5-2-2007

**Concert: Ithaca College Women's Chorale and Ithaca College Chorus**

Ithaca College Women's Chorale

Ithaca College Chorus

Janet Galvan

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ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor

and

ITHACA COLLEGE CHORUS
Janet Galván, conductor

Ford Hall
Wednesday, May 2, 2007
8:15 p.m.
ITHACA COLLEGE WOMEN’S CHORALE
Janet Galván, conductor
Andrew Benware, graduate conductor
Rebecca Ansel, faculty guest artist

Hoj, Hura Hoj
Elena Galván, Erin Winker, Virginia Creury, soloists

How Do I Love Thee*
Dana Wilson

Choral Hymns from the Rig Veda
To Varuna
To Agni
Funeral Chant
Gustav Holst

I Will be Earth
Andrew Benware, conductor
Gwyneth Walker

I Thank You God
Gwyneth Walker

Blessing
Katie Moran Bart

INTERMISSION

ITHACA COLLEGE CHORUS
Janet Galván, conductor
Andrew Benware, graduate assistant
Debra Moree, faculty guest artist

The Heavens are Telling
from The Creation
Franz Joseph Haydn
Soloists:
Sarah Hunter, soprano
Thom Furey, tenor
Jon Riss, baritone
Requiem

Gabriel Fauré

Introit and Kyrie
Offertory
Sanctus
Pie Jesu
Agnus Dei
Libera Me
In Paradisum

Deborah Lifton, soprano*
Brad Hougham, baritone*

Dedicated to the memory of those lost to violence

And So It Goes

Billy Joel
Arr. Bob Chilcot

* Ithaca College Faculty
** World Premiere Performance
PROGRAM NOTES
Women's Chorale Notes

Hoj, Hura, Hoj 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 third 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. In this song, the young people enjoy the sensation of calling out across the mountains and anticipate the joy of being with their friends in the villages after their work is done. The audience will hear the calling across the mountain through the use of distant soloists.

Translation:
O mountain, O
The children herding their dear cows shoo them as always, calling them out of the village.
O, Mountain, O
My dear cows are eating all around me until the evening bells ring.
I will go home with you. I will go beyond the hills as my sheep graze!
I will go to Maria, my dear friend.

Tonight we premiere Dana Wilson's How Do I Love Thee. This composition is a setting of Elizabeth Barrett Browning's poem from "Sonnets from the Portuguese."

"How do I love thee" was written in the mid-1800's by Elizabeth Barrett Browning, as the 43rd poem in her best-loved collection "Sonnets of the Portuguese". Her father had not wanted her to marry, and so the poem was written secretly (along with several hundred letters) the year before she married the poet Robert Browning. This particular poem tells of the breadth, depth, and height of her love.

She was a complex and fascinating woman. Her family was part Creole. Most of her life she took morphine for a spine injury. As a teenager, she read the classics and learned Hebrew so that she could learn the Old Testament. Her poetry reflects a challenging and dynamic life, and thus speaks to us on several levels.

Gustav Holst (1874 - 1934) is mostly recognized today as the composer of The Planets. However, Holst was the creator of operas, chamber, vocal, and orchestral music of many different styles, based
on subjects as varied as folk songs, Tudor music, Sanskrit literature, astrology, and contemporary poetry. His great interest in Eastern mysticism can be heard in his settings of Choral Hymns from the "Rig Veda" and his short opera "Savitri."

He discovered the collection of sacred verses called the *Rig Veda* and wished to set it to music. He taught himself Sanskrit so that he could make his own translation. In all he translated over 30 hymns and odes which he set to music. The Rig-Veda is a collection of over 1,000 hymns, which contain the mythology of the Hindu gods, and is considered to be one of the foundations of the Hindu religion. The Rig is the oldest of the four Vedas and is considered the most important of the Hindu scriptures. These Vedas were passed on orally for many generations. When they were written down, they were first written in Vedic, an early form of Sanskrit. Then around 300 B.C. the Vedas were written down in the form we have them today.

