12-6-2009

Concert: Winter Choral Collage

Ithaca College Chorus

Janet Galván

Jennifer Sengin

Ithaca College Madrigal Singers

Lawrence Doebler

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ITHACA COLLEGE

WINTER CHORAL COLLAGE

Ford Hall
Sunday, December 6, 2009
3:00 p.m.
ITHACA COLLEGE CHORUS
Janet Galván, conductor
Jennifer Sengin, graduate conducting assistant
Andy Collopy, Gina Fortunato, piano

To Be Selected From:

O Magnum Mysterium
Hodie Christus Natus Est
from Quatres Motets pour le temps de Noël

Francis Poulenc

Bobobo Suite

arr. Rory Magill and Kathy Armstrong

Here’s A Pretty Little Baby

arr. André Thomas

ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doebler, conductor

Here we come a wassailing
A maiden most gentle
A child is born in Bethlehem
Rise up, shepherd, and follow
What sweeter music

We wish you a merry Christmas

English Traditional Carol
arr. John Rutter
French Traditional Melody
arr. Andrew Carter
Samuel Scheidt
arr. David Willcocks
Spiritual
arr. Rutter
Kenneth Jennings
Nathan Murphy, cello
Arthur Warrell
ITHACA COLLEGE WOMEN’S CHORALE
Janet Galván, conductor
Jennifer Sengin, graduate conducting assistant
Jon Riss, Lee Wright, piano

Ho-ja-ja Ho-ja-ja
The Lake Isle of Innisfree
Vivos Voco
Psuedo-Yoik Lite
Still I Rise

Colleen Clark, percussion

Otmar Mácha
Eleanor Daley
Joan Szymko
Jaakko Mäntyjärvi
Trad. Colombian
arr. Julián Gómez Giraldo
Rosephanye Powell

ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor

Gravity’s Dream
Kate Light, poet

Magnificat
Jon Riss, organ
Lee Wright, graduate conductor

Dona nobis pacem (Movement VI)
Ralph Vaughan Williams

Thomas Lehman, baritone

Steven Stucky
Herbert Howells

ITHACA COLLEGE CHORAL UNION
Lawrence Doebler, conductor

Ave Maria
Anton Bruckner

Silent Night
Soloist**

Franz Grüber

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Chorus Program Notes and Translations

Quatres Motets pour le temps de Noël

Francis Poulenc was one of a somewhat notorious group of young French composers who became known as 'Les Six'. The aims of the French group were to break away from the twin influences of Germanic formality and French impressionism, and to employ a direct and simple style in their own music. Of the six, Poulenc was by far the most successful.

Although Poulenc saw himself as primarily a composer of religious music, it was not in fact until 1936, following his return to Catholicism, that he produced his first sacred work. A steady stream of religious pieces then flowed from his pen, including a Mass and a series of motets. Poulenc's very distinctive style contrasts austere, dissonant textures with rich, sensuous harmonies, usually paralleled by abrupt changes in mood from the playful to the solemn.

In the Christmas motets, composed in 1952, we find Poulenc at his most relaxed as he joyfully celebrates the events of the Christmas story. The texts are those traditionally associated with the Gregorian chants set for Christmas and the Epiphany.

Notes by John Bawden

Bobobo Suite

Rory Magill has studied and performed drum music from Ghana for twenty years, leading performance groups in Ottawa and Toronto, arranging traditional music like Bobobo, and creating new works for drummers, for choirs and for large and small jazz groups.

Kathy Armstrong, a percussionist and educator, is well known for her work in bringing Ghanaian music and dance to choirs, schools, and community groups in North America and Europe. Her commitment to community development and cross-cultural understanding informs and strengthens the inherent power of this art form. Based in Ottawa, Canada, she directs Baobab Tree Drum Dance Company.

Bobobo is a traditional dance of the Ewe people in the Volta Region of Ghana, West Africa. It is highly popular both at village gatherings of drumming, dancing and singing, and in newer pop arrangements heard on the radio and recordings featuring electric instruments.

