

4-25-2009

Graduate Conducting Recital: Ana Withiam, conductor

Ana Withiam

Ithaca College Madrigal Singers

Ithaca College Choir

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ITHACA COLLEGE

SCHOOL OF MUSIC

GRADUATE CONDUCTING RECITAL
Ana Withiam, conductor

ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doebler, conductor

ITHACA COLLEGE CHOIR
Ana Withiam, conductor
Lawrence Doebler, director

Ford Auditorium
Saturday, April 25, 2009
8:15 p.m.

ITHACA

ITHACA COLLEGE MADRIGAL SINGERS
Jennifer Sengin, graduate conductor
Lawrence Doebler, conductor

Madrigals by Claudio Monteverdi (1567-1643)

I.
Lasciate I Monti from *L'Orfeo*
Vieni Imeneo from *L'Orfeo*
O Mirtillo
Ch'ami la vita mia

II.
Anima mia perdonna
Che se tu se il cor mio
Era l'anima mia gia presso

III.
Ch'io non t'ami cor mio?
S'andasse amor a caccia
Lasciate I Monti
Vieni Imeneo

INTERMISSION

ITHACA COLLEGE CHOIR
Ana Withiam, graduate conductor
Lawrence Doebler, director

A Pentatonic Alleluia

Ross Whitney
(b. 1954)
ed. Ricardo Soto

Megan Armenio, soprano
Sara Mowery, mezzo-soprano

Psalm 23, from *Songs of Faith*

Paul Basler
(b. 1963)

Tyler Ogilve, horn
Jon Riss, piano

Il Est Bel Et Bon

Pierre Passereau
(c. 1509-1547)

Five Hebrew Love Songs

Eric Whitacre
(b. 1970)

1. *Temuná*
2. *Kalá Kallá*
5. *Rakút*

Dona Nobis Pacem, from *Mass in B Minor* Johann Sebastian Bach
(1685-1750)

Ian Salmon, Aimee Lillienstein, violin
Austin Schlicting, viola
Kristin Mills, cello

Dtche Nash

Nikolai Golovanov
(1891-1953)

Long Time Trav'ling

Abbie Betinis
(b. 1980)

Sam Bianco, tenor
Gary McLinn, tenor

Motet from Psalm LI, Op. 29, no. 2

Johannes Brahms
(1833-1897)
ed. John Finley Williamson

Ain't Got Time to Die

Hall Johnson
(1888-1970)

Omar Najmi, tenor

Homeland

Gustav Holst
(1874-1934)
arr. Z. Randall Stroepe
(b. 1953)

Brian Binder, Nathaniel Sodeur, Kevin Ryan,
Jesse Livingston, trumpet
J.C. Von Holtz, Jeff Dunn, Thomas Lehman, trombone
Tim Arnold, tuba
Michael Morel, timpani
Danny Cathey, percussion
Mary Holzhauer, organ

Graduate Recital presented in partial fulfillment for the degree
Master of Music in Conducting.

Ana Withiam is from the studio of Lawrence Doeblor, with
additional instruction provided by Brian DeMaris,
Janet Galván, and Jeffrey Meyer.

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in the Whalen Center concert halls. Please turn off all cell phone ringtones.

Program Notes

Ross Whitney (b. 1954) grew up in Detroit, Michigan, and spent several years of his career working in the commercial music business. In 1980, he moved to Los Angeles to pursue a career in composition. He received both Bachelor and Master degrees in composition from the University of Southern California, and is a member of the faculty at the University of California, Irvine School of the Arts.

In *A Pentatonic Alleluia* for SSAATBB choir, each voice part has a pentatonic "cell," or group of notes, to repeat ad lib and independently. The composer specifically suggests that the singers not match rhythms. The bass part provides structure and stability by singing a unified rhythm through the entire piece. It begins and ends with female soloists.

