9-28-2008

**Concert: Ithaca College Choral Collage**

Ithaca College Vocal Jazz Ensemble  
Lauri Robinson-Keegan  
Ithaca College Chorus  
Janet Galvan  
Ithaca College Madrigal Singers

*See next page for additional authors*

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Authors
Ithaca College Vocal Jazz Ensemble, Lauri Robinson-Keegan, Ithaca College Chorus, Janet Galvan, Ithaca College Madrigal Singers, Lawrence Doepler, Jennifer Sengin, Ithaca College Women's Chorale, Ithaca College Choir, and Ana Withiam

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ITHACA COLLEGE
SCHOOL OF MUSIC

ITHACA COLLEGE CHORAL COLLAGE

Ford Hall
Sunday, September 28, 2008
3:00 p.m.
# Ithaca College Vocal Jazz Ensemble

**Lauri Robinson-Keegan, musical director**

<table>
<thead>
<tr>
<th>Selection</th>
<th>Arrangement</th>
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<tbody>
<tr>
<td><strong>Why Get Up?</strong></td>
<td>Bill Carter and Ruth Ellsworth</td>
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<tr>
<td></td>
<td>arr. Cookie Coogan</td>
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<tr>
<td><strong>Selections from Music History 101</strong></td>
<td>Ward Swingle</td>
</tr>
<tr>
<td><strong>Moon River</strong></td>
<td>Johnny Mercer and Henry Mancini</td>
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<td>arr. Steve Zegree</td>
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</tbody>
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# Ithaca College Chorus

**Janet Galván, conductor**

**Choral Innovators**

<table>
<thead>
<tr>
<th>Selection</th>
<th>Composer</th>
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<tbody>
<tr>
<td><strong>Karimatanu Kuicha</strong></td>
<td>Ko Matsushita</td>
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<tr>
<td>from <em>Thee Insular Songs of Yaeyama and Miyako Islands</em></td>
<td></td>
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<tr>
<td><strong>Imbakwa</strong></td>
<td>Jim Papoulis</td>
</tr>
<tr>
<td><strong>Take Me to the Water</strong></td>
<td>Rollo Dilworth</td>
</tr>
</tbody>
</table>

# Ithaca College Madrigal Singers

**Lawrence Doebler, conductor**

**Jennifer Sengin, graduate conductor**

<table>
<thead>
<tr>
<th>Selection</th>
<th>Composer</th>
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</thead>
<tbody>
<tr>
<td><strong>Sing We and Chant It</strong></td>
<td>Thomas Morley</td>
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<tr>
<td><strong>This Sweet and Merry Month of May</strong></td>
<td>William Byrd</td>
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</tbody>
</table>
ITHACA COLLEGE WOMEN’S CHORALE
Janet Galván, conductor

Expanding Palettes

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

John Tavener

ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor
Ana Withiam, graduate conductor
Jennifer Sengin, graduate conductor

A Red, Red Rose

James Mulholland

Echo

Ana Withiam, piano

The Battle of Jericho

Arranged by Moses Hogan

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Chorus Program Notes

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 from Santa Monica, California, 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 a group called Cross-Cultural Tanzania to spend a month volunteering with a group called Cross-Cultural Solutions. The organization had arranged for him to work with a small orphanage he'd never heard of, 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. They can do flying cartwheels, human pyramids, and hundreds of other amazing feats. Such skills will help the children to support themselves financially. By teaching them to juggle or to dance, Ryatula is giving each child the tools to create a better life. 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. Fifer also wanted to do something special for the children that he had met. He created an ambitious 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. During their trip, the TunaHAKI children had the chance to train with members of Cirque du Soleil, to attend Cirque performances, and to perform for TV shows, schools, and sports games in Los Angeles, San Francisco, and Las Vegas. 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.
Women's Choral Program Notes

What better way to begin a year of Music of Expanding Palettes for women than with 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.

