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## Concert: Spring Concert 2019

Ithaca College Madrigal Singers

Ithaca College Women's Chorale

Ithaca College Chorus

Sean Linfors

Janet Galván

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**Authors**

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# Spring Concert 2019

## **Ithaca College Madrigal Singers**

Sean Linfors, conductor

## **Ithaca College Women's Chorale**

Janet Galván, conductor

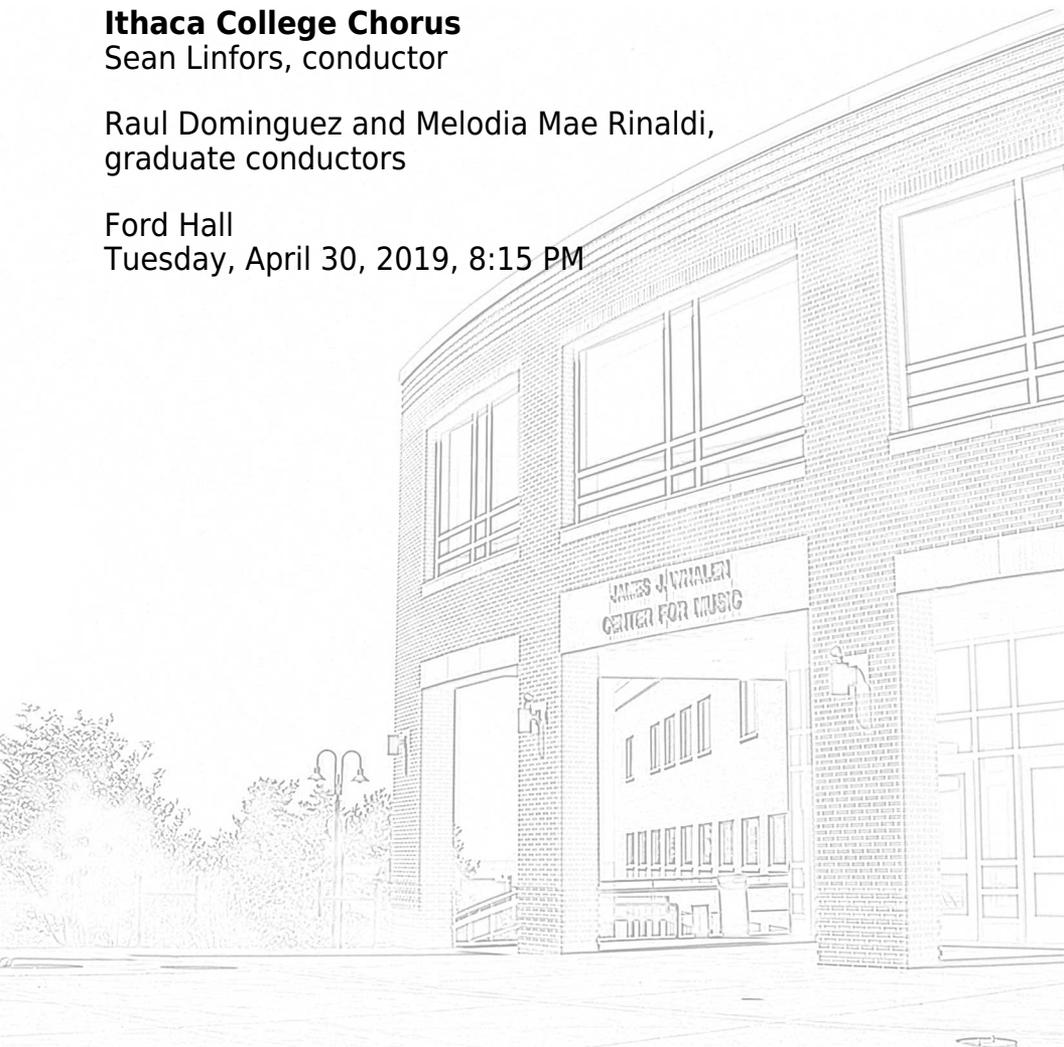
## **Ithaca College Chorus**

Sean Linfors, conductor

Raul Dominguez and Melodia Mae Rinaldi,  
graduate conductors

Ford Hall

Tuesday, April 30, 2019, 8:15 PM



# ITHACA COLLEGE

School of Music

**Ithaca College Madrigal Singers**  
**Sean Linfors, conductor**

Wachet auf, ruft uns die Stimme  
Chorale from *Cantata 140*, BWV 140

Johann Sebastian Bach

Crucifixus  
from the *Mass in B Minor*, BWV 232  
*Melodia Mae Rinaldi, graduate conductor*

