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Graduate Recital: Jo Ann Elliott, conductor

Jo Ann Elliott

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"It is my plan to build a school of music second to none."

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC

ITHACA
GRADUATE RECITAL
Jo Ann Elliott, conductor

I

The Quest†
poetry by Edgar Allan Poe (1804 - 1949)

Tim Tuller, piano
Ithaca College Chorus
Conducted by Joseph Caminiti

II

Tanzen und Springen

Trois Chanson

3. Ronde

Ithaca College Madrigal Singers
Conducted by Jo Ann Elliott

III

Laudate Pueri

Six Choruses of Michelangelo Buonarroti il Giovane

Chorus of the Ill-Mated Wives
Chorus of the Unhappy Husbands

Ithaca College Madrigal Singers
Conducted by Jo Ann Elliott

† The Quest is a poem by Edgar Allan Poe (1809-1849).
Cantique de Jean Racine, op. 11

Gabriel Fauré
(1845 - 1924)

Christopher Zemliauskas, piano

Ain'-'a That Good News!

arranged by William L. Dawson
(1899 - 1990)

Ithaca College Choir
Conducted by Jo Ann Elliott

‡ Commissioned by the Ithaca College School of Music, 1991

Joseph Caminiti is a graduate orchestral conducting major presently studying with Lawrence Doebler.

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

Jo Ann Elliott is from the studio of Lawrence Doebler.

Ford Hall Auditorium
Saturday, April 19, 1997
8:15 p.m.
TRANSLATIONS

Tanzen und Springen

Hans Leo Hassler
Translation by Willard T. Daetsch

The dancing and singing the bells sweetly ringing
The fiddle and lute should never be mute for
In music delighting and our love requiting I have my great joy

The beautiful maidens enjoying the meadows
Oh strolling with him and chatting with him
And joking and jesting with him delight me like silver and gold

Three Chansons

Maurice Ravel

3. Rondelay

Go not to the woods of Ormond, Maidens beware,
They are full of grim satyres, and of centaurs, of cunning wizards,
Of hobgoblins and of incubus,
Imps and ogres there hide,
Will o' the wisps and fauns, roguish lamies,
Flying devils, devilkins,
Goat footed folk and gnomes and demons,
Full of werewolves, elves, tiny myrmidons,
Of enchanters and of magicians, sylphs and of sylphs, full of outcast
monks, of cyclops and of djinns, goblins, korrigans, necromancers,
kobolds...Ah!

Go not to the woods of Ormond, Young lads beware,
They are hiding host of fauns, and of bacchantes and of fairy folks,
Of satyresses and ogresses, and of babaiagas,
Of centauresses and of shedevils,
Witches out from their sabbath, of shegoblins, full of female demons,
Of larvae and of nymphs, tiny myrmidons,
Of hamadryads, and dryads, of naiads, menades, thyades, will o' wisps, of
lemur's, female gnomes, succubus, of gorgons and shegoblins...Ah!

We shall no more to the woods go,
Alas, never more shall we go there.
There are no more grim satyres,and no more nymphs, fairy folks have fled.
Gone the hobgoblins and incubus,
Or ogres, no more imps,
Fauns or will o' the wisps, no more furies,
Flying devil, devilkins, Goat footed folk, no more gnomes or demons,
No more werewolves, Elves, imps and myrmidons, No enchanters, or magicians,
or stryges, no more sylphs or of outcast monks, no more cyclops or djinns,
little devils, efrits, oegypans, or sylvans, goblins, korrigans, necromancers,
kobolds...Ah!
Ill advised old women, Ill advised old men frighten'd them all away. Ah!
Laudate Pueri
Psalm 113
Josquin Dezprez
Translation by Ron Jeffers

O Praise the Lord, ye children, Praise the name of the Lord.
Blessed be the name of the Lord from hence forth now and for ever.
From the rising of the sun even unto its setting, the name of the Lord
is praise worthy.
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.

Cantique de Jean Racine Op.11
Gabriel Fauré
Translation by Felix Aprahamain

Oh Word, at one with the Most High, our sole hope,
Eternal life of earth and Heaven,
We break the silence of the peaceful night,
Divine Saviour, look down on us.