The Rig Veda includes praises, blessings, sacrifices, and curses. These hymns are the major way in which the people praised their gods. The subject of the hymns is the personification of the powers of nature. Holst wrote four sets of Rig Vedas, two for women’s voices. *To Varuna*, the first of the set presents considerable challenges for performers. This is "uncompromisingly Holst’s own voice, and like little else that was being written at the same time." (Matthews, 1985). *To Agni* is full of word painting in the orchestra which depicts the leaping flames. *Funeral Chant* with its overlapping vocal entries fade away into the distance. This movement anticipates today’s minimalism.

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont. Walker’s catalog includes over 160 commissioned works for orchestra, band, chorus and chamber ensembles. “I Will Be Earth” is a beautiful setting of poetry by May Swenson from a set of six poems. The musical setting was intended to present the poem in a simple manner which seeks to portray the beauty and passion of the words.

**Text:**

I will be earth, you be the flower
You have found my root, you are the rain.
I will be boat, and you the rower.
You rock me and toss me, you are the sea.
How be steady earth that is now a flood.
The root is the oar afloat where has blown our bud.
We will be desert, pure salt, the seed. 
Burn radian love, born scorpion need.

**I Thank You God** was commissioned by the endowment fund of the American Choral Directors Association in memory of Raymond W. Brock. The work was premiered by the Women’s Honor Choir at the National ACDA Convention in Chicago on February 27, 1999. The poetry is by e.e. cummings. Cummings’ poetry often deals with themes of love and nature, as well as the relationship of the individual to the masses and to the world. His poems are often satirical as well. But, while his poetic forms and even themes show a close continuity with the romantic tradition, his work universally shows a particular idiosyncrasy of syntax or way of arranging individual words into larger phrases and sentences. Cummings was very interested in birth which is certainly a part of this poem. In an introduction to his poetry, he wrote:

We can never be born enough. We are human beings; for whom birth is a supremely welcome mystery, the mystery of growing: the mystery which happens only and whenever we are faithful to ourselves...

**Blessing** by Canadian composer Katie Moran Bart is a special favorite of the Ithaca College Women’s Chorale. We sing it every year at the end of the last concert and as a musical farewell to members who are finishing their study at Ithaca College. If there are any former Women’s Chorale Members in the audience, we invite you to come and sing with us on this number.

**Chorus Program Notes**

Fauré wrote of his own *Requiem*, “altogether it is as gentle as I am myself.” This music is compassionate, fulfilling the purpose of a Requiem, to alleviate the grief of those who remain after the death of a loved one. The Fauré Requiem spares listeners from the painful reminder of the torture that awaits those who die in the state of sin. Fauré chose only those texts that are prayerful and look towards the heavens. There is no *Dies Irae*, the Sequence of doom and destruction. In the Absolution, *Libera Me*, there is a short section with the text “dies illa, dies irae” but it is quickly interrupted with the word that permeates this work, “requiem.” In five of the seven movements the word “requiem” is considerably prominent and Fauré’s *Requiem* appropriately begins and ends with this word.

The Requiem in its original form (with five movements for divided violas, divided cellos, basses, timpani, harp and organ) was performed at the Madeleine (the church where it was premiered) until the end of the century. Parts for bassoons, horns, and trumpets were subsequently added. Fauré also prepared an
expanded version which was first performed in 1893 which includes two extra movements (Offertoire and Libera Me). The third version which is the familiar published one for full orchestra was premiered in July of 1900 at the Trocadero Palace. The scoring of this version adheres in places closely to the original 1888 version but makes changes affecting dynamics, articulation, bowings, and actual notes. Parts for flutes, clarinets, and bassoons were added which mostly double texture already there. Violins were added in some movements. The manuscript of that version is lost, and there is no evidence of whether it was prepared by Fauré. Many scholars maintain that it is doubtful that he prepared it or approved it because it is so contrary to his concept of the “petit Requiem” and it bears signs of ineptitude and poor preparation.

