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Concert: Ithaca College Women's Chorale

Janet Galván

Ithaca College Women's Chorale

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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
ITHACA COLLEGE WOMEN'S CHORALE

Janet Galván, conductor
Siew Lan Sung, accompanist
Bill Bernatis, French horn

(Please withhold applause until the end of each group of selections as indicated by • • • •)

Agnus Dei
from Messe Brève

Leo Delibes

Kyrie Eleison

Henk Badings

* * * * * * *

Ich wollt', meine Lieb'

Felix Mendelssohn

I Love My Love
from I Love My Love

Dana Wilson

Heart, We Will Forget Him
from Three Love Songs

James Mulholland

* * * * * * *

The Winged Joy

Kirke Mechem

The Message
Love came back at fall o' dew
You Say There Is No Love

ACDA Eastern Division Convention
Philadelphia, Pennsylvania
Saturday, February 3, 1996
2:15 p.m.
Today's program includes two themes. The first two compositions are selections which represent the contrast of styles in the many *missa brevis* settings written for treble voices. The *Agnus Dei* by Delibes is a clear example of the elegance, grace, charm, and lightness which was often associated with his music. (This is from the *Messe Brève* by Delibes, the first publication in the *Janet Galván Women's Choir Series* published by Roger Dean Publications.) Hugh MacDonald states in his article in *Groves*, "Outside the theatre (for which Delibes wrote nearly all his music), his most notable work was as a composer of choruses, now undeservedly neglected." Delibes (1836-1891) was a French composer most noted for his opera *Lakmé*.

In contrast to the Delibes, the *Kyrie* by Badings is a complex composition which begins and ends softly on a single pitch of c and shifts continuously between c minor and C Major while featuring neighboring color tones. The piece begins quite slowly and centers around middle c and gradually builds to a very loud chord centering around the c an octave above, gradually going back to a single pianissimo c. The overall effect is one of power, drama, and intensity. Badings (1906-1987) was a Dutch composer who was professor of composition at the Staatliche Hochschule für Musik, Stuttgart, between 1962 and 1972. By this time he had already achieved international renown as a composer. He wrote for orchestra, stage, individual instruments, and choruses. In his later works, he composed electronic works. The *Missa Brevis* was written in 1946, the same year that he composed *Trois Chansons Bretonne*.

The second theme of the program is one that is also prevalent in literature written for women's voices--love. In this portion of the program, not only is there an extreme contrast of styles, but a contrast of texts. Mendelssohn's *Ich wollt meine Lieb'* is a lively duet which expresses a woman's desire for the winds to carry her words of love to her beloved. Mendelssohn's duets are suited for either two singers or work well with choral groups. This composition was written in 1836 on a text by Heine.

Wilson's *I Love My Love*, based on the octatonic scale, is an outburst of happiness over being in love. The text is a poem by Samuel Taylor Coleridge (the only text in the set not written by a female poet). The set was commissioned by the Ithaca College Women's Chorale. The last two movements of the set were premiered in 1994 by the Eastern Division Women's College/University Honors Choir under the direction of Dr. Janet Galván. Dana Wilson is a Charles A. Dana Professor of Music at Ithaca College. He is active as a composer, jazz pianist, clinician, and conductor, with many commissioned works to his credit. He has been awarded the Sudler International Composition Prize and the American Bandmasters Association/Ostwald Prize. His music has been recorded on Musical Heritage Society, Mark, Kosei, and Redwood Records.

Mulholland's *Heart, We Will Forget Him* expresses a woman's resolve to forget her love in spite of the memories of his wonderful qualities. Scored for three-part women's voices with piano and French horn, Mulholland has set the
text in a beautiful and sensitive manner that explores extremes of dynamics, range, and emotion of the women’s chorus. The composition is from a set entitled *Three Love Songs*. James Mulholland, the 1996 Raymond W. Brock Memorial Endowment Composer, has recently completed commissions for the Indianapolis Children’s choir, Tampa Bay Children’s Choir, East Lansing High School, Illinois State Honor Choir, and two new compositions that were performed by the Kentucky and Alabama Honors Choirs. European-American, National Music Publishers, and Plymouth Music Publications list his compositions as best sellers of their published repertoire. His compositions have been performed at the last four national ACDA conventions and have become standard repertoire for most collegiate and professional ensembles. He has received commissions and performances in Canada, Australia, New Zealand, and throughout Europe.