J.S. Bach

Herr, deine Augen sehen nach dem glauben  
from *Cantata 102*, BWV 102

J.S. Bach

*Kathryn Drake, violin I*  
*Helen Newell, violin II*  
*Karley Masters, viola*  
*Caroline Andrews, cello*  
*Leandra Stirling, flute I*  
*Mariel Christiana, flute II*  
*Bethany Cripps, oboe I*  
*Erica Erath, oboe II*  
*Joon Sang Ko, keyboard*

**Ithaca College Women's Chorale**  
**Janet Galván, conductor**  
**Raul Dominguez, graduate conductor**  
**Lynda Chryst, piano**

Tantum Ergo, op. 65  
*Victoria Brooks, Matisse Boor, Julia Norelli; soloists*

Gabriel Fauré

Bring Me Little Water, Sylvie

Moira Smiley

"Suite" de Lorca  
Canción de jinete  
*Malaya Press, Matisse Boor, Shelly Goldman; soloists*

Einojuhani Rautavaara

El Grito  
La luna asoma

*Olivia Schechtman, soloist*

Malagueña

*Olivia Schechtman, Victoria Brooks; soloists*

She Piped for Us  
from *Today, this Spring*

Libby Larsen

**Ithaca College Chorus**  
**Sean Linfors, conductor**  
**Melodia Mae Rinaldi, graduate conductor**  
**Joon Sang Ko, piano**

Zigeunerleben Robert Schumann  
from *Drei Gedichte*, op. 29  
*Victoria Devine, soprano*  
*Erin Smith, mezzosoprano*  
*Nick Paraggio, tenor*  
*Jeremy Lovelett, baritone*

O Love Elaine Hagenberg  
*Melodia Mae Rinaldi, graduate conductor*

The Stars Stand Up in the Air Eric William Barnum

Luk, luk, Lumbu (Banyuwangi folk song) arr. Budi Yohanes Susanto

## Biographies

**Dr. Janet Galván** is Director of Choral Activities at Ithaca College. Her New York colleagues recognized Dr. Galván's contribution to choral music when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award. Dr. Galván was awarded the Ithaca College Faculty Excellence Award for teaching, scholarship, and service in the spring of 2018. Galván was presented the 3rd Distinguished Alumni Award in Music Education and Choral Music from the University of North Carolina in 2016. Sought after as a guest conductor of choral and orchestral ensembles, she has conducted professional and university orchestras including Virtuosi Pragenses, the Madrid Chamber Orchestra, and the Cayuga Chamber Orchestra in choral/orchestral performances. She has conducted national, divisional, and state choruses throughout the United States for the American Choral Directors Association (ACDA), National Association for Music Educators (NAfME), Organization of American Kodály Educators (OAKE), and has conducted ensembles of all ages, from adult professional choirs to children's choirs. She has conducted choruses and orchestras in venues such as Carnegie Hall, Boston's Symphony Hall, Washington's Constitution Hall, Minneapolis' Symphony Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall, and Avery Fisher Hall as well as in concert halls in Ireland, Italy, the Czech Republic, Austria, Canada, and Spain.

Her own choral ensembles have performed in Carnegie Hall, Lincoln Center's Alice Tully Hall as well as in concert halls throughout Europe and Ireland. Galván was the sixth national honor choir conductor for ACDA, and was the conductor of the North American Children's Choir which performed annually in Carnegie Hall. She was also a guest conductor for the Mormon Tabernacle Choir. Galván has been a guest conductor and clinician in in the United Kingdom, Ireland, throughout Europe, Canada and in Brazil as well as at national music conferences and the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium and the Oberlin Conducting Institute.

