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Concert: Return to Ithaca: Ithaca College Treble Chorale

Ithaca College Treble Chorale

Hana J. Cai

Ryan Fellman

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Return to Ithaca

Ithaca College Treble Chorale

Dr. Hana J. Cai, conductor

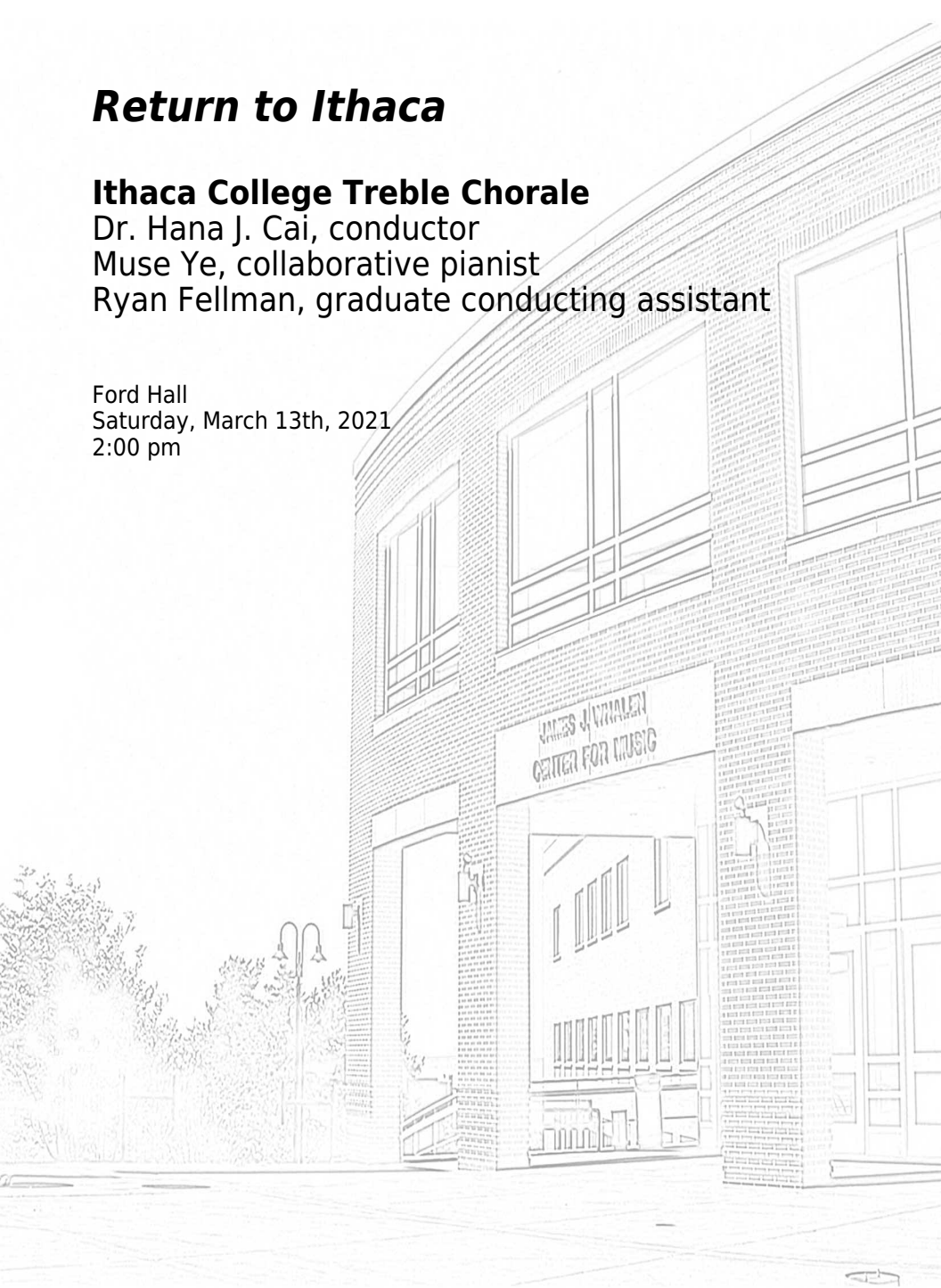
Muse Ye, collaborative pianist

Ryan Fellman, graduate conducting assistant

Ford Hall

Saturday, March 13th, 2021

2:00 pm



ITHACA COLLEGE

School of Music

Program

Da Hai A! Gu Xiang

Wang Li-Ping
(b. 1941)
arr. Yang Hong-Nian

Gesänge für Frauenchor op. 17

1. *Es tönt ein voller Harfenklang*
2. *Lied von Shakespeare*
3. *Der Gärtner*
4. *Gesang aus Fingal*