Commissioned by Wheelock College in the 1960’s to compose a set of pieces for women’s voices using texts by women, Mechem composed *The Winged Joy*. This set was truly unique in text (and is still unique today) and allowed women’s choruses to explore a more aggressive and less tender outlook as well as singing beautiful legato lines. Mechem carefully selected texts that told a story when put in a specific order. The set begins with a four-part composition about a woman in love. *The Message* which is included in today’s performance is the second piece in the set and is in three parts with a solo. The soloist is asking about her love, and the chorus serves as a rowdy group of women who cruelly give her the message that he hasn’t mentioned her (often to the tune of “What Shall We Do with a Drunken Sailor”). She is so distraught at the news that they break from their revelry, soften for a brief time, and give her the unfortunate message tenderly (to the tune of “Shenandoah”). However, at the end of the piece, they go back to their rowdy ways, leaving the woman in despair. The woman becomes cynical in the third piece of the set which is in two parts. The middle piece of the set is in unison. In this piece, the woman realizes that it’s not so bad for love to be over. Sometimes that’s the way things happen, and one shouldn’t grieve. The second composition included in today’s performance, *Love came back at fall o’ dew* (in two parts), is the story of the woman’s strength when her lover tries to come back to her. He comes back at night, and she won’t open her door to him. The tables are turned, and she breaks his heart. However, it breaks her heart to turn him away even though she knows it is what she must do. The two parts are in constant contrary motion, expressing the different paths of the former lovers. By the final piece in the set, not only has the woman gotten over her broken heart, but she is telling the man that it’s folly to think that love isn’t real if it doesn’t last forever. She has realized that “there are interludes better than the play.” This is an unusual outlook for a composition for women. The woman is the rogue and is still singing strains of “Drunken Sailor” as she expresses her new outlook on everlasting love and interludes of loving. The final composition is in four parts, creating a mirror image of parts in the set: 4-3-2-unison-2-3-4. Mechem is the
composer of nearly 200 published works in almost very form. Vocal music is at
the heart of Mechem’s work, and The Choral Journal described “characteristic
Mechem style” as singing lines, imaginative and varied use of rhythm and
texture for expressive ends. His talents have been acknowledged through
numerous honors, including retrospectives, grants, commissions, and special
anniversary performances from the United Nations, the National Gallery, the
National Endowment for the Arts, ACDA, and MENC.

Dr. Janet Galván is Professor of Music at Ithaca College where she conducts
the Ithaca College Women’s Chorale and teaches graduate and undergraduate
conducting. In addition to her duties at Ithaca College, Dr. Galván is Artistic
Director of the Ithaca Children’s Choir which recently released its first CD,
Ithaca Children’s Choir: Community Through Song with Mark Recordings.

Janet Galván has conducted national, regional, and state choruses throughout the
country. She works with singers of all ages, children through adults. Most
recently, she conducted the 1995 ACDA National Children’s Honors Chorus in
Washington, D.C. and the first ACDA Eastern Division College/University
Women’s Honors Choir in 1994. In July of 1995 she conducted a consortium of
children’s choirs in concert in Carnegie Hall. She will return for Carnegie Hall
appearances in June of 1996 and 1997. She will also conduct the 1996 ACDA
Western Division Children’s Honors Choir, a consortium of elementary choirs at
the 1996 ACDA Southern Division Convention, and the 1996 New Hampshire
high school all-state mixed chorus. Her own choral groups have been chosen to
perform at national, regional, and state music conferences as well as at many
invitational choral festivals.

As a clinician, Dr. Galván has presented sessions at national, regional, and state
conventions of the American Choral Directors Association and the Music
Educators National Conference. She is the Eastern Division Chair for the
ACDA National Committee for Children’s Choirs. Dr. Galván is on the artistic
staff of the Choral Music Experience Institute founded by Doreen Rao. She is
also a clinician for Boosey & Hawkes. In addition, Dr. Galván is a frequent
guest lecturer at many colleges and universities.

As a soprano, Dr. Galván has performed in recital at several universities and in
leading roles with the Ithaca Opera Company. She is also a member of the
Grammy Award-winning Robert Shaw Institute Singers.