Paul Basler (b. 1963) is originally from Milwaukee, WI, and has a career as a teacher, composer, and French horn player. He is currently an Associate Professor at the University of Florida, at the School of Music. He spent the year 1993-1994 at the Kenyatta University in Nairobi, Kenya, as a Fulbright Senior Lecturer. He received degrees in music from Florida State University and Stony Brook University. As a composer, Basler's music is greeted with much enthusiasm throughout the world. In 1992, he received the North Carolina Arts Council Composer's Fellowship, and he has received several National Endowment for the Arts "Meet the Composer" grants. Recent compositions have received performances at Carnegie Hall, Tanglewood, the Spoleto Festival, Kennedy Center, the National Theatre of Kenya, Lincoln Center, the Sydney Opera House, the Aspen Music Festival, the Grand Teton Music Festival, and in Shanghai.

Psalm 23 is the closing movement in "Songs of Faith," which is a major work with five movements that celebrates the American spirit. It was written in the fall of 1998, and each movement was written for a different conductor and choral ensemble. The work is scored for SATB chorus, piano, and horn, with the piano and horn as equal counterparts to the choral ensemble. *Psalm 23* was written for and dedicated to André Thomas and the Florida State University Singers. The piece begins softly and grows consistently to the climax at the text, "Yea, though I walk through the valley of the shadow of death, I will fear no evil." The middle section of the piece contrasts with the rest of the work with a modulation and a meter change from simple to compound.

French composer **Pierre Passereau** (1509-1547) composed many chansons and one motet. He was a church musician, singing tenor in the chapel of the Duke of Angoulême and perhaps at the Cambrai Cathedral. Most of his works are narrative or descriptive songs with a merry nature, lively rhythms, and repeated notes.

Il Est Bel Et Bon is often performed and probably the most famous of Passereau's works. The many repeated notes give the chanson a lively nature, and "cocodac" is meaningless text meant to suggest the clucking of hens. The two women in the story are gossiping about their husbands, and of course, like many French works, there exists some innuendo in the text.

Eric Whitacre (b. 1970) studied composition with John Corigliano and David Diamond at the Juilliard School of Music. Also an accomplished conductor and clinician, his choral and symphonic work is often commissioned, published, and performed. He has written music for movies and was nominated for a Grammy award. Many of his works have been recognized by major award organizations, including ASCAP, the Barlow Foundation, and the American Composers Forum.

Five Hebrew Love Songs is a collaboration between Whitacre and his wife, soprano Hila Plitmann. Plitmann wrote the poems at the request of violinist Friedemann Eichhorn, in 1996. At the time, Whitacre set them for soprano, violin and piano. In 2001, the University of Miami commissioned Whitacre to adapt the songs for SATB chorus and string quartet, which will be performed in this concert.

German composer **Johann Sebastian Bach** (1685-1750) was a famous keyboardist in his time, but it is for his compositional style that he is most admired today. His style is the epitome of Baroque style, and in his time, he was an innovator; he was able to create a style that was distinctive and unique. It is likely that he began his compositional life at the age of fifteen, and he spent his professional life as a court and church musician at Arnstadt, Weimar, Cöthen, and most importantly, Leipzig. He used the *Mass in B Minor* to persuade the monarch Friedrich August II in Leipzig to appoint him as Royal Court Composer in 1733.

The *Mass in B Minor* is one of the most celebrated masses in the choral repertory. The Kyrie and Gloria were originally composed in 1733, and Bach expanded the work until it became a full Catholic mass by the late 1740s, probably between 1747 and 1749. As Bach was a Lutheran, the mass was never performed in its entirety as a liturgy. *Dona Nobis Pacem* is the final section of the last movement, for four-part chorus, and it draws on musical ideas from the *Gloria*. It is in D Major, the relative major of B minor, which is the key of the opening movement of the mass.

One of the finest Russian twentieth-century composers, **Nikolai Golovanov** (1891-1953) began his musical studies as a child at the Moscow Synodal School of Church Singing and graduated in 1909. In 1914, he graduated from the Moscow Conservatory with a degree in composition. After the Russian Revolution in 1917, he was no longer able to make a living as a composer, and he worked primarily as an opera and symphonic conductor at the Bolshoi Theatre in Moscow. His sacred compositions, including both arrangements of chants and free compositions, were among the last freely published before the Revolution. His choral writing style is noted for his complex choral texture, richness of sonority, and subtle nuances.

