
Kristin Macri
Christina Santoro
Heather Schuck

Alto I-II

Anna Brooks
Danielle Carrier
Emily Grant
Laura Proctor
Erin Schaffner

Alto II

Allyce Barron
Anne Byrne*
Sarah Giordano
Haley Rowland
Jenna Silverman
Jennifer Steiger
Laurel Stinson
Megan Suozzo
Sarah Vallery
Lauren Way

*section leaders

ITHACA COLLEGE BRASS CHOIR
Keith Kaiser, conductor

Trumpet

Brian Binder
Cyril Bodnar
Leslie Neal
Quinton Saxby
Alex Schwind
Nathaniel Sodeur
Jon Stewart

French Horn

Bryn Coveney
Mike Drennan
Laura Francese
Elizabeth Kane

Trombone

Alicia Aubin
Hank Currey
Peter Falango
Glenn Hodgson
Mark Neville
Eddie Steenstra
J.C. Von Holtz

Euphonium

Jacqui Best
Michael Horsford
Heather Rosner
Steven Vaughn

Tuba

Michael Gould
Kevin Madden
Dan Troiano

Percussion

Andrew Boynton
Daniel Cathey
Peter Kielar
Daniel Pessalano