Concert: Family Weekend, Choral Collage

Ithaca College Chorus
Janet Galvan

Ithaca College Madrigal Singers
Lawrence Doeber

Ithaca College Women's Chorale

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Ithaca College Chorus, Janet Galvan, Ithaca College Madrigal Singers, Lawrence Doeber, Ithaca College Women's Chorale, and Ithaca College Choir

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FAMILY WEEKEND

Choral Collage

Ford Hall
Sunday, November 2, 2008
1:30 p.m.
ITHACA COLLEGE CHORUS
Janet Galván, conductor

Choral Innovators

Karimatanu Kuicha
Ko Matsushita
from *Thee Insular Songs of Yaeyama and Miyako Islands*

Imbakwa
Jim Papoulis

Nathan Gulla, piano
Marco Schirripa, djembe

Take Me to the Water
Rollo Dilworth

Jon Riss, piano
Colleen Clark, percussion
Kevin Gobetz, bass

ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doebler, conductor

This Sweet and Merry Month of May
William Byrd

Weep, Weep, Mine Eyes
John Wilbye

Sing We and Chant It
Thomas Morley
ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor

Expanding Palettes

Nervous Family

Mallory Berlin, Laura Gladd, Emily Naydeck,
Sarah Toth, soloists
Lee Goodhew, bassoon*

Sadness of the Sea

1. To the First Slave Ship
2. Glee! The Great Storm is Over
3. The Tide Rises, the Tide Falls

Angela Triandafillou, piano

Glory to God for this Transient Life

Beth Faulstick, gong
Bells provided by IC Bell People

*faculty guest artist

ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor

Fern Hill

Jon Riss, piano
Sara Mowery, mezzo-soprano
Kristen Gobetz, Kat Renyak, Garry McLinn
Thomas Lehman, quartet
*Semi-Choir

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Program Notes - Chorus

This year, the Ithaca College Chorus is singing the music of choral innovators. The first piece by Japanese composer, Ko Matsushita involves foot stomping, rhythmic syllables, and hand clapping in creative ways along with changing meters and keys. Ko Matsushita composes and arranges chorus pieces for national audiences in Japan and many of his works have been performed throughout Europe and Asia. He has also made a study on folk music, resulting in works that have been inspired by this folkloric element. His compositions are noted for their originality and have been performed by winning choirs at international choral competitions.

*Imbakwa* is by New York City-based Jim Papoulis. Papoulis composes, orchestrates, and conducts music for dance, film, ensembles, and choirs. His compositions are known for exploring new modes of musical communication by honoring and connecting classical and traditional forms with non-Western sounds. Jim's distinct and ever-evolving approach unites classical with contemporary sounds, world rhythms, R&B, and voices, while combining live instruments with current composing and recording technology. *Take Me to the Water* is by Rollo Dilworth. Dilworth is a conductor and composer of choral music, with emphasis in the areas of spirituals and gospel-inspired works. His Gospel arrangements employ traditional Gospel ideas and creative new ideas.

**Karimatnanu Kuicha**
The Kuicha of Karimata is a festival song of the Mikayo Islands. Kuicha means a mass singing and *Karimata* is the name of a village. It describes the village life, and praises the beauty of the Karimata village. Lively movement of the original melody, very timely change of rhythms, and hand clapping that forms a poly-rhythm, all give unique charm to this music.

**Translation**

Karimata is a small island (village)
Nevertheless,
Like the moon of 14th and 15th day
It goes up beautifully, and it rises beautifully
Karimata village, we play and dance.
Our friends play and dance.

**Imbakwa**
Translation:
Sing for the heart
You can hear
I cry, I touch my cheek
The children cry
I’m telling you, Listen to me, hear my heart
Scott Fifer, a TV and film writer, was growing weary of the Hollywood lifestyle. In December of 2005, Fifer flew to the African nation of Tanzania to spend a month volunteering with The TunaHAKI Centre for Child Development. TunaHAKI is Swahili for “We have a right”, and it is a phrase that the street children of Moshi, Tanzania came up with themselves as they set out to find a better life. The orphanage, founded by native Tanzanian David Ryatula and his wife Mary, is a safe haven for children whose parents have died of AIDS and other diseases, and children who have been abandoned.

Ryatula, a former member of a traveling dance group, trains the children in acrobatics every day. When Fifer encountered Ryatula and the amazing children at TunaHAKI, he knew he had to support their mission. He set up a nonprofit organization called the TunaHAKI Foundation, which would support and raise money for the TunaHAKI Centre and other organizations dedicated to orphans in Africa. He created a plan to bring the entire group to the United States, where they could train and learn new skills from the members of Cirque Du Soleil. A documentary crew followed the Tanzanian children throughout their adventure.