The Lord's Prayer, *Otche Nash*, (Matthew 6:9-13) is sung at the Divine Liturgy in the Orthodox Church, and also recited in other services. Typical settings of the Lord's Prayer are simple and less extensive than this one. The use of the hum, which does not occur in traditional liturgical settings, suggests that this setting was intended for concert performance. This setting of the text reaches its climax at the words "But deliver us from evil."

Abbie Betinis (b. 1980) composes music for many different genres, but most enjoys composing for vocal ensembles. As a young composer, she has produced almost forty works, and has commissioned pieces for Cantus, the

Dale Warland Singers, Rochester Choral Arts Ensemble, the Rose Ensemble, the Singers-Minnesota Choral Artists, and the Young New Yorkers' Chorus. She holds degrees in composition from St. Olaf College, the University of Minnesota, and she has also studied at the Ecole Normale de Musique in Paris. In 2005, Betinis was named Composer-in-Residence for the Schubert Club in Saint Paul, Minnesota.

Long Time Trav'ling combines two early American shape-note tunes, *Parting Friends* and *White*, as well as text from *Parting Hand*. The three hymns all speak of traveling to a better land and leaving behind dear friends and were published in the 19th century shape-note hymnals The Social Harp and The Sacred Harp. The first tune was originally published in 1855, but the melody is a variant of a much older melody: *Wayfarin' Stranger* from the Irish tradition. The counterpoint depicts the individual travelers as they go their own ways and then reunite on the journey to the promised land. Like the traditional shape-note style, the piece is sung in a straight-tone and folk-like style. The *solfege* syllables in the text represent the use of *solfege* syllables in the shape-note tradition.

Johannes Brahms (1833-1897) was one of the leading composers and musicians of the Romantic era. Although he was born in Germany, he spent much of his professional life amidst the thriving musical scene in Austria. His influence on music during his lifetime was substantial, and he remains one of the most respected and prolific composers. He composed for piano, chamber ensembles, symphony orchestra, voice, and choral ensembles, and was also an accomplished pianist who performed with the leading performers of his time. Brahms was able to blend the practices of past centuries in music with the developing idiom of the 19th century.

In this *Motet, Op. 29, no. 2*, Brahms uses two early musical practices, the canon and the fugue, but develops them in a distinctively Romantic manner. The first movement is chorale-like in its simplicity. The bass line is a near exact replica of the soprano, although it is augmented so that the durations are doubled in length. The second movement is a complex and highly chromatic fugue, which uses *stretto*, augmentation, and inversion. In the third movement, the tempo changes are achieved by dance-like proportions, which is also common in Renaissance music. Like the first movement, this movement contains much canonic interaction between the five choral parts.

Hall Johnson (1888-1970) was an African-American choral director, violinist, violist, and composer. He received music degrees from the University of Pennsylvania, the Juilliard School, the University of Southern California, and the Philadelphia Music Academy. In 1925, he founded the Hall Johnson Choir, which performed many of his pieces and became very well known.

Ain't Got Time to Die is a composed song in the style of a spiritual, written in 1955. Spirituals were passed on orally by African-American slaves, who heard revivalist American hymn tunes and adapted and transformed them into songs of typical African-American form. Johnson gives very clear performance notes to ensure that his composed piece is in the correct style, including stressing the importance of accents and syncopation.

Z. Randall Stroope (b. 1953) is the Director of Choral Studies at Rowan University in New Jersey. He is frequently a guest conductor at All-State festivals and other types of festivals, and he has published thirty works in the choral repertory. He studied composition with Cecil Effinger and Norman Lockwood, who were both students of Nadia Boulanger. He holds degrees from University of Colorado and Arizona State University.

Sir Cecil Spring Rice (1859-1918) was a British diplomat who began and ended his career in Washington, D.C. He served through World War I, and wrote the first stanza of text.

Gustav Holst (1874-1934) was a prominent English composer. One of his most popular and well-known works is *The Planets*, written in 1914-1916. The very famous "Jupiter Theme" from *The Planets* is now thought of as a patriotic British song.