**Sean Linfors** is an Assistant Professor at the Ithaca College School of Music, where he directs both the Ithaca College Chorus and Madrigal Singers. He teaches choral conducting, and has taught graduate-level courses in Choral Literature and Choral Methods. Additionally, Sean supervises choral music education students in their field placements. As an engaging choral clinician, he's been invited to conduct various all-state and regional honor choruses. He's exceptionally proud of his students' achievements, through their studies, performances, and teaching. At Ithaca, Sean has led the Madrigal Singers in concerts of Renaissance and Baroque music, and Chorus in performances of major works from Faure's Requiem to Fanshawe's African Sanctus. An ardent advocate for access to music education, Sean holds a Ph.D. in Choral Music Education from Florida State University. He is very happy to be upstaged at every turn by his 16-month-old, Nathaniel.

## Program Notes

### Ithaca College Madrigal Singers

These three Bach selections show a range of his compositional styles, from his well-known chorale setting of the Phillip Nicolai hymn, "Wachet auf, ruft uns die stimme", to the wrenching counterpoint of the "Crucifixus," to the ornate and virtuosic chorus of *Cantata 102*.

#### **Wachet auf, ruft uns die Stimme**

*Cantata 140* is the last-written of these three works, performed first in 1731. It is often regarded as one the finest works of his mature compositional period. A chorale cantata, it is made up of seven movements, each of which feature a setting of a verse of the hymn tune, "Wachet auf, ruft uns die Stimme." The final movement is the chorale setting of the tune in four-part harmony.

Gloria sei dir gesungen,  
mit Menschen- und englischen  
Zungen,  
mit Harfen und mit Zimbeln  
schon.  
Von zwölf Perlen sind die  
Pforten,  
an deiner Stadt sind wir  
Konsorten  
der Engel hoch um deine Thron.

Kein Aug' hat je gespürt,  
kein Ohr hat je gehört  
solche Freude,  
des sind wir froh,  
Io, io, ewig in dulci jubilo.

Let Gloria be sung to You  
with mortal and angelic  
tongues,  
with harps and even with  
cymbals.  
Of twelve pearls the portals are  
made,  
In Your city we are companions  
Of the angels high around Your  
throne.

No eye has ever perceived,  
no ear has ever heard  
such joy  
as our happiness,  
Io, io, eternally in dulci jubilo!

### **Crucifixus**

"The Crucifixus," written in 1714 by the 29-year-old Bach, is a strict passacaglia in which the bass line is repeated 13 times. The suffering of Jesus on the cross and unto the grave is depicted by a chromatic descent in the continuo line and in each of the vocal lines.

Chor  
Crucifixus etiam pro nobis sub  
Pontio Pilato,  
passus et sepultus est.

Chorus  
For our sake He was crucified  
under Pontius Pilate,  
He suffered death and was  
buried.

### **Herr, deine Augen sehen nach dem glauben**

The first movement of *Cantata 102* is a dramatic depiction of God's fruitless searching for faith in the faithless. An anxious half-step figure in the oboe and violin is woven throughout, reminding the listener of the relentless eyes of the God depicted in the Book of Jeremiah. The choral parts are divided between concertists (soloists) and ripienists (accompanying voices).

Herr, deine Augen sehen nach  
dem Glauben!  
Du schlägest sie, aber sie  
fühlen's nicht;  
du plagest sie, aber sie bessern  
sich nicht.  
Sie haben ein härter Angesicht  
denn ein Fels  
und wollen sich nicht bekehren.

Lord, Your eyes look for faith!  
You strike them, but they do not  
feel it;  
you plague them, but they do  
not improve.  
Their countenance is harder  
than a rock  
and they will not turn  
themselves around.

## Ithaca College Women's Chorale

### Tantum Ergo

This beautiful homophonic composition features alternating solo and choral writing. The harmonic language is lush, and this is a major composition for treble voices.

#### Tantum ergo

Tantum ergo Sacramentum  
Veneremur cernui  
Et antiquum documentum  
Novo cedat ritui  
Praestet fides supplementum  
Sensuum defectui.

#### Let us therefore, bowing low

Let us therefore, bowing low,  
venerate so great a Sacrament:  
Let the old law  
give way to the new rite  
Faith, for all defect supplying,  
where feeble senses fail.