New York composer Jim Papoulis was asked to write the music for the documentary. In February of 2007 he was a guest artist at Ithaca College and asked the Ithaca College Chorus to read through Imbakwa, a composition for the documentary. The group loved it, and Galván asked him to create a version for mixed chorus. This is the piece that you will hear today.

Take me to the Water
“Take me to the Water” is a contemporary gospel style piece that incorporates quotes from two African-American spirituals: “Down by the Riverside” and “Wade in the Water.” Throughout the period of slavery many of these religious folk melodies were composed and passed on by oral tradition, ad the subject of water became a common theme. Not only was water viewed as a means of spiritual cleansing and purification, but it also served as a means of helping slaves escape. Hence, slaves would often make references to water images in their songs (especially the Jordan River) in the hope that they would become free.

Program Notes - Women’s Chorale

This concert continues the theme of expanding palettes by including a piece with an unusual orchestration - treble voices and bassoon. Immediately following is Ithaca College composition professor Sally Lamb's "Sadness of the Sea."
As explained by Lamb, she was trying to avoid the stereotypes of pretty women making pretty music. This is hearty music for gutsy women!

In the Lamb set, we continue to expand the palette of sound. John Tavener creates varying tone colors for the chorus, thus expanding the color of the women's ensemble.

**Nervous Family**
Benjamin Lees is renowned for his works featuring concertante groups and orchestra. He writes in an extended tonal idiom, with shifting metres shaping an underlying pulse and his music responds to issues of historical, social, and literary significance. This piece is meant to be comical. In the poem by English poet Edward Lear, this family is hilariously nervous. Lees said in choosing a musical accompaniment for this piece, the choice of a bassoon seemed the most logical and natural.

Note that snuffing a candle means to trim the burned wick. Snuffing out a candle means to put the flame out. Laugh at will!

**Text – Nervous Family y Edward Lear**
We're all nervous, very, very nervous,
And we're all nervous at our house in town,
There's myself, and my Aunt, and my Sister,
And my Mother,-
And if left in the dark we're all quite frightened at each other!
Our Dog runs away if there's a stranger
In the house,
And our great Tabby Cat is quite frightened at a mouse –
For she's so nervous, very very nervous,
And we're all nervous at our house in Town.

My poor shaking Aunt can't work at her needle
And my shaking hand spills half my cup of tea –
When wine at her dinner my timid Sister's taking –
She drops it on a table, so much her hand is shaking –
And my poor old shaky Mother,
When to take her snuff she tries
To pop it in her nose – o! she pops it in her eyes.
For she's so nervous, very very nervous,
And we're all nervous at our house in Town.

We all at dinner, shake – shake at carving,
And as for snuffing candles, we all put out the light;
T'other evening after dinner we all to snuff did try,
But my Aunt couldn't do it, nor my Sister, nor could I;
Child! Give me the snuffers! –
Said my mother in a flout –
I'll show you how to do it!
So she did, and snuff it out,
For she's so nervous, very very nervous, -
And we're all nervous at our house in Town.
We're getting much too nervous to go out to dinner
For we all sit a shaking, just like puppets upon wires.
I'm too nervous to speak loud,
So I'm scarcely ever able
To ask for what I want, or to talk across the table;
And my poor shaking Aunt where-e're
She sits, is sure to see,
Some sympathizing Jelly always shaking vis à vis, -
Which makes her more nervous,
Very very nervous, -
And we're all of us nervous at our house in Town.

We're too nervous to get ready in time
To go to church,
So we never go at all, since we once
Went late one day;
For the Clergyman look at us,
With a dreadful sort of frown,
And my poor shaky Mother caught his eye
And tumbled down; -
And my Aunt and Sister fainter, -
And tho' with care and pain
We dragged them slowly out, -
Yet we've never been again –
And we're all nervous, very very nervous
And we're all nervous at our house in Town.

Our nerves in stormy weather are particularly bad,
And a single peal of thunder is enough
To drive us mad.
So, when a storm comes on, we in a fright begin
To lock ourselves in closets where the lightning
Can't come in.
And for fear a little thunder, to our nervous ears
Should come,
We each turn a barrel organ, and my Mother beats a drum
For we're all nervous, very very nervous, -
And we're all of us nervous at our house in Town.