Spread over us the fire of your mighty grace,
May all hell flee before the sound of your voice,
Disperse the slumber of an indolent soul
Which causes it to forget your laws.

Oh Christ, Look with favor on your faithful people
Now gathered to bless your name,
Receive the songs we offer to your eternal glory
And may we return laden with your blessings.
Tanzen und Springen

Hans Leo Hassler

This is a German secular song similar to the Italian Madrigal in its five part texture and fa la la refrain. The form is AAB, the classic Stollen Stollen Abgesang. Hassler was an organist in Nuremberg, Germany. While there, he composed many sacred and secular works. This song is an expression of joy and a celebration of youth.

Trois Chanson

Maurice Ravel

3. Ronde

Chanson has it origins in the polyphonic works of Guillaume Machaut (c. 1430). The term, however, has changed meanings throughout the ages. It referred to the court songs of the 16th and 17th centuries, the popular songs of the streets and taverns in the 17th, 18th, and 19th centuries, the Art songs of the 19th and 20th centuries as well as folk songs. The Ronde is third in the set of Trois Chanson, Ravel’s only composition for chorus. Ravel wrote the text pulling creatures from familiar folklore and Greek mythology. There is a sense of archaism in this work, warning the young ones not to go into the woods because of evil creatures lurking.

Laudate Pueri

Josquin Desprez

The motet has its roots intertwined in the Chant variations. The motet came to be known as a sacred polyphonic composition with Latin text. In Desprez’ later works, he turned to poetry of the Old Testament (mostly Psalms) for texts to inspire his music. This motet is a setting of Psalm 113. Canonic entrances of an F major arpeggio in all four voices begin the call of all children to praise the Lord. Desprez uses many contrapuntal techniques such as successive points of imitation, contrasting timbers by pairing voices of different ranges, and rhythmic variation by shifting to a terenary meter from the prevailing binary one. The piece ends with the same text that begins the psalm. This time it is a homophonic call for praise.
In 1933, Dallapiccola was in the midst of a major growth period in his composing. It was just after this time that he began the dodecophonic works. These two pieces are written in the neo-madrigal style that had been established for fifteen years. Both pieces have a returning chorus that fall as a curtain to different scenes depicting marriage in an unfavorable light. The piece is meant to be humorous; yet the composer warns the performer to allow him the buffoonery within the context of what is on the page in terms of accents and tempo changes. The harmonic language is a juxtaposition of diatonicism with bold and intense chromaticism.

Cantique de Jean Racine Op.11

Fauré composed this work while he was still a student at L’Ecole Niedermeyer in Paris. While studying, he received rewards for his counterpoint and harmony, and he gained premiers prix in composition. Classical and Romantic elements are beautifully combined in this work. The form is a classic ABA, the melody lines are long and flowing, and the successive seventh chords lend to a chromatic harmonic language within a recognizable tonal center. The piece presents a sacred testimony colored by luscious harmonies and a beautiful piano accompaniment.

Ain'-a That Good News!

Dawson grew up in the segregated south. He attended the Tuskegee Institute in Alabama. While there, he studied music and was also trained as a cobbler. He was the first Black person in the Chicago Civic Orchestra. He was asked to write the music for commencement at his graduate institution even though he was not permitted to attend his own ceremony because of his color. Dawson came from a rich lineage of Black musicians. He said that he had many tunes in his head, which he referred to as Negro folk songs. The Negro folk song is an oral tradition that began to teach and pass on the stories of the Bible, because the Black slaves were not allowed to read or teach literacy. Ain'-a That Good News is characteristic of the hope and spirit these people expressed through what we refer to today as spirituals.
ITHACA COLLEGE CHORUS
Lawrence Doebler, conductor
Jo Ann Elliott and Candice Ruffalo, graduate assistants

Soprano I
Leah Carrol
Elizabeth Getlik
Melanie Strickland
Lauren Calista*
Heather Boughton
Beth Scalonge
Michelle Lorenz
Elizabeth Karam
Maria Biffer
Theresa Andersen
Lisa Horton
Lori Forman
Jennifer Affrime
Andrea Militello