Genitori, Genitoque

To the Begetter and the  
Begotten

Laus et iubilatio,

let there be praise and  
jubilation,

Salus, honor, virtus quoque

salvation, honor and blessing

Sit et benedictio:

And to the One proceeding:

Procedenti ab utroque compar  
sit laudatio.

from both let there be equal  
praise.

Gabriel Fauré (1845-1924) was a French composer, organist, pianist and teacher. He was one of the most important French composers of his generation. He was most well known for his Requiem, but he also wrote several works for treble voices. His "Cantique de Jean Racine" is also a smaller work that is performed frequently. In 1896 he became chief organist of the Madeleine and professor of composition at the Paris Conservatoire. During his 25 years there, he was amongst an impressive group students, including Ravel and Nadia Boulanger.

### Bring Me Little Water, Sylvie

In announcing Moira Smiley's arrangement of "Bring Me Little Water, Sylvie" in 2018, Adriana Pontecorvo quoted Smiley: "This song came to life in the outdoors," says Smiley, "and is a call for water from a farm field. When we shot the video last year, there was drought and flooding everywhere, and this simple call for water took on a more urgent, wider meaning to me." The original piece was made popular by American folk musician Huddie Ledbetter, known as Lead Belly. He often told audiences that the song was about his uncle, Bob Ledbetter, who worked in the fields. When he got thirsty, he would call for his wife, Sylvie, to bring him water. Lead Belly was one of the most important figures in the American folk music movement.

Moira Smiley is a singer and composer. Improvisational in approach, Moira combines her study of traditional folk-song with an avant-garde sensibility. She often adds body percussion to her solo performances and her performances with VOCCO. Countless ensembles around the world perform her music, and there will be a Carnegie Hall concert featuring her music in 2020. The Ithaca College Women's Chorale commissioned a work from her in 2014. The Ithaca College Women's Chorale was one of the first ensembles to perform her arrangement of "Bring Me Little Water, Sylvie." Their performance was featured on her website.

### **"Suite" de Lorca**

Finnish composer, Einojuhani Rautavaara composed his *Suite de Lorca* in 1973, a set of four poems by the Spanish Civil War-era poet Federico García Lorca. Through vivid text-painting and harmonic language, Rautavaara accurately captures the wide range of Lorca's poetic imagery, creating a striking and memorable partnership of text and music.

Federico García Lorca was born in Fuente Vaqueros, Granada on the 5th of June, 1898 and died the 19th of August, 1936. He travelled throughout Spain and America, principally Argentina, living and writing some of the most beautiful poetry ever written. Unfortunately, Lorca was to be an early casualty of the Spanish Civil War. Intellectuals were considered dangerous by Franco's Nationalists, and in the early morning of August 19, 1936, Lorca was dragged into a field, shot, and thrown into an unmarked grave. Lorca's writings were outlawed and burned. Even his name was forbidden. The young poet quickly became a martyr, an international symbol of the politically oppressed, but his plays were not revived until the 1940's, and certain bans on his work remained in place until as late as 1971. Today, Lorca is considered the greatest Spanish poet and dramatist of the 20th Century.

Throughout the cycle, one can hear driving ostinato patterns, speech-like rhythmic declamation, and asymmetrical meters. Rautavaara also used expressionistic harmonic and melodic language often based on octatonic scales. He also layered melody with various rhythmic patterns to create a thick and edgy texture. This heightens the images of nature becoming sinister as it mingles with the ideas of being lost, alone, and dying.

In "Cancion de jinete" (Song of the Horseman), the altos' ostinato pattern serves as the sound of the galloping horse as it heads to Cordoba and the death of the horseman on the way.

In "El Grito" (the Scream), the piece begins with a scream as the voices sing an upward glissando. One also hears the rising voices as they sing of the rising rainbow. The scream came from one who was murdered, and the people put on their long veils in mourning. The piece ends with the cries of the mourners.

In "La Luna asoma" (The Moon Rises), one can hear voices rising to depict the rising of the moon. The moon in Andalusia was sinister, leading to things that were not good. The piece contains reference to old superstitions about Seville oranges. They were considered poisonous if eaten after sunset. Therefore, as the moon rises, no one eats the beautiful fruit of the orange, but only fruit that is green and cold.