There are many variations from village to village and many, many songs for Bobobo. There are love songs and sacred songs, some Christian, some more traditional. A village rendition of Bobobo is a lively event. Anyone nearby is likely to be dancing or swaying, singing or clapping. Children might accompany off to the side on
empty jugs and cans and bottles, jumping up to show off entertaining renditions of the elegant dances presented by the women in the circle.

Translation
Bend down, let's whisper
Naked I come into this life, naked shall I return (Ghanaian proverb)
And he went to Gethsemane, O Hallelujah
And he prayed and said, O Hallelujah
If you can
Let this death pass me by
O, Jehovah
What you wish, I will do

Bend down, let's whisper
You cannot whisper standing straight
The final word
Ayelevi's mother had died, we will mourn for Ayelevi?
Yes, yes, let us mourn for Ayelevi

Women's Chorale Program Notes and Translations

WE THE PEOPLE

We the people find time to “play” even as we work.

Ho-ja-ja, ho-ja-ja

Ho-ja-ja Ho-ja-ja is by Czech composer Otmar Mácha. He was born in 1922 near the area from which this folk poetry originated. He is one of the Czech Republic's most highly respected composers. He lives in Prague.

This piece is the 5th selection from a set of five pieces set on folk texts. The Moravian folk poetry dialect is from the Beskyde Mountains and Valassko region, which is the natural border between Moravia and Slovakia where shepherding cattle and sheep have been a normal occupation for young boys and girls. This song highlights teenage gossip going on between youthful sheep grazers in the mountains as they call from one mountain to another.

Translation
Little, not-tall-one, how is your grazing going, pretty Veronica?
Little, not-tall-one, it is going well, pretty Agnes.
Little, not-tall-one, how is your grazing going, handsome son?
Has your squirrel got new feathers? (Boys added feathers to their caps with each girlfriend that they got!)
That magpie on an elm tree, that Peter Urban is the worst of all. (magpie is a symbol for one who steals)
Magpie on an oak tree, that our little Agnes sleeps in the cottage.
We the people find our places of peace.
The Lake Isle of Innisfree

Eleanor Daley is a church musician and composer in Toronto. Her award winning compositions have been heard in concert halls throughout the world. This piece clearly demonstrates the singers’ resolve to “find some peace” in a special place away from the city. The poem is by W.B. Yeats.

We the people hope that all will be well.

Vivos Voco

The text of this piece is from Medieval virtues and Julian of Norwich of the 14th century. In 1342, on her death bed at the age of thirty, Julian suddenly recovered and received a series of visions on the passion of Christ. She wrote them down and spent the next 20 years contemplating their meaning. This meditation resulted in the first book known to be written in English by a woman. It stresses the power of love – that everything is held in being by the love of God, therefore, “all shall be well, and all shall be well, and all manner of things shall be well.” Virtues, literally, “moral virtues” is the name given to the short statements inscribed on church tower bells in medieval times. Church bells were regarded as somewhat semi-divine beings with distinct personalities (hence the first person statements). Bells rang outward, chasing away the evil spirits that were believed to hover over the rooftops, and upward, as prayers to the heavens. Not only were church bells rung to ward off evil spirits, but to protect the faithful from storms, fires, human enemies, and disease.

Translation of Latin: I call the living. I cry for the dying. I wail for the dead. I console the living. I disperse the winds. I drive away the overcast of the sky.

From the composer:
I was working on this setting during the time that the deadly tsunami hit Southeast Asia at the end of 2004. I was struck by what I kept hearing on the news- that there were no warning systems in place. This was on my mind as I contemplated the times in which Julian of Norwich lived, when church bells were the loudest noise makers known to man. Bells warded off evil and warned medieval man of disasters. The sound of bells was surely omnipresent, as she lived in the shadow of a church and through three waves of the bubonic plague. I redirected my efforts, having decided to incorporate bell virtues, reflecting on the need for modern warning systems-the sounds of bells; upon grief – mortuos plango; and on the human need to believe in a loving God despite unimaginable tragedy – consolo viva….“all shall be well.”

