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Concert: Choral Collage 2018

Sean Linfors

Emily Preston

Raul Dominguez

Melodia Mae Rinaldi

Ithaca College Chorus

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Sean Linfors, Emily Preston, Raul Dominguez, Melodia Mae Rinaldi, Ithaca College Chorus, Ithaca College Madrigal Singers, and Ithaca College Choir

Choral Collage 2018

Ithaca College Chorus

Sean Linfors, conductor

Ithaca College Madrigal Singers

Emily Preston, conductor

Ithaca College Women's Chorale

Emily Preston, conductor

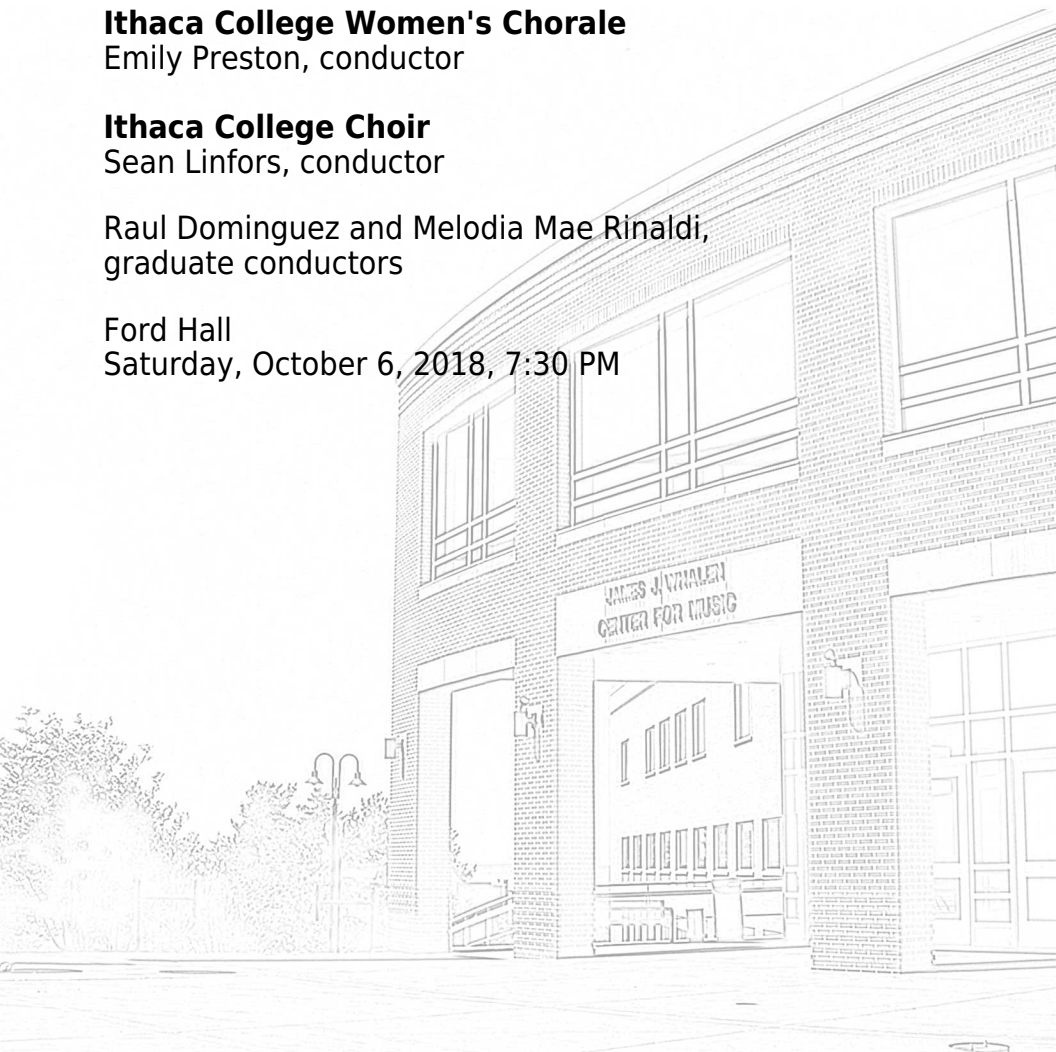
Ithaca College Choir

Sean Linfors, conductor

Raul Dominguez and Melodia Mae Rinaldi,
graduate conductors

Ford Hall

Saturday, October 6, 2018, 7:30 PM



ITHACA COLLEGE

School of Music

Ithaca College Chorus
Sean Linfors, conductor

Bonse Aba

arr. Andrew Fisher
(b.1988)