Sadness of the Sea
In 2004, I was asked to write a set of songs for the Cornell University Women's Chorus, dealing with subjects that would challenge
traditional stereotypes of women's choral music and feature American female poets. I could "relate," as they say, since one of my teenage experiences involved playing (and sometimes singing) in a young women's harp-and-vocal ensemble that performed light pop music or pieces with texts like "To music, noble art, we bow in adoration" while wearing pastel gowns, metallic gold-colored shoes and halos.

Knowing what I didn’t want but not exactly sure what I did want, I began my search for text. I went quickly to my collection of complete poems by Emily Dickinson. Still, where to begin? When I stumbled upon Lydia Huntley Sigourney's To the First Slave Ship in an anthology of American verse, I knew I was on to something: poems that expressed loss set in the context of a nautical theme. In this first song, renamed Sadness of the Sea, whispered text beneath descending melodic lines recalls the ghostly voices of forgotten souls. In Glee, the Storm is O'er, I imagined hearty women singing a rustic sea shanty, depicting the tragic story of a fatal shipwreck. For the third song, I couldn't resist using Longfellow's The Tide Rises, the Tide Falls. (Here my intuition told me to forgo the female-poet criterion.) Combined with Row, Row, Row your Boat, it captures a melancholy I've often felt while sitting by the shore of on the docks of a small Atlantic port, watching travelers come and go.

Notes by Sally Lamb

The Sadness of the Sea Text

I. To the First Slave Ship
Lydia Huntley Sigourney (1791 – 1865)

First of that train which cursed the wave, And from the rifled cabin bore,
Inheritor of wo, - the slave To bless his palm – tree's shade no more.
Dire engine! - o'er the troubled main Born on in unresisted state,
Know'st thou within thy dark domain The secrets of thy prison'd freight?

Hear'st thou their moans whom hope hath fled? Wild cries, in agonizing starts?
Know'st thou thy humid sails are spread With ceaseless sighs from broken hearts?
The fetter'd chieftain's burning tear, The parted lover's mute despair,
The childless mother's pang severe, The orphan's misery, are there.

Ah! – could'st thou from the scroll of fate The annal read of future years,
Stripes, - tortures, - unrelenting. And death – gasps drown’d in slavery’s tears. 
Down, - down, - beneath the cleaving main Thou fain would’st plunge where monsters lie, 
Rather than ope the gates of pain For time and for Eternity.

Of Afric! – what has been thy crime? – That thus like Eden’s fratricide, 
A mark is set upon thy clime, And every brother shuns thy side. 
Yet are thy wrongs, thou long-distrest! They burdens, by the world unweigh’d 
Safe in that Unforgettable Breast Where all the sins of earth are laid.

Poor outcast slave! Our guilty land Should tremble while she drinks they tears, 
Or sees in vengeful silence stand, The beacon of thy shorten’d years; 
Should shrink to hear her sons proclaim The sacred truth that heaven is just, 
Shrink even at her Judge’s name “Jehovah, - Saviour of the opprest.”

The Sun upon thy forehead frown’d, But Man more cruel far than he, 
Dark fetters on thy spirit bound: Look to the mansions of the free! 
Look to that realm where chains unbind, Where the pale tyrant drops his rod, 
And where the patient sufferers find A friend, - a father in their God.

II. 
Glee! The Great Storm Is Over
Emily Dickinson (1830 – 1886)

Glee! The great storm is over! 
Four have recovered the land; 
Forty gone down together Into the boiling sand. 

Ring, for the scant salvation! 
Toll, for the bonnie souls, 
Neighbor and friend and bridegroom, 
Spinning upon the shoals!

How they will tell the story 
When winter shake the door, 
Till the Children urge, “But the Forty? Did they come back no more?”
Then a softness suffuse the story,  
And a silence the teller's eye;  
And the children no further question,  
And only the sea reply.

III. *The Tide Rises, the Tide Falls*  
Henry Wadsworth Longfellow (1807 – 1882)

The tide rises, the tide falls  
The twilight darkens, the curlew calls;  
Along the sea-sands damp and brown  
The traveler hastens toward the town,  
And the tide rises, the tide falls.

Darkness settles on roofs and walls  
But the sea, the sea in the darkness calls;  
The little waves, with their soft, white hands,  
Efface the footprints in the sands,  
And the tide rises, the tide falls.

The morning breaks; the steeds in their stalls  
Stamp and neigh, as the hostler calls;  
The day returns, but nevermore  
Returns the traveler to the shore,  
And the tide rises, the tide falls.

*Glory to God for this Transient Life*  
This is a piece about the transience of life, but more about the glory of the Transfiguration. The Greek word *Meteorphôthes* means "transfigured", and it refers to the Transfiguration of Christ on Mount Tabor.