Johannes Brahms
(1833-1897)

Alex Shuhan, horn

Translations

Da Hai A! Gu Xiang

*Xiao shihou,
mama dui wo jiang,
da hai jiushi wo guxiang,
haibian chusheng,
haili chengzhang.*

*When I was a child,
Mama told me that
the ocean is my homeland.
I was born there
and grew up there.*

*Da hai a da hai,
shi wo shengzhangdi difang,
hai feng chui hai lang yong,
sui wo piaoliu sifang.*

*Ocean, oh ocean
Is where I grew up.
Ocean breeze and raging waves,
Wander with me wherever I go.*

*Da hai a da hai,
jiu xiang mama yiyang,
zou bian tian ya hai jiao,
zong zai wodi shen pang.*

*Ocean, oh ocean,
Just like my mother,
No matter how far I travel,
Always by my side.*

*Da hai a gu xiang,
wodi guxiang,*

*The ocean, my homeland.
It is my homeland!*

Es tönt ein voller Harfenklang

*Es tönt ein voller Harfenklang,
Den Lieb und Sehnsucht schwellen,
Er dringt zum Herzen tief und bang
Und läßt das Auge quellen.*

*A full harp sound rings forth,
increasing love and longing;
it pierces deep into the frightened heart
and makes the eyes overflow.*

*O rinnet Tränen, nur herab,
O schlage, Herz, mit Beben!
Es sanken Lieb und Glück ins Grab,
Verloren ist das Leben!*

*O tears, flow on;
O heart, throb and tremble!
Love and happiness sank into the grave;
life is lost!*

Lied von Shakespeare

*Komm herbei, komm herbei, Tod!
Und versenk in Zypressen den Leib.
Laß mich frei, laß mich frei, Not!
Mich erschlägt ein holdseliges Weib.*

*Come away, come away death,
And in sad cypress let me be laid.
Fly away, fly away, breath,
I am slain by a fair cruel maid.*

*Mit Rosmarin mein Leichenhemd,
O bestellt es!
Ob Lieb ans Herz mir tödlich kommt,
Treu hält es.*

*My shroud of white, struck all with yew,
Oh prepare it!
My part of death, no one so true
Did share it.*

*Keine Blum, keine Blum süß
Sei gestreut auf den schwärzlichen Sarg.
Keine Seel, keine Seel grüß
Mein Gebein, wo die Erd es verbarg.*

*Not a flower, not a flower sweet
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be*

thrown.

Um Ach und Weh zu wenden ab,
Bergt alleine
Mich, wo kein Treuer wall ans Grab
Und weine.

A thousand thousand sighs to save,
Lay me, O where
Sad true love never find my grave,
To weep there.

Der Gärtner

Wohin ich geh' und schaue,
In Feld und Wald und Tal,
Vom Berg hinab in die Aue:
Vielschöne, hohe Fraue,
Grüß' ich dich tausendmal.

Wherever I go and look,
in field and forest and valley,
from the mountain down to the meadow,
most beautiful, noble lady,
I greet you a thousand times.

In meinem Garten find ich
Viel Blumen, schön und fein,
Viel Kränze wohl draus wind ich
Und tausend Gedanken bind ich
Und Grüß mit darein.

In my garden I find
many lovely and delicate flowers;
indeed, I weave many garlands with them
and I bind a thousand thoughts
and greetings into them.

Ihr darf ich keinen reichen,
Sie ist zu hoch und schön,
Die müssen alle verbleichen,
Die Liebe nur ohnegleichen
Bleibt ewig im Herzen stehn.

To her I may offer none of these;
she is too noble and fair.
They must all wither and die;
only love beyond compare
remains forever in the heart.

