

4-26-2009

Concert: Ithaca College Women's Chorale

Ithaca College Women's Chorale

Janet Galvan

Jennifer Sengin

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE WOMEN'S CHORALE

Janet Galván, conductor
Jennifer Sengin, graduate conductor
Jon Riss, piano

Ford Hall
Sunday, April 26, 2009
4:00 p.m.

ITHACA

PROGRAM

PRAISE

Laudate Pueri Dominum, Opus 39. No. 2

Felix Mendelssohn

Inflammatum et accensum
Quando Corpus
from *Stabat Mater*

Giovanni Pergolesi

LOSS

Gdye ti zvyozdochka
(Where are you Little Star?)

Modest Mussorgsky
arr. Jonathan Sokasits

Anne Byrne, soloist

Ahuv Sheli*

Sharon Farber

Ana Strachan and Adrienne Wood, soloists
Tim Ball, violin
Adam Butalewicz, clarinet
Jessica Tortorici, bassoon
Allison Rehn, cello

TRADITION

El Monigote

Diana V. Sáez

Jennifer Sengin, conductor

Ghana Alleluia

Traditional Ghanaian
arr. Kathy Armstrong

INTERMISSION

TRADITION

He's Gone Away
from *Three Mountain Ballads*

Ron Nelson

PRAISE

Holy is the Lord

Jeffery L. Ames

STRENGTH

Still I Rise

Rosephanye Powell

Michaela Bushey, soloist

BLESSING

Blessing

Katie Moran Bart

*American Premiere

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Program Notes

The theme of this year's Ithaca College Women's Chorale repertoire has been "Expanding Palettes." This program gives a wide range – from standard repertoire for women's ensembles, through a richer sound of Russian choirs, to an expanded palette of women's repertoire including a folk song from Venezuela and a recreational song from Ghana.

Laudate Pueri Dominum

Translation:

O Praise the Lord, ye children,
Praise the name of the Lord.
Blessed be the name of the Lord
From hence forth now and forever.
From the rising of the sun
Even unto its setting,
The name of the Lord is praiseworthy.
The Lord is high above all nations,
His glory is above the heavens.
Who is like the Lord, our God,
Who dwells on high,
And yet he considers the lowly
In heaven and on earth?
Lifting up the needy from the dust,
And raising the poor from the dungheap,
So that he may place him
With the princes of his people,
Who makes the sterile woman
To dwell in her house,
The joyful mother of children.

Inflammatu 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

Quando corpus morietur

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

Pergolesi Stabat Mater

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.

Gdye ti zvyozdochka

Where are you little star? Oh, where are you, my bright little one?

Are you hidden by the black, threatening clouds?

Where are you, my maiden, where are you, my beautiful one?

Dear friend, have you deserted your beloved one?

A black cloud has hidden the little star,

The cold earth has covered you, fair maiden.

My beloved

Poetry (in Hebrew) by Natan Yonatan

Translation by Sharon Farber

Translation:

My beloved, where did he go, where

Like an illuminating cloud in the morning.

There, between sand and sea

Rises, in the heart of the silence of my boy

A sad dream of beauty

And a smile that will never end for me.

My beloved, The light and shadows

In the dimness the evening star.

His smile, bitter

The pain that never stops for me, my boy,

A sad dream of beauty

And a smile that will never end for me.

My beloved, Weeping has no words-

A lonely tree in the wind.

I wish I could, like ashes,

Wrap my boy with love

A sad dream of beauty

And a smile that will never end for me.

The poet, **Natan Yonatan** born 20 September 1923, died 12 March 2004) was a much-loved Israeli poet who received almost every prize and honor given to poets in Israel. His poems have been translated from Hebrew and published in more than a dozen languages, among them: Arabic, Bulgarian, Chinese, Dutch, English, French, German, Portuguese, Russian, Spanish, Vietnamese, and Yiddish. Natan Yonatan was born Natan Klein, in Kiev in the Ukraine. In 1925, his family immigrated to Mandate Palestine. They were among the early settlers (1935), of Kfar Ma'as, an agricultural village near Petah Tikva. From 1991 until his death, he resided in the suburbs of Tel Aviv.

He fathered two sons with his first wife Tzefira; Lior—who fell in action in the Yom Kippur War at age 21, and Ziv. He also was father to his second wife, Nili's two children; Tom and Netta. While love and passion, as well as the Israeli landscape, permeate his work, the authenticity of his poems mourning the loss of Lior – the terrible price of war – became this poet's hallmark. That can certainly be seen in this poem.

