2-14-1996

Concert: A Celebration of Community in Sound

Ithaca College Women’s Chorale

Janet Galván

Nóirín Ní Riain

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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
A CELEBRATION OF COMMUNITY IN SOUND

Nóirín Ní Riain, soprano
Mícheál O’Súilleabháin, piano

Assisted by:
Carol McAmis, soprano

Ithaca College Women’s Chorale
Janet Galván, conductor

Select String Orchestra
String Fiddlers

Selections to be chosen from the following:

**Instrumental:**

Compositions and arrangements on Irish Traditional Themes by Mícheál O’Súilleabháin

Between Worlds
Christmas Eve
Ah! Sweet Dancer
Carolan’s Farewell to Music
Woodbrook
Oiche Nollag
Eleanor Plunket

**Vocal:**

Nóirín Ní Riain with the Ithaca College Women’s Chorale

*Entrance:* O Viridissima Virga by Hildegard von Bingen (1098-1179)
*Basso More* by Mira Bai Rajasthani medieval saint
*Sacred Child* with Carol McAmis by Mícheál O’Súilleabháin
*Look In* by Mícheál O’Súilleabháin
*The River and the Ocean* by Mícheál O’Súilleabháin

Ford Hall Auditorium
Wednesday, February 14, 1996
8:15 p.m.
Singing in a personal style unique to herself, Nóirín Ní Riain represents the confluence of several traditions including traditional, classical, and contemporary. Yet her singing defies categorization. She is not a traditional singer although the song tradition of Ireland forms the essential basis of her art. She is not a classical singer although she has trained as one and has inspired no less than three of the great composers of this century just passing—John Cage, Karlheinz Stockhausen, and John Tavener (Tavener in fact wrote his opera *Mary of Egypt* directly out of her lamentation singing). She is not a contemporary singer in a popular vein although she is linked by sentiment to the heart of such expression. It is in fact so much easier to list what she is not rather than to find the word for what she is.

Here then lies the secret. It is because she is all of these voices that she cannot be locked into any one of them. And at the meeting of these musical waters is the intersection where she will be heard. Those who are explorers of sound recognize the unique cry of her voice—Cage, Stockhausen, and Travener included.

Rather than being the waters themselves she is the bird who flies close above the wave—now the skylark with its thrilling note, now the bird of prey with its cruel real swoop, now the noble eagle with its proud wingspan. Shape-changing from bird to lamentation woman, from crone to queen, into priestess and temple singer, and on through a bewildering gallery of sonic images—the song of a 16th century Rajasthani saint moves into an Indian film song, the chant of a 12th century German Abbess merges with the visionary song of a contemporary Swiss mystic, the nature songs of Celtic tradition from the very countryside where she was born break open into the seamless gesture of Gregorian chant.

For Nóirín Ní Riain, singing is a form of prayer which reaches out from the deepest personal well of feeling into the Spirit’s flow. It is a crying into the wind, it is the triumph over the storm, it is the sweet breath of peace. Above all else, it is a listening.

Mícheál O’Súilleabháin is especially well known for his development of a unique Irish piano style, and for his orchestral composition and arrangements which blend Irish and Classical sounds within a world music context. Since 1987 six compact disc recordings of his compositions have been released: *The Dolphin’s Way, Oileáin/Island, Casadh/Turning, Gaiseadh/Flowing, Lumen, and Between Worlds*—all on the Venture/Virgin label.
He devised, wrote, and presented the Hummingbird television series, *A River of Sound—The Changing Course of Irish Traditional Music*, which was broadcast on BBC and RTE in February 1995.

His composition *Lumen* was commissioned by RTE for Eurovision '95 and was performed live before a television audience of three hundred million in May of 1995. In 1994 Mícheál O’Súilleabháin was appointed Professor of Music at the University of Limerick where he has set up “The Irish World Music Centre” which concerns itself with research and innovation in Irish and Irish-related music world-wide.

### String Orchestra Personnel

**Violin I**
- David Levine
- Aaron Buck
- Cathy Murphy
- Colleen Youngsma

**Cello**
- Carrie Cimildoro
- Steve Duckworth

**Violin II**
- Tracy Temple
- Lawrence Huang
- Tim McKernan

**Viola**
- Katrina Desmarais
- Marisa Reynolds

**Double Bass**
- Christopher Jevens

### String Fiddlers Personnel

**Violins**
- Jennifer Bolcar
- Tracy Matthews
- Debra Moree
- Amy Roberts
- Serena Su
- Sandra Wong

**Flute**
- Julie Harr

**Percussion**
- Brian LaFleur
ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor
Siew Lan Sung, accompanist
Tania Habenicht, assistant conductor

Soprano I
Kristin Otin
Katie Rohr*
Amy Welsh

Soprano I-II
Amy Carpenter+
Carla Cosentine+
Jennifer DiFoggio
Melissa Donbar
Stacey Frost
Cynthia Gerdes
Kristen Gustafson
Julie Hagen
Shannon Ker
Sarah Knauf
Laural Martin
Carrie MacDonald
Jamie Pollock
Elizabeth Shpiner
Mandi Souk
Abigail Unger

Soprano II
Jessica Curtis
Melanie Eck
Tania Habenicht*
Bonnie MacPherson
Shannon McElroy
Megan Monaghan
Jennifer Piazza
Caroline Vickers
Siew Lan Sung

Soprano II-Alto I
Lynn Craver
Katy Crutchfield
Siobhan Fleming
Amy Glicklich
Jessica Lavway*
Margaret Schniepp

Alto I
Mariah Adin
Emily Berg
Jennifer Caruana
Karen Chorney
Allison Cooley
Stephanie Ferrari
Jennifer LaDuc
Melissa Lotstein
Christina Pizzo
Emily Weiland

Alto II
Schuyler Aldrich
Nicole Hambleton
Bridgit Jacobsen
Rebecca Palco
Maria Portello-Swagel
Julia Rogalskaia+

Alto II
Rachel Allen
Deborah Bianchi++
Eleanora Burdge
Amy Costantini+
Carol Crittenden
Kristen Fossum
Kristen Frappier
Heather Howell
Jennifer Pertgen

* Leaders of sectional rehearsals.

+ Assistant Pianists