David Morris, soloist

*Anthony Carl, Christopher Caza, Maia Finkel, Conor Kelly,
Simon Lee, James Murphy, Catherine Rizk, and Justin Zelamsky, small group*

*Brian Breen, Scott Bruce, Leah Gardner,
Jacob Graham, Will Hope, Katie Imes, and Dr. Baruch Whitehead, percussion*

Requiem

Eliza Gilkyson
(b.1950)
arr. Craig Hella Johnson

Joon Sang Ko, piano

Son de la loma

Miguel Matamoros
(1894-1971)
arr. Jonathan Quick

Ithaca College Madrigal Singers
Emily Preston, conductor
Alexei Aceto, rehearsal pianist

El Grillo

Josquin des Prez
(1455-1521)
arr. Jerry Wesley Harris

Three Madrigals

- I. Why So Pale and Wan, Fond Lover?
- II. April Is in My Mistress' Face (with homage to Thomas Morley)
- III. Now Is the Month of Maying

George L. Mabry
(b. 1944)

Ithaca College Women's Chorale
Emily Preston, conductor

Sim Shalom

Allan E. Naplan
(b. 1972)
ed. Michael Ross

Lynda Chryst, piano

VI. I Will Be Earth
from *Songs for Women's Voices*

Gwyneth Walker
(b.1947)

Shelly Goldman, piano
Raul Dominguez, graduate conductor

Guayacanal

Luis Kalaff & Bienvenido Brens
arr. Francisco J. Nuñez
(b. 1956)

Danny Sevyet and Jacob Staffin, percussion

Ithaca College Choir
Sean Linfors, conductor

Bleib bei uns (Abendlied)

Josef Rheinberger
(1839-1901)

Les Chansons des Roses
I. *En une Seule Fleur*
V. *Dirait-on*

Morten Lauridsen
(b. 1943)

Sungmin Kim, pianist

"No Coward Soldier"
from the *Peculiar People Suite*

Glenn Edward Burleigh
(1949-2007)

Connor Buckley, piano
Jacob Graham, drum set
Katelyn Adams, bass

Biographies

Sean Linfors is an Assistant Professor in the School of Music at Ithaca College, where he directs choral ensembles and teaches conducting. The Ithaca College Chorus and Madrigal Singers, under Dr. Linfors' direction, have performed works from Guillaume and Runestad to Monteverdi and Bach. Dr. Linfors holds a Ph.D. in Choral Music Education from Florida State University and is an ardent advocate for access to music education. Recent performances under his direction include David Lang's Pulitzer Prize-winning *Little Match Girl Passion* under the supervision of the composer, Schubert's *Mass* in E-flat with the Tallahassee Community Chorus, and Daniel Catan's opera *La Hija de Rappaccini*. Linfors is in demand as a clinician and conductor, and has presented to both state and national conferences. He has worked with choirs internationally, including directing the East African Choral Festival in Nairobi, Kenya.

Emily Preston is a native of Ithaca, New York and a proud alumna of the Ithaca Children's Choir. She holds a Masters degree in Music Education from Queens College in addition to a Masters degree in Choral Conducting from Ithaca College. She received her undergraduate degree from Oberlin Conservatory where she majored in Vocal Performance and Musicology. Emily taught for over ten years in New York City, including choral director positions at the Children's Storefront School in Harlem and Hunter College High School, a gifted and talented magnet school in Manhattan. Most recently she served as the K-12 Vocal Music Director at Mary McDowell Friends School, a Quaker school for students with learning disabilities in Brooklyn, NY. Emily has a strong interest in music from the African American tradition and advocates for its inclusion in school general music and choral programs. In 2014, she was a panelist for a session at the 2014 NYSSMA Conference entitled "Teaching Choral Music in an Urban Setting." In 2016, she presented a session to Ithaca ACDA entitled "#BLACKMUSICMATTERS; A Historical look at the Inclusion of African American Musical Forms In the Secondary School Curricula in the United States."

Emily is presently serving as the sabbatical replacement to Dr. Janet Galván at Ithaca College. Her duties include conducting the Women's Chorale and the Madrigal Ensemble. She also was recently appointed as the associate director of the Dorothy Cotton Jubilee Singers, a community choir devoted to the performance of spirituals and Gospel music.