Sharon Farber's beautiful setting was premiered in 2004 in Israel. In this sensitive setting, one can hear the varying moods of grief over the lost son. There are times when wailing emerges from the text. Ms. Farber made some changes from the original for this American premiere, including re-working the instrumental parts. She sends her best wishes to the Ithaca College Women's Chorale and sends her regrets that a recording project prevented her from being here tonight. Sharon Farber, originally from Israel, has received critical acclaim as a composer in the concert world as well as that of film and television. She brings to her music influences from her Middle Eastern heritage as well as her extensive knowledge of Classical and Western music. In 1994, she moved to Boston upon receiving a scholarship from Berklee College of Music. During her studies, she won the 1st prize in the yearly Professional Writing Division concert with her 1st string quartet. In 1997 Sharon moved to Los Angeles to begin her professional career. In the Film and TV industry, Sharon has recently been working with the NBC daytime series "Starting Over" and "Passions" and had worked on the animated series for The WB, "Superman & Batman". For Showtime, Sharon scored the telefilms "In Class Of His Own" (starring Lou Diamond Phillips). Sharon has scored music for independent features including "Running at Midnite" among other projects. She won the Telly Award in 1998 for best score for the docu-drama series "California 2000" and her work can also be heard at the Museum of Sacramento, as part of the Museum's permanent exhibition.

Ms. Farber continues writing concert and choir music in parallel to her film-scoring career. Her choral composition, *The Third Mother/Mothers' Lament*, written in dedication to Professor Judea and Ruth Pearl, in honor and memory of their son, slain reporter Daniel Pearl, was world premiered by the distinguished Los Angeles Master Chorale, at the Dorothy Chandler pavilion in Los Angeles, and recent concert work for mixed choir and chamber ensemble, *ASHKINA*, commissioned by the Foundation For Universal Sacred Music, was premiered at the Merkin Hall, New York, October 2004. Among others who have commissioned Sharon to create music for them is The Jewish Symphony Orchestra (who premiered her works for Soprano, choir & orchestra in March, 2004). Sharon is also an affiliated artist with The Center for Jewish Culture and Creativity.

El Monigote

Translation: I am selling this ragdoll. I will sell it to you for two coins. And if you have no money, you may pay me for him with a dance. There is my ragdoll. Buy it, Madame Juana. I am selling you something good. He eats with name, with sweet potato and eggplant. I'll let you have the ragdoll and I hope you like him. If he jumps at midnight, Madam Juana, don't be frightened.

This piece is in joropa style, a form of music and dance in a 3/4 or 6/8 meter from the plains of Venezuela and Colombia. The plim-plim is an imitation fo the plucking of the arpa llanera or plains harp. The Chacurrucucha represents the percussive sound of the cuatro, a four-stringed guitar.

Ghana Alleluia

Translation:

Let us pray, sing in praise of him,
Our King in heaven, Alleluia,
He gives us life, Alleluia, yes!
The day I die, I will go with you
To the site of the beautiful grave
And sing a song
My love, goodbye.

The **Ghana Alleluia** is from the slow section of a larger recreational piece of the Ewe of Ghana called Bobobo. A rich texture of singing, dancing and drumming, Bobobo means "get down" or "bend down" and refers to the style of the dancing. This piece is a mixture of traditional and Christian musical ideas and text.

Ron Nelson has gained wide recognition as a composer and conductor of choral, band, and orchestral works. In 1993, his *Passacaglia* (Homage on B-A-C-H) made history by winning the "triple crown" of major wind band composition prizes. In all, more than 90 works are published primarily by Boosey & Hawkes, Carl Fischer, and Ludwig Music. This piece was written for his women's choir, and it has become standard in the repertoire for women's choirs. When he heard the Ithaca College Women perform this, he said that had he heard this group earlier, he would have written more for women's choirs.

Jeffery L. Ames (b. 1969) is Assistant Director of Choral Activiities at Baylor University. As an accompanist, he has performed with well-known choral conductors such as André Thomas, Anton Armstrong, Allen Crowell, Dan Krunnfusz, and Bradley Ellingboe. His music has been premiered by the Florida American Choral Directors Association, the Florida Music Educators Association, the Southern Division of ACDA, and in 2005 at the National ACDA Convention in Los Angeles. In 2004, Dr. Ames was the first recipient of the ACDA James Mulholland Choral Music Fellowship.

Dr. Rosephanye Dunn Powell has been hailed as one of America's premiere women composers of choral music. She has an impressive catalogue of works published by some of the nation's leading publishers, including the Hal Leonard Corporation, the Fred Bock Music Company/Gentry Publications, and Alliance Music Publications. Additionally, Dr. Powell has composed for the Oxford University Press (London) and is commissioned yearly to compose for professional and community choruses, church choirs, university choruses and secondary school choirs. Her work has been auctioned by Chorus America and her compositions are in great demand at choral festivals around the country, frequently appearing on the regional and national conventions of the American Choral Directors Association, as well as Honor Choir festivals. Dr. Powell worked with the Ithaca College Women's Chorus in 2007.

Blessing, a setting of the Irish Blessing, by Canadian composer, **Katie Moran Bart** has been in the repertoire for the Ithaca College Women's Chorale for many years.

ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, 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
Amy Suznovich

Soprano II-Alto I

Perry Albert
Kelly Muldowney
Jocelyn Ponce
Melissa Quiñones
Chelsea Swan

Alto I

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

Alto I-II

Anna Brooks
Danielle Grant
Emily Grant
Laura Proctor
Erin Schaffner

Alto II

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