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

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 *Metemorphōthes* 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 VOCAL JAZZ ENSEMBLE  
Lauri Robinson-Keegan, musical director

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<tbody>
<tr>
<td>Soprano</td>
<td>Michaela Bushey</td>
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<td>Kirsten Cornille</td>
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<td>Alto</td>
<td>Brittany Concannon</td>
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<td>Sally Russell</td>
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<td>Jackie Simone</td>
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<td>Emily Wilkins</td>
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<td>Tenor</td>
<td>Zack Avshalomov</td>
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<td>Tim Eyring</td>
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<td>Baritone/Bass</td>
<td>Andrew Cortesi</td>
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<td>Nick Dell'Anno</td>
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<td>Tony Dong</td>
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<td>Seth Magee</td>
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ITHACA COLLEGE CHORUS
Janet Galván, conductor

Soprano I
Amelia Baran
Ashley Battista
Taylor Braggins
Laura Brand
Seanna Burke
Ashley Carver
Gabriella Colkett
Kelly Ducham
Carrie Hall
Anna Halperin
Madeline Harts
Christina Hasselmo
Caitlin Henning
Laura Intravia *
Brigid Kegel
Soo Yeon Kim
Meghan Mackowiak
Molly Mattingly
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 Goncarovs
Meghan Kininger
Amy Kleinsmith
Kristin Levin
Aimee Lillienstein
Robyn Lustbader
Alexis Parshook *
Amanda Morrell
Paula Petrouic
Miriam Schildkret
Jennifer Strayer
Elyse Wadsworth
Lindsay Whitt
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
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<td>Corey Stevens</td>
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<td>Liam Curley</td>
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* section leader
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<th>Tenor</th>
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<td>Katherine Selig</td>
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*ITHACA COLLEGE MADRIGAL SINGERS*

Lawrence Doebler, conductor
ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor

Soprano I
Michele Hoffman
Andrea Morton
Adrianne Wood

Alto I
Mallory Berlin
Michaela Bushey
Angela DiIorio *
Laura Gladd
Maria Jacobi
Emma Ladouceur
Kristin Macri
Christina Santoro
Heather Schuck

Soprano I-II
Katie Cohen
Virginia Creary
Whitney Fland
Jaclyn Goldstein
Daria Harper
Katherine Henly
Emily Naydeck
Hollie Niles
Dana Osterling
Jacqueline Pina
Jennifer Sengin *
Ana Strachan
Sarah Toth
Kristin Triantafillou
Nicole Van Hall
Lauren Yokabaskas

Alto I-II
Danielle Carrier
Emily Grant
Laura Proctor
Erin Schaffner

Soprano II
Betty Bauman *
Theresa Cole
Adrianne Fedorchuk
Fanny Lora
Emma McCullough

Alto II
Anne Byrne *
Sarah Giordano
Haley Rowland
Jenna Silverman
Jacquelyn Simone
Jennifer Steiger
Laurel Stinson
Megan Suozzo
Sarah Vally
Lauren Way
Kathleen Whitehouse

Soprano II-Alto I
Perry Albert
Sarah Hunter
Kelly Muldowney
Jocelyn Ponce
Chelsea Swan
Angela Triandafillou *
Lindsay Whitt

Graduate Assistants
Ana Withiam
Jennifer Sengin

Rehearsal Accompanists
Angela Triandafillou
Angela DiIorio

*section leaders
ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor

**Soprano I**
- Megan Armenio
- Hilary Bucell
- Cristina Faicco
- Elena Galván
- Nicole Guberman
- Alison LaGarry
- Lael O'Connor

**Soprano II**
- Tina Boosahda
- Kristen Gobetz
- Allison Macri
- Jennifer Sengin
- Sarah Vincelett
- Erin Winker
- Stephanie Chambers

**Alto I**
- Loreto Angulo-Pizarro
- Elizabeth Faranda
- Margaret Flower
- Carami Hilaire
- Jesse Kumcinski
- Sara Mowery
- Kelly Harbison

**Alto II**
- Kat Penyak
- Katherine Selig
- Melanie Wade
- Sara Weaver
- Emily Wilkins
- Ana Withiam

**Tenor I**
- Sam Bianco
- Alex Canovas
- Andrew Mattfeld
- John Stanton
- Nate Tao
- Mark Van De Water

**Tenor II**
- Mario Burgos
- Robert Dietz
- Thomas Furey
- Jared Goldstein
- Louis C. Hatzipetrakos
- Omar Najmi

**Baritone**
- Kyle Branzel
- Thomas Lehman
- Garry McLinn
- Timothy Meola
- Sean Perry
- Jon Riss

**Bass**
- Michael Gaertner
- Mike Hollabaugh
- Matt Jones
- Mikey Wade
- Chris Weigel
- Stephen Wilkins

**Graduate Assistants**
- Jennifer Sengin
- Ana Withiam