10-6-2018

Concert: Choral Collage 2018

Sean Linfors
Emily Preston
Raul Dominguez
Melodia Mae Rinaldi
Ithaca College Chorus

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

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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 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  
George L. Mabry  
(b. 1944)  

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
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 Domínguez, 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 trovias 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
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 vachesed vihrachamim
al kol yoshvey tevel
Yihhi ratzon milfanecha

shetvatel
milchamot
ushfichot damim min
haolam

Vihyeasu, kulum aguda
achat laasot
rihtzoncha bihevav
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

You 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
careses
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
- Kerrianne 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
- Katrlna Blayda
- Kathleen Cadorette
- Victoria Devine
- Olivia Dregne
- Ava Dunton
- Heather Feigenbaum
- Maia Finkel
- Zoe-Marie Fuentes
- Brianna Lowe
- Jacqueline McCready
- 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 II**
- James Hope
- Skylar Berkley
- Karly Masters
- Esther Moon
- Elizabeth Rutan
- Meg Tippett

**Tenor I**
- Ian Soderberg
- Olivia Dregne
- 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
- Rya Mitchell
- William Schmidt
- 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 Suffer
- Gavin Tremblay
- Michael Wong
- Michael Ziegler
Madrigal Singers

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

**Tenor**
Nicholas Briccetti
Raul Dominguez
William Fazzina
Tommy Koo
Karl Meyer

**Alto**
Ally Brown
Keilah Figueroa
Madison Hoerbelt
Cassandra LaRose
Brittany Mechler

**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 Stamerra
Carleigh Strange
Mary Tehan
Carlynn Wolfe

**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

**Soprano II**
Juliana Fornabaio
Kate Griffin
Hope Kovera
Julia Kucza

**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 Ayyankeril
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 Fazzina
Lucas Hickman
Jack Hogan
Tommy Koo

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

**Baritone**
Nick Duffin
Marquis Griffith
Maxwell Kuhnel
Samuel Sauer
Andrew Sprague
Michael White

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