In Matthew's account of the Transfiguration we read: "Now after six days Jesus took Peter, James, and John his brother, brought them up on a high mountain by themselves, and was transfigured before them. His face shone like the sun, and His clothes became as white as the light. And behold Moses and Elijah appeared to them; talking with Him." (Matthew 17:1-3).

The piece which has the women singing the words of the title creates in musical terms, our humility and awe at the colossal and magnificent event of the Transfiguration. At the beginning, the women are chanting the Greek word for Transfiguration in a way that makes on recall Byzantine chant. The voices gradually transform into a different tone color.

This piece was commissioned by the New York Young People's Chorus for the Transient Glory Series.
ITHACA COLLEGE CHORUS
Janet Galván, conductor

Soprano I
Amelia Baran
Ashley Battista
Taylor Braggins
Laura Brand
Seanna Burke
Ashley Carver
Gabriella Colkett
Kelly Ducham
Anna Halpernin
Madeline Harts
Christina Hasselmo
Caitlin Henning
Laura Intravia*
Brigid Kegel
Soo Yeon Kim
Meghan Mackowiak
Laura Libby McCall
Lisa Meyerhofer
Brittany O'Reilly
Kaitlyn Parrotte
Andrea Perrone
Ariel Royer
Stacy Sauppé
Sarah Scott
Katie Sullivan
Shannon Sweet
Danielle Vitullo
Jennifer Wert
Sarah Zaslavsky

Soprano II
Courtney Ahearn-Feketa
Lauren Barchi
Jessica Bennett
Samantha Berlin
Michele Buzzelli
Katherine Cacciola
Meagan Carrick
Dana Feinberg
Emma Gibson
Elizabeth Gormisky
Shannon Grace
Kristin Grant
Sarah Howard
Lauren Jurczynski

Alyssa Jutting
Courtney Keller
Blair Lord
Carli Mazich-Addice
Melissa Montgomery
Alyssa O'Toole
Melissa Quiñones
Catherine Roberts
Elena Salisbury
Kelly Sheehan
Amy Suznovich*
Sondra Thorn
Lydia Walrath
Sarah Weber
Jacqueline Widun
Meredith Wunderlich
Amanda Yukelson

Alto I
Kay Adams
Anna Brooks
Violet Goncarvos
Meghan Kiniger
Amy Kleinsmith
Kristin Levin
Aimee Lillienstein
Robyn Lustbader
Alexis Parshook*
Amanda Morrell
Paula Petrovic
Miriam Schildkret
Jennifer Strayer
Elyse Wadsworth
Donna Zdan

Alto II
Michelle Abramson
Allyce Barron
Elizabeth Biglin
Laura Catapano
Danielle Fraser
Jen Fox
Rebecca Graham
Samantha Hecht
Kirstie Ingmundson
Jennifer Meckler
Heather Mueller
Alex Novak
Rachel Perry
Stephanie Pruden
Brianne Remaley
Allison Scott
Lena Gabrielle Weinstein

Tenor I
Dan Bates
AJ Coppola
David Cruz
Ryan Delorme *
Timothy Eyring
David Grossman
Donald Haviland
Grant Hedin
Jimmy Knowles
Daniel Mahoney
Christopher Miranda
Gregory Piculell
Ryan Silviera
Michael Wessells

Tenor II
Charles Abbott
Tom Bonomo
Will Gunn *
Adam Gruschow
Nick Harmantas
Andy Loretz
Kyle Luckett
Eric Mahl
Josh Miccolo
Thomas Murphy
Nick Rizzo
Marco Schirripa
Drew Schweppe
Derrek Stark
Corey Stevens

Baritone
Daniel Brownell
Liam Curley
Kevin Gobetz
Nathan Gulla *
Steve Humes
Travis Kaller
Nicholas Kelly
Austin Kiley
Brendan Kimball
Stephen Lovell
Johnny Rabe
Matthew Rivera
Zack Stadtmueller
Brandan Vavra
Noah Vella
Brian Wollman
Ted Zimnicki

Bass
Robert Anderson
Martine Baruch
Mike Capone
Kiel Clark
Nicolas Dell’Anno
Kevin Guest
Ryan Jarvis
Kyle Kresge
Ryan Kuehhas
Brett Maley
Nate Murphy
Adam Perry
Sean Pickard
Jason Saetta
Drew Serafini
Don Spacht
Nicholas Throop
Ethan Urtz
Drew Welkie

* section leader
ITHACA COLLEGE MADRIGAL SINGERS  
Lawrence Doebler, conductor

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ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor

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* section leaders
** rehearsal pianists