Finally, in "Malagueña," the voices imitate the strumming of the guitar, and the altos again sing an ostinato, depicting death as it enters and exits the tavern.

### **Canción de jinete**

Córdoba, lejana y sola.  
Jaca negra, luna grande,

y aceitunas en mi alforja

Por el llano, por el viento,

Jaca negra, luna roja.

La muerte me está, mirando,

desde las torres de Córdoba.

¡Ay qué camino tan largo!

¡Ay mi jaca valerosa!

¡Ay, que la muerte me espera,  
antes de llegar a Córdoba!

### **Song of the Horseman**

Córdoba, distant and lonely.

Black the pony, moon  
enormous,

and saddle bags full of the  
ripest olives.

Over prairie, through a  
windstorm,

black the pony, moon so  
crimson.

My death waits for me,  
watching,

from the towers of Córdoba.

So long the road never ending!

O, black mare, so brave and  
gallant!

O, Death is waiting, awaiting me  
before I reach my Córdoba!

### **El Grito**

El eclipse de un grito  
va de monte a monte

Desde los olivos,  
será un arco iris negro  
sobre la noche azul.

### **The Scream**

The eclipse of a scream  
resounding echoes mountain to  
mountain

Rising from the trees  
is a black rainbow,  
over a night of deep blue.

Ay!

Como un arco de viola,  
el grito ha hecho vibrar

largas cuerdas del viento.  
Las gentes de las cuevas  
asoman sus velones.

### **La luna asoma**

Cuando sale la luna  
se pierden las campanas;  
y aparecen las sendas  
impenetrables.

Cuando sale la luna,  
el mar cubre la tierra  
y el corazón se siente  
isla en el infinito.

Nadie come naranjas  
bajo la luna llena.

Es preciso comer  
fruta verde y helada.

Cuando sale la luna  
de cién rostros iguales,

la moneda de plata  
solloza en el bolsillo.

### **Malagueña**

La muerte entra  
y sale de la taberna.  
Pasan caballos negros  
y gente siniestra  
por los hondos caminos  
de la guitarra.

Y hay un olor a sal  
y a sangre de hembra  
en los nardos febriles  
de la marina.

La muerte entra y sale  
y sale y entra  
la muerte de la taberna.

Ay!

Just like the bows of a viola,  
the scream has drawn out the  
vibrations

of the wind and its music.  
The people of the caves  
will now put on their long veils.

### **The Moon Rises**

Slowly the moon appears and  
the fields are so quickly lost;  
in their place you will see  
the impenetrable paths.

Slowly the moon appears  
and the sea covers the earth,  
and the heart is like an island,  
just an isle in infinity.

No one is eating an orange  
under the streaming moonlight.

It's now one must eat  
fruit so green and so ice cold.

Slowly the moon appears  
and shows its hundred equal  
faces,

the coin then turns to silver and  
softly sobs in its pouch.

### **Malagueña**

Death enters  
and then goes from the tavern.  
Passing are coal black horses  
and sinister people  
moving with the soul  
of the guitar.

And there is the odor of salt  
and women's blood  
'mid the spikenards so fev'rish  
in marshland and swamp.

Death enters and goes  
and enters and then goes,  
The Reaper enters the tavern.

## **She Piped for Us**

The set, *Today, This Spring*, was commissioned by David L. Cooper and Thomas Scott in remembrance of David's wife and Tom's sister, both of who died from breast cancer. The Bel Canto Singers of Minneapolis, Minnesota premiered the work on May 7, 1995 at Trinity Lutheran Church in Arden Hills, Minnesota. "She Piped For Us" is the second piece in the set and was adapted from a sermon at the memorial service for Kathryn Scott Peterson. The first line is adapted from Luke 7.

Libby Larsen is a prolific, Grammy Award winning American composer who is one of the most performed American composers. She has a catalogue over 500 works in virtually every genre from small vocal works to over 15 operas and large orchestral works. She receives numerous commissions and premieres by major artist, ensembles, and orchestras around the world. Larsen is also a strong advocate for music and musicians of our time. She co-founded the Minnesota Composers Forum in 1973. That organization is now the American Composer's Forum and has become a source of aid for composers. She has held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony.