Soprano II
Sonja Bode
Andrea Burke
Jessica Paul
Sarah Wilkinson
Mindy Ruch
Aimee Davis
Meggan Mastin
Julie Vivenzio
Teresa D’Amico*
Melody Parker
Molly Punzal
Shawna Cutting
Wendy Hales
Crescent Lonnquist
Tracey Matthews
Christine Sweitzer
Megan Avery
Amy Hayner
Janeen Steeter
Jennifer Lynn Phelps
Natasha Zajac

Alto I
Emily Kluga
Nina Sutcliffe
Suzanne Allen
Emily DeWan
Kelly Ward
Kelly Kroeck
Stephanie Kane
Elizabeth Fallesen
Christine Kaufmann*
Charna Mamlok
Serena Cameron
Susan Reside
Becky Gay
Tiffany Twitchell
Martha Everett

Alto II
Christina Carnevale
Melissa Ferguson
Peggy Ho
Carrie Cimildoro
Joleen Walas
Maya Roth
Sarah Kuyt
Jeanette Kolb
Jessica Pipitone
Eleanora Burdge*
Monica Parker
Kristal Reithoffer
Jill Fried
Kerri Stabler
Amanda Hooge
Erin Casey
Tenor I
Gibb Schreffler
Cory Walker
Ryan Ainsworth
Christopher Watson
Blake Siskavich
Robert Bruns*
Alexander Dippold
Joseph Caminiti
Matthew Oram
Daniel Dominguez
Joseph Stillitano
William DeMetsenaere

Tenor II
Michael McClelland
Daniel Tracy
Seth Kellam
J. Michael Maury
Matthew Pelliccia
Avery Schade
Samuel Guberman
Brian Aumuellar
Conner Earl
Carlos Rendón
Anthony Femino
Justin Gamble
David Blazier
Jeffrey Saunders
Thomas Austin
Alex Meixner
Michael Murphy
Timothy Tuller
Luke Woeppel
Philip Voight*

Baritone
Michael Sulzman
Matthew Green
James Wheal
Eric Davidson
Gregory Crystal
Adam Baritot
Brian Armstrong
Brad Aikman
Daniel A. P. Taylor
Tony Alvaro*
Kevin Chester
Jeffrey Rappold
Ross Mizrahi
J. T. Gaebe
Russell Posegate
David Thayer
Anthony Iaffaldano

Bass
Matthew Borek
Brian Goodman
Kevin Matias
Andrew Adamski
Brian Hibbard
Dave Szebeda
Zachary Levi
Andrew Scheef
David Trachtenberg
Arthur Chenail
Robert Winans*
Richard Denton*
Kris Bohling
Ben Hartman
Joseph Zarr

*attendance persons
ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doebler, conductor
Jo Ann Elliott, graduate assistant

Soprano I
Beth Faust
Rebecca Schaberg

Soprano II
Siobhan Fleming
Abigail Southard

Alto I
Bonnie Brown
Nicole Hambleton

Alto II
Jennifer Caruana
Susan McDermott
Stacey Atwell-Keister

Tenor I
Matt King
Jeffrey Smith

Tenor II
Donald Brown
William DeMetsenaere

Bass
Matthew Hoch
Ronald Smith

Bass II
Jeremy Babaro
Benjamin Berry
ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor
Jo Ann Elliott and Candice Ruffalo, graduate assistants

Soprano I
Carla Cosentine
Sarah Knauf
Tracy O’Sullivan
Samantha Pasquale
Rebecca Schaberg
Valerie Yacono

Soprano II
Amy Carpenter
Beth Faust
Siobhan Fleming
Shannon McElroy
Megan Monaghan
Abigail Southard

Alto I
Bonnie Brown
Nicole Hambleton
Julie Jacobs
Christina Pizzo
Candice Ruffalo
Lucia Sanchez

Alto II
Keri Behan
Jennifer Caruana
Jo Ann Elliott
Susan McDermott
Rebecca Palsco
Dawn Pierce

Tenor I
Brian Bohrer
Dominick Rodriguez
Robert Shutter
Jeffrey Smith
Steve Wilson

Tenor II
Harvey Boyer
Donald Brown
Matthew King
Timothy Reno
Ronald K. Smith, II

Bass I
Benjamin Cohn
Matthew Hoch
Todd Kipnis
Jason Lautzenheiser
Eric Lawrence
William Murray

Bass II
Benjamin Berry
Jason Cork
Kevin Doherty
Nathan Parker
Antonio Serrano