Ich schein wohl froher Dinge,
Und schaffe auf und ab,
Und ob das Herz zerspringe,
Ich grabe fort und singe
Und grab mir bald mein Grab.

I seem to be in good spirits,
and I work here and there,
and even if my heart bursts,
I will dig away and sing
and soon will dig my grave.

Gesang aus Fingal

Wein an den Felsen der brausenden
Winde,
Weine, o Mädchen von Inistore!
Beug' über die Wogen dein schönes
Haupt,
Lieblicher du als der Geist der Berge,
Wenn er am Mittag in einem Sonnenstrahl
Über das Schweigen von Morven fährt.

Weep on the rocks of the raging winds,
O maid of Inistore!
Bend thy fair head over the waves,
thou lovelier than the ghost of the hills,
when it moves, in a sunbeam at noon
over the silence of Morven!

Er ist gefallen, dein Jüngling liegt
darnieder,
Bleich sank er unter Cuthullins Schwert.
Nimmer wird Mut deinen Liebling mehr
reizen,
Das Blut von Königen zu vergießen.

He is fallen! thy youth is low!
pale beneath the sword of Cathullin!
No more shall valour raise thy love
to match the blood of kings.

Trenar, der liebliche Trenar starb!

Trenar, graceful Trenar died,

| | |
|--|--|
| <i>O Mädchen von Inistore!</i> | <i>O maid of Inistore!</i> |
| <i>Seine grauen Hunde heulen daheim;</i> | <i>His gray dogs are howling at home!</i> |
| <i>Sie sehn seinen Geist vorüberziehn.</i> | <i>they see his passing ghost.</i> |
| <i>Sein Bogen hängt ungespannt in der Halle,</i> | <i>His bow is in the hall unstrung.</i> |
| | |
| <i>Nichts regt sich auf der Heide der Rehe.</i> | <i>No sound is in the hill of his hinds!</i> |

Program Notes

Another semester, another new way to make music together. Our return to in-person classes this semester has been influenced by our health and safety measures. We've taken care to keep everyone as safe as is practical, and we've been distanced, masked, and singing only in 30-minute increments. We're being guided by the science, and we're being thoughtful about the way we use our together time.

Though PPE has been forefront in our minds, singing and creating community through music has continued to be our reason. Hearing voices together this last month, harmonizing, blending, adjusting, and strengthening each other, has been a reminder of the fortitude of these students. Their will to make music is strong and inspiring.

Our program highlights a diverse array of choral music - hopefully you'll hear both familiar and unfamiliar pieces. It's been a joy to prepare in our return to Ithaca.

Both selections for Treble Chorale portray a sense of deep love and loss. Our first piece, ***Da Hai A! Gu Xiang*** by **Wang Li-Ping** (b. 1941) and arranged by **Yang Hong-Nian**, is about a person's love for their homeland and their connection to the ocean. This song was written for the 1983 film *The Sea is Calling* (海在呼唤)

海在呼唤

) and the song gained significant fame and recognition due to the film's success. The rippled chords and flowing eighth notes in the piano part imitate the waves of the sea. The brief landing on a minor chord in the coda right before the final phrase (wo di guxiang)

(*wo di guxiang*, my homeland) implies the speaker's nostalgic reflection of home.

Our second piece, ***Gesänge für Frauenchor***, op. 17 is a set of four songs by **Johannes Brahms** (1833-1897). The text, compiled from various sources, in typical Brahms fashion, all stem from heartbreak and death. Brahms' text choices perhaps stem from his own lived experience: he never married and was in love with Clara Schumann for much of his life.

These songs, originally written for harp, horn, and treble chorus, reflect different kinds of heartbreak. The first song, "Es tönt ein voller Harfenklang," with its distant horn call and arpeggiated chords, paint the trembling physicality of someone with a newly broken heart. "Lied von Shakespeare" uses the text from Feste's song in Shakespeare's *Twelfth Night*, "Come away, come away, death." The solemn horn call and block chords suggest

detachment and acceptance after dying for an uncaring lover. The upbeat, dance-like quality of "Der Gärtner" belies the sadness of a gardener watching a woman he feels is too far above his status to ever love him. The fourth song, "Gesang aus Fingal" borrows elements of a story from James Macpherson's *Ossian*. It opens with a funeral march for a young hero, Trenar, for whom a young maid from Inistore is weeping. The chorale texture in the middle of the song is punctuated by sudden *rinforzando* sobs on the word *starb* (died).