The Ithaca College Women’s Chorale is one of five choral ensembles at
Ithaca College. The group includes approximately 60 singers, both music
majors and non-music majors, freshmen through graduate students. The Ithaca
College Women’s Chorale has performed at national and regional conventions of
ACDA and MENC and the New York State School Music Association’s Winter
Conference. The group’s repertoire ranges from medieval compositions to
commissioned works, from unison melodies to polyphonic pieces, and from Inuit
chants to vocal jazz arrangements. The ensemble has premiered works by composers Dana Wilson, Dave Riley, and Malcolm Lewis and has worked with composers and guest conductors including Lukas Foss, Samuel Adler, Alfred Reed, Richard Westenberg, Ron Nelson, and Gregg Smith. The group has sung American premieres of Canadian and Norwegian compositions. The Ithaca College Women’s Chorale has presented concerts and workshops in high schools in the northeast and has served as a workshop ensemble for high school women’s choirs visiting Ithaca College. The ensemble has performed in concert with the Cornell Men’s Glee Club and the University of North Carolina at Greensboro’s Women’s Choir.

Bill Bernatis is assistant professor of French horn at Ithaca College and a member of the faculty ensembles, the Ithaca Wind Quintet and the Ithaca Brass. Prior to going to Ithaca College, he taught at Del Mar College and at Baylor University. He has been principal horn and has performed solos with the Corpus Christi Symphony and the Waco Symphony and has been principal horn with the San Angelo Symphony and the Breckenridge Music Institute. He was an instructor for the Empire Brass Seminar at the Boston University Tanglewood Institute and a member of the AIMS Orchestra in Graz, Austria. He is currently a DMA candidate at the University of North Texas. He has toured with the Dallas Brass and has performed solos with the Corpus Christi Chamber Orchestra, Dallas Wind Symphony, Victoria Bach Festival and at the regional and international workshops of the International Horn Society. Most recently, Bernatis was a judge for the highly regarded Sorantin Young Artists Competition. He is an active recitalist and freelance performer.

CHORAL MUSIC AT ITHACA COLLEGE

The Ithaca College Choral Program includes five ensembles. The Ithaca College Choir is a select group which tours annually and is conducted by Lawrence Doebler, Director of Choral Activities. The Ithaca College Choir has toured throughout the northeast and midwest and has performed at Carnegie Hall, Alice Tully Hall, Cooper Union, and Brooklyn Academy of Music as well as at professional music conferences. The group visits many high schools annually to present workshops in choral movement. Professor Doebler also conducts the Ithaca College Madrigal Singers, an ensemble which performs many concerts throughout the State of New York. Assistant Professor Michael Kreuger conducts the Ithaca College Chorus and the Ithaca College Vocal Jazz Ensemble. The Ithaca College Chorus is a group of approximately 140 singers and performs in the Ithaca College Concert Series. The Vocal Jazz Ensemble has a history of excellence performing throughout the country. Its alumni include members of the New York Voices. Ithaca College also combines choral ensembles to form the Choral Union which regularly presents major works with the Ithaca College Orchestra.
The Ithaca College School of Music has one of the largest undergraduate music programs of any private, non-doctoral degree granting institution in the United States. Long known for its emphasis on music performance coupled with a practical approach to music education, many leading professional performers and music educators are counted among Ithaca College School of Music alumni.

Most undergraduates at Ithaca College enroll in the Bachelor of Music program, majoring in performance, music education, composition, jazz studies, or music theory. One of the most useful and popular programs combines music education and performance. This nine-semester course of study prepares the student for a career in music education while also fulfilling all requirements for the degree in music performance. The Bachelor of Music in Combination with an Outside Field provides the student with the opportunity for strong musical training while also providing sufficient time for an emphasis or extensive minor outside of music. Some of the more popular fields include business and audio production. Students desiring a large amount of liberal arts may choose a music major in the Bachelor of Arts degree. A degree program in Musical Theater, offered jointly by the Department of Theater and the School of Music, serves those students interested in both theater and music. The Ithaca College School of Music also offers master’s degrees in music performance, music education, composition, conducting, music theory, and Suzuki pedagogy in strings or piano.

Throughout their course of study, music students perform in major ensembles chosen from the Symphony Orchestra, Wind Ensemble, Concert Band, Symphonic Band, Choir, Women's Chorale and Chorus. In addition, many participate in the Chamber Orchestra, Jazz Workshop, Percussion Ensemble, Guitar Ensemble, Vocal Jazz Ensemble, Madrigal Singers, Brass Choir and Opera and Musical Theater Workshop. Regardless of the students’ degree program, Ithaca College values the importance of performance.
Soprano I
Angela Groeschen
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 Palcso
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