## **Ithaca College Chorus**

### **Zigeunerleben**

Schumann's selection of *Zigeunerleben* of Emanuel Geibel is indicative of a widely held but mistaken perception of the Romany culture of central and eastern Europe. The idea of a magic people, whose constituents could vanish seemingly at will, was the least harmful element of an attitude that regarded these people as less than fully human. Even the word Zigeuner (gypsy) comes from a root meaning 'untouchable.' The word 'gypsy' comes from the misapprehension that these people were from Egypt. In the 19th century some parts of eastern Europe allowed Gypsies to be sold as slaves.

Schumann's setting of poem in the minor mode, as well as the inclusion of the tambourine and use of violin-like motives in the piano, are typical expressions of exoticism in the Classical and Romantic eras. The breathless driving rhythms throughout give way at the end to vanishing scalar passages - "who knows where they are going?"

Im Schatten des Waldes, im  
Buchengezweig,  
Da regt sich's und raschelt und  
flüstert zugleich.  
Es flackern die Flammen, es  
gaukelt der Schein  
Um bunte Gestalten, um Laub  
und Gestein.

In the shady forest, between the  
beech-trees,  
there's a hustling and bustling,  
and whispers are heard.  
The flickering light of the fire  
dances  
around colorful figures, leaves  
and rocks.

Das ist der Zigeuner bewegliche  
Schaar,  
Mit blitzendem Aug' und mit  
wallendem Haar,  
Gesäugt an des Niles geheiligter  
Flut,  
Gebräunt von Hispaniens  
südlicher Glut.

This is where the restless  
gypsies gather,  
with flashing eyes and flowing  
hair,  
suckled at the Nile's holy  
waters,  
tanned by the blazing southern  
Hispanic sun.

Um's lodernde Feuer in  
schwellendem Grün,  
Da lagern die Männer verwildert  
und kühn,  
Da kauern die Weiber und  
rüsten das Mahl,  
Und füllen geschäftig den alten  
Pokal.

Around the fire, amidst the lush  
green,  
the men lie, wild and brave.  
The women squat, preparing  
the meal,  
busily filling the old goblet.

Und Sagen und Lieder ertönen  
im Rund,  
Wie Spaniens Gärten so blühend  
und bunt,  
Und magische Sprüche für Not  
und Gefahr  
Verkündet die Alte der  
horchenden Schaar.

Folklore and tales are shared by  
the group,  
songs as fantastic and colorful  
as the gardens of Spain.  
Magic words for times of  
distress  
are told by the old woman.

Schwarzäugige Mädchen  
beginnen den Tanz.  
Da sprühen die Fackeln im  
rötlichen Glanz.  
Heißt lockt die Gitarre, die  
Zimbel klingt.  
Wie wild und wilder der Reigen  
sich schlingt.

Black-eyed maidens begin the  
dance.  
Red-glowing torches are  
sparkling.  
To the enticing sounds of  
guitars and cymbals  
the dancers are twirling in a  
wild dance.

Dann ruhn sie ermüdet von  
nächtlichen Reihn.

Then, exhausted by the night's  
dancing, they lie down and  
rest.

Es rauschen die Wipfel in  
Schlummer sie ein.

Und die aus der sonnigen  
Heimat verbannt,

sie schauen im Traum das  
glückliche Land.

Doch wie nun im Osten der  
Morgen erwacht,

Verlöschen die schönen Gebilde  
der Nacht,

Es scharret das Maultier bei  
Tagesbeginn,

Fort ziehn die Gestalten. -- Wer  
sagt dir, wohin?

The beech-trees are murmuring  
a lullaby.

Those once expelled from a  
homeland where they were  
happy

see the beloved land in their  
dreams.

When the morning awakes in  
the east

the beautiful images of the  
night fade away.

At dawn the mule paws at the  
ground.

The gypsies depart - who knows  
where they are going?