Ithaca College Chorus

Bonse Aba

The welcome song **Bonse Aba** can be paraphrased as “*All who sing have the right to be called the children of God.*” It’s a fitting beginning to our Choral Collage, as we share music of different cultures and histories. The arranger of this traditional Zambian piece writes that the song is

from the original Bemba (Chibemba) language, which is spoken primarily in Zambia. Providing a word-for-word English translation of any Bembe text is challenging, since many Bembe words have multiple meanings and can vary depending upon the context in which they are used.

What the text lacks in specificity is more than redressed in the music’s enthusiastic rhythms and harmonies. Traditional African percussion instruments perform alongside the singers.

Requiem

Eliza Gilkyson’s **Requiem** has been used in response to a variety of natural disasters since its composition in response to the horrific Southeast Asian tsunami of 2004, in which more than 200,000 people died. Its gently meditative melody and harmonies set a deeply-felt text which crescendos to the phrases “find us where we’ve fallen out of grace” and “come and carry us in your embrace.” There is an atoning quality and a redemptive character to the simple verse/chorus piece. The composer said in an NPR interview in 2005, “I was inspired to write something that would connect us actually in a more visceral way, to create a vehicle for grieving for the tsunami.”

Son de la loma

Son de la loma is a work by Miguel Matamoros, a composer/songwriter and founder of the Trio Matamoros, whose early twentieth-century output typified the popular Cuban *trova* groups of the time. These singers were a type of Cuban troubadour, accompanying themselves on guitar and other instruments and writing their own songs. In fact, it is these singers themselves who are the subject of the song *Son de la loma*. The arranger has written the vocal lines to imitate the instruments of the *trova* ensemble.

Son de la loma

Son de
la loma
Mamá, yo quiero saber
De dónde son los cantantes
Los encuentro muy galantes
Y los quiero
conocer
Con sus trovas fascinantes
Que me las quiero aprender

De dónde serán
Serán de la Habana
Serán de Santiago
Tierra soberana

Son de
la loma
Y cantan en el llano
Ya verás, lo verás

Mamá, ellos son de
la loma
Mamá, ellos cantan
en el llano

They come from the mountains

They Come from the
Mountains
Mother I want to know
where the singers come from
I find them very handsome
and I want to get to know
them
with their fascinating songs
which I want to learn so well

Where are they from?
Are they from Havana?
Are they from Santiago,
that sovereign land?

They come from the
mountains
and they sing in the valley
You will see, you shall see

Mother they come from the
mountains
Mother they sing
in the valley

Ithaca College Madrigal Singers

El Grillo

El Grillo is one of Josquin des Prez' most beloved and oft-performed compositions. Technically a *frottola*, **El Grillo** depicts a cricket who is a very good singer, and can sing for a long time no matter the circumstances. The voices pass off short melodic fragments in a way that is meant to sound like the chirping of a cricket. It is said that Josquin was inspired to write this by a singer friend of his whose name was "Grillo" and was known for his popularity with women. As with so many secular Renaissance-era polyphonic vocal compositions, there is perhaps a double entendre in his description of the cricket's singing lasting a very long time!

El grillo

El grillo è buon cantore
Che tiene longo verso.
Dalle beve grillo canta.
Ma non fa come
gli altri uccelli
Come li han cantato un poco,
Van de fatto in altro loco
Sempre el grillo
sta pur saldo,
Quando la maggior el caldo
Alhor canta sol per amore.

The Cricket

The cricket is a good singer
He can sing very long
He sings all the time.
But he isn't like
the other birds.
If they've sung a little bit
They go somewhere else
The cricket remains
where he is
When the heat is very fierce
Then he sings only for love.

Three Madrigals

George L. Mabry's set of **Three Madrigals** was published in 1997. The first, "Why So Pale and Wan, Fond Lover," is a setting of a text by Sir John Suckling, a 17th-century English poet known for lighthearted and clever poems. The text describes the frustration of trying to "move" and "win" a woman who does not love herself. Mixed and shifting meters combine with declamatory text setting to create a dramatic and slightly humorous effect. The second madrigal pays homage to the great English madrigalist Thomas Morley, with a new setting of "April Is in My Mistress' Face." Intense and unexpected harmonic shifts paint the picture of a woman who resembles springtime on the outside but has a "cold December" in heart. The final madrigal, "Now is the Month of Maying," tells of merry lads and bonny lasses, and is replete with several refrains of "Fa La La's," known in the Renaissance to represent romance and other such things that shouldn't be stated explicitly!