We the people find excitement in situations that seem ordinary to some.
Maximína

Notes from the arranger
This is a Porro Chocoano from the Chocó region in Colombia’s Pacific Coast. The words tell a story of a woman, Maximína, who has a piece of fabric, which she has not been able to sew because the sewing machine of her neighbor, Fermina, is broken. Isidro, Maximína’s husband, goes down to the river to get her a sewing machine, but without success. At the end of the piece, the sewing machine is still broken, there is not a new one, and Maximína is left with a piece of fabric with which she cannot do anything.

In this culture, such a seemingly insignificant even is actually quite and undertaking, since owning a sewing machine was not easy, and due to Colombia’s jagged topography, the transportation of anything was difficult through the rivers and mountains. The happiness behind the song has to do perhaps with the sense of drive in a culture that tries to defy adversity by absorbing the most from a given moment, and an insignificant even as this is more than enough to have fun.

Translation
Maximína has some fabric and she can’t sew it because Fermina’s sewing machine is broken.

Isidro went down to the river mouth to see if he could get Maximína a new sewing machine.

Sew, sew, sewing machine Try it from hand to hand, try it from hand to foot. But she can’t sew it because Fermina’s sewing machine is broken.

We the people find joy in the sheer sound of the human voice and the playful experimentation of sound.

Pseudo-Yoik Lite

Notes From the composer
The Pseudo-Yoik has nothing to do with the genuine traditional Lappish or Saame yoik and should thus be considered to have the same degree of authenticity as local color in bel canto opera. (Yoik is most directly translated as song in the Saame language. While described as an emotional expression of various experiences, the yoik is signified by a repetitive use of short motifs within the 4-5 tone melodic range. In contrast, the rhythmic patterns are extremely complex and well developed, with frequent changes in meter.)
If a connection must be sought, I would prefer to describe this piece as an impression of a stereotype - the stereotype that most Finns associate with Lapland and its people.

The text exists merely to give form to the music and is meaningless, although the laws of probability dictate that there must exist an obscure language in which it makes perfectly good sense. The overall sound should be somewhat coarse and nasal – almost to the point of parody.

Jaako Mäntyjärvi was born 1963 in Turku, Finland. He describes himself as an eclectic traditionalist: he adopts influences from a number of styles and periods, fusing them into his own idiom; traditional in that his musical language is based on a traditional approach and uses the resources of modern music only sparingly.

We the people rise above adversity.

Still I Rise

From the composer:
Still I Rise was inspired by the poem of the same name by poet laureate Maya Angelou. It is a women's anthem, saluting the strength of women to persevere through life's difficulties--low self-esteem, physical and emotional abuse, rape, incest, prejudice, abandonment, and such like. In summary, though a woman's life or past may be filled with tears and heartaches, with each day that she finds herself still living, she finds that she has grown stronger and risen a little higher because her circumstances have not overcome her. Thus, every new day can be one of hope and joy because regardless of the past, today, "still I rise"!

Conductors Biographies

Professor Lawrence Doebler is director of choral activities at the Ithaca College School of Music. During his thirty one years at Ithaca College, Mr. Doebler has led the Ithaca College Choir on tour in the United States and Ireland, founded the Ithaca College Choral Composition Contest and Festival generating 30 commissioned works published by Theodore Presser, appeared at major MENC and ACDA Conventions with the choir and conducted the choral union and orchestra at Lincoln Center, Carnegie Hall and other major venues. Orff's Carmina Burana and Verdi's Requiem were the most recent works he conducted at Lincoln Center.

Mr. Doebler is an active guest conductor and clinician offering workshops in movement, editing Renaissance music and conducting. Early training in keyboard, strings, voice, and brass led to degrees in conducting from Oberlin Conservatory and Washington University.
in St. Louis. Professor Doebler began his professional career in 1969 at Smith College. From 1971 through 1978 he taught and conducted at the University of Wisconsin at Madison. Mr. Doebler has received awards for research and teaching excellence from the University of Wisconsin and Ithaca College. He helped establish the master of music in conducting degree at Ithaca College. The Lorenz Company in the Roger Dean catalogue publishes Professor Doebler's editions of Renaissance music. In addition to his academic appointments, he has served as music director of the Cayuga Vocal Ensemble and has been the director of music at churches in Cleveland, St. Louis, Madison and Ithaca.