Using the "Jupiter Theme" as its foundation, *Homeland* was arranged by Stroope and dedicated to his father, who was a prisoner of war in World War II. Stroope meant for the text to "transcend any cultural or national boundaries." The text is very touching and the Holst's music is both powerful and noble.

TEXT AND TRANSLATIONS

Lasciate I Monti

Leave the mountains, leave the springs, nymphs, you glad and graceful, on these meadows turn your pretty feet to the familiar dances.

Let the sun here gaze on your round dances, far more lovely than those danced to the moon in the dusky night by the stars of heaven.

Vieni Imeneo

Come, Hyman, Oh come! And let your flaming torch be like a sun rising to bring blissful days to these lovers; and sweep far from them the horrors and shadows of suffering.

O Mirtillo

O Mirtillo, Mirtillo my love, if only you could see within how beats the heart of her whom you call cruelest Amaryllis, I know you would receive from her that kindness which you sought. O lovers are so unhappy in love! What help is it for you, my sweet, to be loved? What help is it for me, to have so precious a lover? Why, harsh fortune, do you tear us asunder, whom Love now binds? And you, why do you bind us together, if fate sets us apart, traitorous Love?

Ch'ami la vita mia

That you love my life in your lovely name can always be read, it seems, but you prefer me to die. If you bear the truth within you, soothe my wounded heart with your beautiful eyes so that it might not be read that you love my death not my life.

Anima mia

My soul forgive her who is horrid to you only when she cannot be kind; forgive, her tone of voice, in appearance your unbending enemy, but in her heart a most kindly mistress; and if indeed you want to avenge yourself, well, what better vendetta can you have than your sorrow?

Che se tu se il cor mio

For if you are my sweetheart, as you are even in spite of heaven and the earth, whenever you weep or sigh, those tears of yours are my blood, those sighs my spirit and those pains, that sorrow you feel are my torments, not yours.

Era l'anima mia

My soul was then near its last hour, and languishing as does a dying soul, when a more beautiful, more charming girl turned to me with so compassionate a look that revived me. Those fair eyes seemed to say: "Alas, why do you fret? The heart by which I breathe is not so dear to me as you are, my love. If you die, alas, you die not; I die."

Ch'io non t'ami cor mio?

That I do not love you, sweetheart? That I am not yours and you not mine? That for a new mistress and for new hope I abandon you? Before this happens, let death not forgive me. But if you are the sweetheart who makes life so charming and agreeable, fountain of all my well being, all my desire, how can I leave and not die?

S'andasse amor a caccia

If love went a-hunting he would delight in having Gretchen on a leash to follow the spoor of the does, for every kid is pleasant, this one like that, attractive and beautiful. O charming Gretchen, if your fate wants him to be a hunter, seize this lady while she is fleeing Love!

Lasciate I Monti (see above)

Vieni Imeneo (see above)

Il Est Bel Est Bon

Il est bel et bon commère mon mari.

Il était deux femmes toutes d'un pays.
Disans l'une à l'autre: avez bon mari?

Il ne me courousse, ne me bat aussi,
beat me.
Il fait le ménage; Il donne aux poulailles

Et je prends mes plaisirs.
Commère, c'est pour rire,
Quand les poulailles crient,
Petite coquette qu'est ceci?

He is a handsome and good husband,
my dear.

There were two country women.
They said to one another: you have a
good husband?

He does not annoy me, he does not

He does the cleaning, he feeds the
chickens,

And I take pleasure.
Dear, you will laugh,
When the chickens shout,
Little flirt, what is this?

Five Hebrew Love Songs

Text: Hila Plitmann

I.
Temuná belibi charutá;
Nodédet beyn ór uveyn ófel:
Min dmamá shekazó
et guféch kach otá, Usa réch al paná'ich nófel.

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just
so.

II.
Kalá kallá
Kulá shelí,
U'vekalút
Tishák hí lí!

Light bride
She is all mine,
And lightly
She will kiss me!

V.

Hu hayá malé rakút;
Hi haytá kashá.
Vechól kárna sheristá lehishaér kach,
Pashút, uvli sibá tová,
Lakách otá el toch atzmó,
Veheniách Bamakóm
hachí rach.