Ithaca College Women's Chorale

Sim Shalom

Sim Shalom is a beautiful two-part treble work by Ithaca College alum Allan Naplan. The text, which comes from *Gates of Prayer (The New Union Prayerbook)*, is a poignant plea for peace and goodness to prevail over hatred, war, and bloodshed. Naplan composed **Sim Shalom** for the one year anniversary of the Columbine High School massacre. The text is set in a simple yet stunning manner which blossoms into a joyful and ultimately optimistic climax. The composer's sense that goodness will triumph over evil is expressed through a hopeful and energetic F-major middle section that resolves back to the original G-major in an uplifting recapitulation of the original melody. In today's world where the Columbine massacre has become just one of countless school shootings, we need a reminder that there is good in the world and that many people believe that compassion and kindness will prevail. "*Vihyeasu kulam aguda achat, laasot rihtzoncha bilevav shalem.*" And may we all form one community to realize this will wholeheartedly.

Sim Shalom

Sim Shalom, tova uvracha
chen vachesev vihrachamim
al kol yoshvey tevel
Yihhi ratzon milfanecha

shetvatel
milchamot
ushfichot damim min
haolam

Vihyeasu, kulam aguda
achat laasot
rihtzoncha bihlevav
shalem

Adoshem shalom,
barihcheynu vihshalom.

Grant peace

Grant peace, goodness and
blessing,
graciousness and compassion,
on all that dwell on this earth.

May it be Your will to end
hatred,
war and bloodshed from the
world.

And may we all form one
community to
realize this will
wholeheartedly.

Creator of peace,
bless us with peace.

-*"One Human Family"* from
Gates of Prayer

I Will Be Earth

Gwyneth Walker's setting of May Swenson's poem, "**I Will Be Earth**," is the sixth and final movement of *Songs for Women's Voices*. Swenson's text depicts two contrasting views of love: stable and easily moved. "I will be earth (stable), you be the flower (easily moved)." Walker pervasively reflects this contrast in the piano's harmonic and stable compound meter while the voices pull against it in a confident duple meter.

Turbulent hemiola opens the B section. Here, a circle of fifths progression begins and gathers tension that builds and releases into a passionate "scorpion" climax.

A recapitulated A section recalls the views of contrasting love. As it ends with, "you rock me and toss me," Walker tenderly transitions into a coda with the text, "you are the sea." Swenson's last verse is then flooded by Walker's building piano cluster that rises to catch the cascading voices to create a cradling cadence between the two characters.

Guayacanal

Guayacanal is a setting of a popular Dominican song, recorded in the 1950s by Luis Kalaff and Bienvenido Brens. The song tells the story of a young man and woman planning a clandestine meeting by nightfall. The man describes riding his *yeguita*, (little mare) to the ranch of the woman's father, where they might have to meet by the bushes. In Francisco Nunez' arrangement of **Guayacanal**, the four treble parts pass off the melody as well as several ostinati to create an exciting and multi-layered effect that captures the spirit of the original song while adding more melodic activity. The quick 6/8 meter lends itself to an interplay of duple versus triple rhythms, possibly representing the interplay of the two young lovers. A galloping figure sung by the middle voices depicts the little mare, or *yeguita*, while an upward-arching arpeggio of "ay ay ay!" is sung joyfully by the upper voices.

Guayacanal

Por alla por Guayacanal, tengo
mi hembra
Y de noche la voy a ver aunque
me muera.
Por la jardae la loma voy, en mi
yeguita,
Escapiando para llegar de
nochesita.
Cuando llego a Guayacanal, ella
me espera,
En el rancho de su papa, o entre
las teras.
Por alla por Guayacanal, tengo
mi hombre,
Y de noche lo voy a ver aunque
me muera.

Guayacanal

Over yonder by Guayacanal, I
have my lady,
And tonight I'll go see her no
matter what.
Through the edge of the knoll I'll
go, on my little mare,
Taking the quickest route to
arrive by nightfall.
When I reach Guayacanal, she is
waiting for me,
On her father's ranch or by the
bushes.
Over yonder by Guayacanal, I
have my young man,
And by night, I will go see him
no matter what.

Ithaca College Choir

Abendlied

This beautifully arching hymn by Josef Rheinberger reflects back to the motets of earlier eras in its moments of homophony, architectural imitation, and thematic unity. The sentences of text are simple and unassuming, and the grandeur of the piece is a reflection of its seamless lines and structural integrity rather than ornamented or opulent devices. The title of the motet is *Bleib bei uns*, but it is commonly called **Abendlied**, a reference to its occasion instead of its text.