Janet Galván, a professor of music at Ithaca College, conducts the Ithaca College Women's Chorale and the Ithaca College Chorus. Under her direction throughout her 26 years at Ithaca College, the Women's Chorale has been chosen to perform at national, regional, and state music conferences and in concerts in the United Kingdom, in Canada, in Carnegie Hall, and in Alice Tully Hall. The chorus has performed with the Choral Union in Avery Fisher Hall.

Dr. Galván has conducted all-state and larger regional honor choral festivals throughout the country. She was the sixth national honor choir conductor in the over 40-year history of ACDA. Dr. Galván has been a guest conductor and clinician in over 40 states, in the United Kingdom, Canada, Belgium, and Brazil as well as national and regional music conferences and the World Symposium on Choral Music. She was honored in 2002 to conduct the Mormon Tabernacle Choir.

Dr. Galván is the contributing editor to two Roger Dean choral series which bear her name, and she is the series advisor to Latin Accents, a series with Boosey & Hawkes. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers.

She is the author of chapters in two books, *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program*.

Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition.
ITHACA COLLEGE CHORUS
Janet Galván, conductor
Jennifer Sengin, graduate conducting assistant

Soprano I
Katherine Cacciola
Amy Czuhanich
Emily DeMarzio
Anna Doane
Gina Fortunato
Katherine Gould
Mariah Gower
Jennifer Greenleaf
Alexandra Haines
Lizzy Hamilton
Brigid Kegel*
Meghan Kelly
Haelin Kim
Erika Lundahl
Emily Richards
Sallie Robinson
Lauren Smith
Lisa Wenhold
Megan Wright
Amanda Yukelson
Sarah Zaslavsky

Soprano II
Courtney Ahearn-Feketa
Lauren Barchi
Samantha Berlin
Taylor Braggins
Elizabeth Calabro
Ashleigh Ciambriello
Meagan Carrick
Susan Davies
Dana Feinberg*
Julia Handel
Andrea Harriott
Madeline Harts
Kimberly Hawley
Alexandra Jamison
Lea Kazakis
Courtney Keller
Robyn Lustbader
Jennifer Matthews
Carli Mazich-Addice
Brittany O'Reilly
Maggie Osinski
Erika Phoebus
Kylene Planer
Karin Renger

Catherine Roberts
Amanda Saperstein
Emily Taugner
Samantha Vidal
Emika Wada
Samantha Wallace
Lena Gabrielle Weinstein

Alto I
Dana Arbaugh
Alyssa Barna
Mallory Berlin*
Elizabeth Biglin
Sara Emery
Erika Friedman
Casey Georgi
Emma Gibson
Megan Hedrich
Molly Korroch
Rachel Kinninger
Katharine McShane
Alexis Parshook
Victoria Rossetti
Elizabeth Stella
Amanda Werbeck
Donna Zdan

Alto II
Michelle Abramson
Kay Adams
Katie Bickford
Alexis Carr
Meghan Doyle
Devon LePore
Jade McGill
Elizabeth Meade
Emily Pecoraro
Stephanie Pruden*
Tyler Seymour-Hawkins
Maria Shishmanian
Laurel Stinson
Samantha Underwood
Elizabeth Waltman
Tenor I
Charles Abbott
David Cruz*
Jeffrey Dunn
Timothy Eyring
Jordan Harris
Donald Haviland
Jason Juliano
Michael Kallgren
Daniel Mahoney
Josh Miccolo
Ryan Silveira
Eric Troiano
Andrew Yang

Tenor II
Benjamin Conlon
Adam D'Alexander
William Gunn *
Louis C. Hatzipetrakos
Travis Kaller
Brendan Kimball
Seth Magee
Dan Pessaiano
Tom Riley
Drew Schweppe
Michael Tate
Mike Wessells
Ted Zimnicki

Baritone
Jay Andrade
Peter Blanford
Aidan Boardman
Dan Brownell
Luben Daniel
Mike Flanagan
Kevin Fortin
Jason Gallagher
Matt Gillen
Ryan Jarvis
Austin Kiley
Russell Knifin
Alex Knutrud
Alec Koone
Kevin Kozik
Stephen Lovell