He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
in the softest, softest place.

Dona Nobis Pacem

Grant us peace.

Long Time Trav'ling

Farewell, my friends, I'm bound for Canaan,
I'm trav'ling through the wilderness;
Your company has been delightful,
You, who doth leave my mind distressed.

I go away, behind to leave you,
Perhaps never to meet again,
But if we never have the pleasure,
I hope we'll meet on Canaan's land.
- Parting Friends (traditional tune and lyrics)

Farewell, my friends, both old and young,
I hope in peace you'll still go on;
How oft I've seen your flowing tears,
And heard you tell your hopes and fears!

Your hearts with love were seen to flame,
Which makes me hope we'll meet again.
Ye mourning souls, lift up your eyes
And live in love, for love's alive.

- Parting Hand (lyrics by John Blain 1818, edited and revised by A. Betinis)

I'm a long time trav'ling here below,
I'm a long time trav'ling away from home,
I'm a long time trav'ling here below,
To lay this body down.

Farewell, my friends, whose tender care
Has long engaged my love;
Your fond embrace I now exchange
For land I know not of...

- White (tune by Edgar Dumas 1856; lyrics from Dobell's New Selection
1810; revised A. Betinis)

Otche Nash

Our Father, who art in heaven, hallowed be thy name.
Thy Kingdom come, Thy will be done on earth as it is in heaven.
Give us this day our daily bread; and forgive us our debts, as we forgive our
debtors;
and lead us not into temptation, but deliver us from the Evil One.

Motet from Psalm LI

I.
Schaffe in mir, Gott, ein rein Herz,
und gib mir einen neuen, gewissen Geist.

Create in me, O God, a clean heart,
and renew a right spirit within me.

II.
Verwirf mich nicht von deinem Angesicht,
und nimm deinen heiligen Geist nicht von mir.

Cast me not away from your presence,
and take not your Holy Spirit from me.

III.
Tröste mich wieder mit deiner Hülfe,
und der freudige Geist erhalte mich.

Restore to me the joy of your salvation,
and uphold me with a willing spirit.

I would like to dedicate the final two pieces on the program to my parents, to thank them for their support and guidance.

I would like to thank to my family and friends; Mike; my professors for their encouragement and inspiration, especially Larry Doebler, Janet Galván, Jeffery Meyer, Brian DeMaris, Patrice Pastore, and Jennifer Haywood; and the extraordinary musicians who gave of their time and talents for this performance.

ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doebler, conductor

Soprano

Megan Armenio
Cristina Faicco
Whitney Fland
Elena Galván
Jennifer Sengin

Alto

Mallory Berlin
Teresa Birchen
Sarah Giordano
Maria Jacobi
Katherine Selig

Tenor

Sam Bianco
Alex Canovas
Donald Haviland
Andrew Mattfeld

Baritone/Bass

Alex Krasser
Nathan Murphy
Jon Riss
Michael Wade
Christopher Weigel

ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor
Jennifer Sengin, graduate conductor
Ana Withiam, graduate conductor

Soprano I

Hilary Bucell
Cristina Faicco
Elena Galván
Nicole Guberman
Alison LaGarry

Soprano II

Megan Armenio
Tina Boosahda
Allison Macri
Sarah Vincelett
Erin Winker

Alto I

Loreto Angulo-Pizarro
Elizabeth Faranda
Carami Hilaire
Sara Mowery
Jennifer Sengin

Alto II

Anne Byrne
Katherine Selig
Melanie Wade
Sara Weaver
Emily Wilkins

Tenor I

Sam Bianco
Alex Canovas
Andrew Mattfeld
John Stanton
Nate Tao

Tenor II

Mario Burgos
Robert Dietz
Thomas J. Furey
Jared Goldstein
Louis C. Hatzipetrakos
Garry McLinn
Omar Najmi

Baritone

Steven Humes
Thomas Lehman
Timothy Meola
Jon Riss
Stephen Wilkins

Bass

Michael Gaertner
J. Michael Hollabaugh
Matt Jones
Nathan Murphy
Michael Wade
Christopher Weigel