Abendlied

Bleib bei uns,
denn es will Abend werden,
und der Tag hat sich
geneiget.

Evening Song

Bide with us,
for evening shadows darken,
and the day will soon
be over.

Les chansons des roses

The choral cycle *Les Chanson des Roses* (1993) is one of the touchstones of choral repertoire of the last half of the twentieth century. Morten Lauridsen's indelible imprint on American choral music was made perhaps by his *Italian Madrigals* (1987), but this cycle of French poems by Rainer Maria Rilke conveys his transparent compositional language and striking sensitivity to the text.

Movements one and five of this cycle will be sung without pause, and in fact, overlap each other. Lauridsen's choral cycles are a compelling part of his contributions to the choral repertoire. The composer's Midwinter Songs, Italian Madrigals, Nocturnes, and Les Chanson des Roses, along with the large multi-movement work *Lux aeterna*, define a choral sound that is gently intimate while able to richly express deep feeling.

These two poems of Rilke's exemplify the poet's fascination with the embodiment of the rose itself. The endless metaphors the flower presents appear in many of his writings. These show an introspection that the composer grasps upon as he repeats the simple theme, giving a sense of seemingly endless self-reflection.

I.

En une seule fleur

C'est pourtant nous qui t'avons
proposé
de remplir ton calice.
Enchantée de cet artifice,
ton abondance l'avait osé.

Tu étais assez riche,
pour devenir cent fois
toi même
en une seule fleur;
c'est l'état de celui qui aime...

Mais tu n'a pas pensé ailleurs.

In a single flower

It is we, perhaps, who
proposed
That you replenish your bloom.
Enchanted by this charade,
Your abundance dared.

You were rich enough to fulfill
Yo urself a hundred times over

In a single flower;
Such is the state of one who
loves...

But you never did think
otherwise.

V.

Dirait-on

Abandon entouré d'abandon,
tendresse touchant aux
tendresses...

C'est ton intérieur qui sans
cesse
se caresse, dirait-on;

se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé.

So they say

Abandon surrounding abandon,
tenderness touching
tenderness...

Your oneness endlessly
caresses
itself, so they say.

Self-caressing,
in its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.

No Coward Soldier

Glenn Burleigh was the first clinician for the Ithaca College High School Gospel Music Invitational when it began in 2006. He was a renowned teacher, composer, and pianist. His composition "Order My Steps" was named 1994 Song of the Year at the Texas Gospel Music Awards and was high on the Billboard Gospel Charts for 94 consecutive weeks. The piece **No Coward Soldier** is an exuberant exhortation to join "God's band" - though not if you're a coward, lukewarm, lying, backbit'n, or a hypocrite!

Ithaca College Chorus

Soprano I

Lydia Arnts
Nora Bernaiche
Kerriane Blum
Julia Callaghan
Zoe D'Arcangelis
Caitlin Glastonbury
Danielle Gurcan
Emily Martin
Helen Newell
Isabella Oliverio
Mayavati Prabhakar
Catherine Rizk
Juliet Williams

Soprano II

Katelyn Adams
Molly Bello
Katrina Blyada
Kathleen Cadorette
Victoria Devine
Olivia Dregne
Ava Dunton
Heather Feigenbaum
Maia Finkel
Zoe-Marie Fuentes
Brianna Lowe
Jacqueline McCreedy
Sofia Medaglia
Rachel Mitrani
Kathleen Morrisroe
Sol Munoz
Gina O'Sullivan
Katie Quigley
Alex Renna
Stella Rivera
Gillian Rossbach
Isabel Vigliotti

Alto I

Caroline Andrews
Adrianna Anzalone
Anna Bornstein
Anna Breault
Molly Crocker
Emma Dwyer
Leah Gardner
Kathryn Imes

Alto I cont'd

Julia Jasnosz
Sophie Johnson
Alexandra Lombardo
Abigail McGee
Emily Ramonetti
Jennifer Rupert
Emma Scheneman
Laura Sefcik
Erin Smith
Megan Smythe
Madelynn Thompson

Alto II

Skylar Berkley
Karly Masters
Esther Moon
Elizabeth Rutan
Meg Tippet

Tenor I

Logan Barrett
Nate Finke
Jacob Graham
Joseph Horner
Jordan Juliano
James Murphy
Nick Paraggio
Aidan Saltini