Brett Maley*
Nick Malishchak
Mark Neville
Adam Perry
Travis Pilsits
Mike Radzwilla
Matthew Recio
Tom Reiche
Cody Ripa
Andrew Sak
Alex Schwind
Chris Sforza
Noah Vella
Sam Verneuille
Ethan Zawisza
Adam Zimmer

Bass
Ben Barsahi
Scott Card
Andy Collopy
J.T. Credidio
Nicolas Dell’Anno
David DeHority
David Geary
Shaun Gold
Chris LaRosa
Michael Lewis
Robert Lewis
Mike Nave
Tim Orton
Geoffrey Peterson
Alexander Rosetti
Nathaniel Sodeur
Eddie Steenstra
Steve Vaughn
Mikey Wade*
Jason Wilber
Brian Wollman

* section leader
ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doebler, conductor

Soprano
Christina Faicco
Kristen Gobetz
Whitney Fland
Katherine Sullivan
Melissa Montgomery
Ana Strachan

Alto
Alex Armantrading
Emily Grant
Miriam Schildkret
Lydia Walrath

Tenor
Sam Bianco
David Cruz
Brendan Kimball
Daniel Mahoney

Bass
Kevin Fortin
Nathan Murphy
Mikey Wade
Lee Wright
Ryan Zettlemoyer

Graduate Assistant
Lee Wright
ITHACA COLLEGE WOMEN’S CHORALE
Janet Galván, conductor
Jennifer Sengi, graduate conducting assistant

Soprano I/II
Rosie Brand
Seanna Burke
Katie Cohen
Gipsy Fernandez
Shaylyn Gibson
Shannon Grace
Jaime Guyon
Daria Harper
Melinda Harrison
Caitlin Henning
Soyeon Kim
Meghan Mackowiak
Alana Murphy
Emily Kate Naydeck
Brittany Powell
Melissa Quiñones
Sarah Scott
Jennifer Sengin
Adrienne Wood

Soprano II
Jessica Bennett
Ashley Carver
Kristin Macri
Krizia Nelson
Laura Proctor
Chelsea Swan

Soprano II/Alto I
Alyce Daubenspeck
Taylor Eike
Anna Halperin
Adiza Jibril
Fanny Lora
Robyn Lustbader
Jocelyn Ponce

Alto I
Anna Brooks
Samantha Free
Emily Grant
Elizabeth Leger
Kirstine Purcell
Haley Rowland
Heather Schuck
Erin Shults
Sarah Stanley

Alto I/II
Alex Armantrading
Alex Gingrich
Carami Hilaire
Anna Kimble
Eva Simkin

Alto II
Janine Colletti
Melissa Daneke
Jenna Fishback
Taylor Kohnstam
Katrina Marie Kuka
Rachel Mikol
Christina Santoro
Kelly Sheehan
Jacquelyn Simone
Jennifer Steiger
Sarah Vallery
Elyse Wadsworth
ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor

Soprano I
Christina Faiocco
Whitney Fland
Elena Galván**
Jackie Goldstein
Katherine Henly
Katherine Sullivan

Soprano II
Adrianne Fedorchuk
Kristen Gobetz
Melissa Montgomery
Kelly Muldowney
Andrea Perrone
Jennifer Sengin
Ana Strachan

Alto I
Perry Albert
Michaela Bushey
Elizabeth Faranda
Laura Gladd
Emma Ladoucer
Lydia Walrath

Alto II
Loreto Angulo-Pizarro**
Danielle Carrier
Sarah Giordano
Kat Penyak
Miriam Schildkret
Sarah Vallery
Sara Weaver

Tenor I
Sam Bianco**
Mario Burgos
Alex Canovas
Brandon Coon
Christopher Miranda
Nate Tao

Tenor II
Dan Bates
Robert Dietz
Jared Goldstein
Dave Grossman
Nick Harmantzis
Greg Piculell

Bass I
Mike Hollabaugh
Steve Humes
Thomas Lehman**
Johnny Rabe
Stephen Wilkins
Ryan Zettlemoyer

Bass II
Mike Gaertner
Matt Jones
Nathan Murphy
Michael Rosenberg
Christopher Weigel
Lee Wright

Graduate Assistants
Jennifer Sengin
Lee Wright