## **O Love**

*O Love* by Elaine Hagenberg is a very fresh setting of two verses of a hymn text written by George Matheson (1842-1906). Matheson graduated with honors from Glasgow University when he was 19 years old. He had fallen in love with a classmate and they were engaged, but he discovered that he had an incurable condition that was causing him to go blind. He confessed this fact to his love, and she said that she did not want to be married to a blind man. He was heartbroken, and after many years, on the night of his sister's wedding, the memory of the cruel rejection came back to him. That night he wrote the text to the hymn. He said: "My hymn was composed in the manse of Innellan on the evening of the 6th of June, 1882, when I was 40 years of age. I was alone in the manse at that time. It was the night of my sister's marriage, and the rest of the family were staying overnight in Glasgow. Something happened to me, which was known only to myself, and which caused me the most severe mental suffering. The hymn was the fruit of that suffering. It was the quickest bit of work I ever did in my life. I had the impression of having it dictated to me by some inward voice..."

The verses that Hagenberg set include the first verse, which describes the powerful love that Matheson expressed to God, giving his life and his trust to God after his heartbreak and despair. She also sets the third verse which expresses hope that joy will come through the pain and that morning will bring an end to the tears. While the poem began as a religious statement, this text can be interpreted in a secular way as a tribute to love.

As people give in to love, their lives will be fuller and richer. Even in pain and grief, through love, both joy and hope emerge. Opening one's heart to love brings hope. The composition begins with the treble voices singing the first verse and develops as the tenors and basses join in lush harmonies. The first verse text is repeated after the third verse is sung. Later the voices of the tenors and basses are heard alone.

Elaine Hagenberg is now composing full time after years of teaching music. Her music has been reviewed as follows: "Elaine Hagenberg's music 'soars with eloquence and ingenuity.'" Her music has been featured at the National Youth Choir at Carnegie Hall, the Llangollen International Musical Eisteddfod in Wales, the Melbourne International Choral Festival in Australia, the International Children's Choir Festival in Canterbury and London, national and regional American Choral Directors Association Conferences, All-State festivals, and performances in South Africa and Asia. Her compositions are published with Hinshaw Music, Oxford University Press, Hal Leonard, G. Schirmer, and Beckenhurst Press.

### **The Stars Stand Up in the Air**

The author of *The Stars Stand Up in the Air*, Thomas MacDonagh, was a scholarly poet, and an early advocate for the Irish Republic as a member of the Irish Republican Brotherhood. He was executed at age 38 for his role in the 1916 Easter Uprising, but not before he had published poems, political writings, and academic writing on the literature of Ireland. This poem and another, together called *Songs from the Irish*, were originally published in 1916 in a small volume titled *Poems of the Irish Republican Brotherhood*.

MacDonagh wrote this poem roughly a hundred years before Barnum set it, but the intentions of poet and composer are beautifully aligned. MacDonagh's ability to elegantly evoke deep anguish is matched by Barnum's expressive phrases. The musical imagery of the fourth stanza and the pain depicted therein usher in a grand crescendo to the final verse. The outpouring of emotion as the poet exclaims, "she's more fair than the stars where they stand," is abruptly brought to a close by overwhelming regret.

### **Luk, luk, Lumbu**

*Luk luk lumbu* is a popular traditional tune from Java. The text is sung in the Osing dialect, and begins with an incantation to call the wind. The "lumbu" is an Indonesian taro-like plant, and its bending leaves are the iconic image that runs as a metaphor through the text. *Luk Luk Lumbu* is often sung at weddings and other celebrations in Banyuwangi, a regency East Java province in Indonesia.

Listeners dance as a singer and a "kendang kempul" perform. A "kendang kempul" is a instrumental ensemble that performs gamelan music on Western musical instruments. The Chorus had the opportunity to work with Dr. Henry Pranoto, the Coordinator of Music Education and Choral Departments at Pelita Harapan University and the Artistic Director and Conductor of the Semarang Music Society. Dr. Pranoto coached the Chorus on pronunciation and helped inform them of the context in which this would customarily be performed.

### **Luk luk lumbu**

Uki, uki. Angin muluka  
Uki, uki. Angin tekaa.  
Sebyar sebyarena  
Ganda arume kembyang  
manika rupa.

Luk eluk eluk lumbu, gyambang  
kepilu,  
Angin liwat selempat yong  
njaluk milu,  
Asem rasane kecut, kesengsem  
katut,  
Kepincut lan kepilu perawan  
ayu.