Ithaca College Treble Chorale

Soprano I

Nora Bernaiche
Megan Burghdorf
Anchal Dhir
Hannah Doll
Ave Dunton
Zoe Gras
Samar Nasrallah
Gina O'Sullivan
Malaya Press

Allison Lewis
Jacqueline
McCreedy
Malena Megahed
Kathleen
Morrisroe
Sol Muñoz
Mikayla
Purcell-Bolha
Isabella Tria

Stephanie
Monteiro
Michelle Natal
Megan
Rowburrey
Alyssa Salerno
Erin Smith
Deirdre Winston

Soprano II

Bella Cassaday
Felicity Davis
Victoria Devine
Megan Eckerson
Julia Kuczka
Emily LaCanna

Alto I

Erin Bevan
Alexa Chalnack
Emma Clinton
Olivia Crawford
Paige
D'Encarnacao
Kathryn Dauer
Elizabeth Dawson
Zoe-Marie
Fuentes
Sofia Medaglia

Alto II

Anna Damigella
Ava Gallo
Haley Gonyea
Emily Haak
Margaret Harper
Whitney Heck
Allison
Hillebrandt
Julia Norelli
Athena Rajnai
Madeline Simone

Biographies

Hana J. Cai is a conductor and music director based in Ithaca, NY. During her time at Indiana University, she was one of three conductors selected to assist with preparing the chorus for a performance of the Penderecki *St. Luke Passion* where the composer was in attendance. She also served as the associate chorus master for the university premiere of Mason Bates' *The (R)evolution of Steve Jobs* and Wagner's *Parsifal* for the Indiana University

Bicentennial. In March 2019, Hana was the winner of the ACDA Conducting Competition in Kansas City, MO.

In Philadelphia, Cai served as a music director, accompanist, and vocal coach at Temple University. In Bloomington, she served as the music director for *The 25th Annual Putnam County Spelling Bee* with Indiana University Summer Theatre and the assistant music director under Lawrence Yurman for *Stardust Road* as part of the Indiana University Bicentennial, directed by Susan H. Schulman. Other projects include *The Christians*, *Beauty and the Beast*, and Disney's *Newsies* for Cardinal Stage, Bloomington's professional theater company.

Cai holds a BM in piano performance and a BA in Chinese from the University of Maryland, an MM in conducting from the Eastman School of Music, and a DM in choral conducting from Indiana University. Her dissertation is a diction guide for Mandarin Chinese for singers and conductors. Additionally, she has presented her research on tokenism at the Indiana Choral Directors Association and the ACDA Central and North Central Division Conference in Milwaukee, WI.

IC Choral Concert Calendar

Saturday, April 10th | Graduate Conducting Recital
Treble Chorale 7:00pm | Choir 8:00pm | Ford Hall

Sunday, April 25th | Spring Concert
Madrigal Singers 2:00pm | Chorus 3:00pm | Ford Hall

Saturday, May 1st | Spring Concert
Treble Chorale 7:00pm | Choir 8:00pm | Ford Hall

Tuesday, May 4th | Spring Concert
Campus Choral Ensemble | 7:00pm | Ford Hall

Special thanks to the following people in the School of Music for making this performance possible:

Keith Kaiser, Interim Dean - Music Education

Ivy Waltz, Interim Associate Dean - Music Performance, Voice

Sheila Ossit, School Operations & External Relations Officer, School of Music

Luke Klingensmith, Webcast Services Coordinator and Social Media Coordinator

Erik Kibelsbeck, Concerts and Facilities Manager, Music

Ithaca College Voice Faculty: Tamara Acosta, Dann Coakwell, Martha Guth, Brad Hougham, Jennifer Kay, Deborah Monthomery-Cove, Sidney Outlaw, Patrice Pastore, Dawn Pierce, Rachel Schutz, Alison Wahl, Marc Webster