Tenor II

Ethan Beloin
Nicholas Briccetti
Cormac Callan
Anthony Carl
Kevin DeLisa
Kenneth Graham
Alex Gutierrez
Pat King
Simon Lee
Ryan Mitchell
William Schmid
Brendan Smith
Jacob Sutton
Brandon Ventura

Baritone

Preston Atkins
Kevin Buff
Stephen Costanza
Christopher Caza Jr.
Logan Chaput
Eddy Crowley
Connor Curry
Aspen Earls
Jack Edwards
Kurt Eide
Steven Foti
Dominic Hirschkind
James Hope
Conor Kelly
Carter Kohler
Ian Lisi
Jeremy Lovelett
David Morris
Joon Sang
Ian Soderberg
Kam'ren Spence
Jeffrey Taylor
Stone Washburn
Justin Zelamsky

Bass

Jon Aldave
Caleb Bates
Louis Bavaro
Brian Breen
Alec Dorris
Nick Fagnilli
Nick O'Brien
Jake O'Connor
Gabriel Pesco
Evan Sacco
Hideo Schwartz
Thomas Socolof
Matt Suffern
Gavin Tremblay
Michael Wong
Michael Ziegler

Madrigal Singers

Soprano

Kate Bobsein
Olivia Brice
Hannah Cayem
Juliana Fornabaio
Melodia Mae Rinaldi
Leah Sperber

Alto

Ally Brown
Keilah Figueroa
Madison Hoerbelt
Cassandra LaRose
Brittany Mechler

Tenor

Nicholas Briccetti
Raul Dominguez
William Fazzino
Tommy Koo
Karl Meyer

Bass

Louis Bavaro
Alec Dorris
Johnathan Fulcher
Conor Kelly
Alex Kosick

Ithaca College Women's Chorale

Soprano I/II

Kate Bobsein
Matisse Boor
Victoria Brooks
Felicity Davis
Natalie Elwood
Victoria Garritt
Naya Griles
Phoebe Holland
Shyala Jayasinghe
Olivia Norton
Malaya Press
Noelle Raj
Danielle Roach
Olivia Schechtman
Elizabeth Stammera
Carleigh Strange
Mary Tehan
Carlynn Wolfe

Soprano II

Juliana Fornabaio
Kate Griffin
Hope Kovera
Julia Kuczka

Soprano II cont'd

Rachel Magil
Kristen Petrucci
Cordelia Wilson

Soprano II/Alto I

Sarah Aliperti
Lindsay Cherin
Rachel Huff
Olivia Hunt
Melanie Lota
Olivia Rhein

Alto I

Willa Capper
Jenna Capriglione
Rebecca Kantor
Jessica Laddin
Cassandra LaRose
Anna Marcus-Hecht
Peri Margolies

Alto I cont'd

Mae McDermott
Brittany Mechler

Alto I/Alto II

Haley Gonyea
Lindsey Weissman

Alto II

Julianna Cavallo
Nicole Cronin
Lindsey Davis
Sophie Denton
Rebecca Emery
Shelly Goldman
Madison Hoerbelt
Alison Melchionna
Julia Norelli
Jaclyn Scheiner
Emily Schulz
Abby Sullivan

Ithaca College Choir

Soprano I

Syona Ayyanketil
Olivia Brice
Jamila Drecker-Waxman
Asila Folds
Megan Jones
Amber Ward

Soprano I/II

Magdalyn Chauby
Juliana Joy Child
Sarah Kieran
Madeleine Parkes

Soprano II

Hannah Cayem
Catherine Kondi
Erin O'Rourke
Melodia Mae Rinaldi
Kristy Shuck
Sage Stoakley

Alto I

Virginia Douglas
Hannah Martin
Emily O'Connor
Bergen Price
Leah Sperber
Laura Stedge
Maggie Storm
Margot Wegman

Alto II

Catherine Barr
Ally Brown
Alexia Castle
McKinny Danger-James
Emily Dimitriou
Darius Elmore
Leah Etheridge

Tenor I

Connor Buckley
Daniel Carney
Francesco DiLello
William Fazzino
Lucas Hickman
Jack Hogan
Tommy Koo

Tenor II

Raul Dominguez
Liam Fletcher
Ben Monacelli
Adam Tarpey
Robert Reynolds-Turnage
Karnar Ueland

Baritone

Nick Duffin
Marqis Griffith
Maxwell Kuhnel
Samuel Sauer
Andrew Sprague
Michael White

Bass

Luke Armentrout
Cameron Costello
Ethan Fisher
Johnathan Fulcher
Sean Gatta
Sungmin Kim
Anthony Pilcher