Luk eluk eluk lumbu, gyambang  
kepilu,  
Angin liwat selempat yong  
njaluk milu,  
Kepodang kenong pulut yong  
gyampang katut,  
Kepincut lan kepilu lancing kang  
byagus.

Eluk lumbu, dieluk lumbu,  
Aja gyampang katut lan aja  
gyampang kepilu  
Eluk lumbu, tumeyung uwite,

Mikir sak durunge aja getun  
bungkasane.  
Hoya!

### **Luk luk lumbu**

Uki, uki. Let the wind blow  
Uki, uki. Let the wind come  
to spread around  
The sweet smells of many  
flowers.

The taro leaves bend, you are  
fascinated,  
The wind is rushing, and you  
want to follow,  
The tamarind is sour, you are  
tempted to follow,  
Deceived and fascinated by a  
beautiful maiden.

The taro leaves bend, you want  
to come along,  
The wind is rushing, and you  
ask to come along,  
The oriole is caught in a trap,  
you are tempted to follow,  
Deceived and fascinated by a  
handsome young man.

The taro leaves bend,  
Don't follow easily and don't be  
tempted easily.

The taro leaves bend  
downward.

Think first and don't regret  
later.

Hoya!

## Madrigal Singers

### Soprano

Kate Bobsein  
Natalie Elwood  
Juliana Fornabaio  
Melodia Mae Rinaldi  
Leah Sperber

### Alto

Ally Brown  
Madison Hoerbelt  
Cassandra LaRose  
Brittany Mechler

### Tenor

Nicholas Briccetti  
Raul Dominguez  
Tommy Koo  
Karl Meyer

### Bass

Louis Bavaro  
Alec Dorris  
Pat King

## Ithaca College Women's Chorale

### Soprano I/II

Matisse Boor  
Victoria Brooks  
Felicity Davis  
Victoria Garritt  
Olivia Norton  
Malaya Press  
Noelle Raj  
Danielle Roach  
Olivia  
Schechtman  
Carleigh Strange  
Mary Tehan

### Soprano II

Juliana Fornabaio  
Kate Griffin  
Hope Kovera  
Julia Kucza

### 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  
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  
Lindsey Davis  
Sophie Denton  
Rebecca Emery  
Shelly Goldman  
Madison Hoerbelt  
Julia Norelli  
Jaclyn Scheiner  
Emily Schulz

# Ithaca College Chorus

## **Soprano I**

Lydia Arnts  
Nora Bernaiche  
Kerriane Blum  
Julia Callaghan  
Zoe D'Arcangelis  
Caitlin Glastonbury  
Danielle Gurcan  
Mayavati Prabhakar

## **Soprano II**

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

## **Alto I**

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

## **Alto I cont'd**

Alexandra  
Lombardo  
Abigail McGee  
Emily Ramonetti  
Jennifer Rupert  
Emma Scheneman  
Laura Sefcik  
Erin Smith  
Madelynn  
Thompson

## **Alto II**

Skylar Berkley  
Karly Masters  
Esther Moon  
Jennifer Peisner  
Melodia Mae Rinaldi  
Elizabeth Rutan  
Meg Tippet

## **Tenor I**

Logan Barrett  
Alex Kosic  
Nate Finke  
Jacob Graham  
Joseph Horner  
Jordan Juliano  
Simon Lee  
Nick Paraggio

## **Tenor II**

Nicholas Briccetti  
Cormac Callan  
Kevin DeLisa  
Alex Gutierrez  
Ryan Mitchell  
Shaun Rimkunas  
Jacob Sutton  
Massey Williams

## **Baritone**

Stephen Costanza  
Logan Chaput  
Eddy Crowley  
Connor Curry  
Aspen Earls  
Jack Edwards  
Kurt Eide  
Steven Foti  
Dominic Hirschkind  
James Hope  
Ian Lisi  
Jeremy Lovelett  
Ian Soderberg  
Kam'ren Spence  
Jeffrey Taylor  
Stone Washburn  
Justin Zelamsky

## **Bass**

Jon Aldave  
Caleb Bates  
Louis Bavaro  
Brian Breen  
Nick Fagnilli  
Nick O'Brien  
Hideo Schwartz  
Thomas Socolof  
Matt Suffern  
Gavin Tremblay  
Michael Wong