Taking all this information into account John Rutter, prepared his best “ideal version” of the Requiem. He concluded that this version should have the two movements which were added for the 1893 performance, and the accompaniment should follow the 1888 version, but with horns added as for the 1893 version. The added trumpets and bassoons are also included. The solo violin is also included in the Sanctus and is in the In Paradisum.

Serving as an organist for much of his life, Fauré knew the requiem mass intimately. He wrote about his requiem “Perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to do something different.” His Requiem is indeed different in its ability to express the reverence towards death. The work opens with the majestic and slow Introit followed by the Requiem, immediately suggesting peacefulness in death in this first movement. The Offertory is the movement where the listener hears Fauré’s expanded harmonic vocabulary with its frequent modulations. In the third movement, the Sanctus, the ethereal soprano voices enter over a weave of arpeggios and male voices enter later, maintaining that same character. Within this texture, there is a solo muted violin interweaving the two sections. The Hosanna section begins shortly thereafter in all its glory, but the music quickly returns to the serenity of the opening Sanctus. The Pie Jesu follows, a melody given to the purity of the soprano voice. Fauré treats the Agnus Dei in a similar light with the sweetness from beginning to end. A baritone solo begins the Libera Me, noble in its melody and only briefly interrupted by the text “tremens factus sum ego” meaning “I am made to tremble” and “dies illa, dies irae” meaning “that day, day of wrath.” The last movement, In Paradisum, emerges as the final moment to comfort the loved ones of the dead. These movements in particular manifest Fauré’s goal of respect and tenderness in the face of death through this Requiem.
This work is admired for its sensitivity and reverence towards death. There is no outcry, no romantic outbursts, only the music giving a sense of ease, purity, and restraint at the thought of death. After the events at Virginia Tech on Monday, April 16, several students discussed the idea of dedicating this work of comfort to all those who were affected by this tragedy. It seemed appropriate to take Fauré’s original intent of respect, comfort, and tenderness and sing in memory of those lost to violence and in respect and empathy for those affected by the deaths.

Violinist Rebecca Ansel earned her BM from Rice University and her MM and DMA from the University of Michigan, where she served as a teaching assistant for five years. Her primary teachers were Kathleen Winkler and Paul Kantor. Her summers have been spent at numerous music festivals including Aspen, Bowdoin, Music Academy of the West, Brandeis and Taos, where she had the opportunity to work with the American, Brentano, Takacs, Chicago and Lydian string quartets. Dr. Ansel previously taught at Ohio State University, Blue Lake Fine Arts Camp, the Rocky Mountain Summer Conservatory and the ASTA String Institute at Ithaca College. She is currently Assistant Professor of Violin at Ithaca College, where she is also a member of the Ariadne String Quartet. Dr Ansel is an active recitalist and has performed with many ensembles in Ann Arbor, Michigan, the Iris Chamber Orchestra in Memphis, Tennessee, Pro Musica Chamber Orchestra and the Columbus Bach Ensemble in Ohio, the Roycroft Chamber Players in East Aurora, NY and the Cayuga Chamber Orchestra and Ensemble X in Ithaca, New York.

Lyric baritone, Brad Hougham was born and raised in Saskatchewan, Canada, where, with the influence of the CBC and an immensely supportive family, he developed a love for classical vocal music. He studied music at the University of Saskatchewan, receiving a Bachelor of Music degree with Great Distinction. While living in Saskatchewan, he sang with the Saskatoon Opera Association and the Shakespeare on the Saskatchewan Festival. Once he found himself earning money by singing, he developed greater ambition. In the fall of 1996, continued studies and professional aspirations took him from Saskatchewan to New York City.

Mr. Hougham holds graduate degrees in vocal performance from The Mannes College of Music and The City University of New York. He has performed many roles with various companies, but among his favorites are: Il Conte (Le Nozze di Figaro), Demetrius (A Midsummer Night Dream), Guglielmo (Così fan tutte), Papageno (Die Zauberflöte), Mercutio (Roméo et Juliette), and Schaunard (La Bohème). He has sung at the Metropolitan Opera for seven seasons, and has appeared in their productions of Benvenuto Cellini, Fidelio, Götterdämmerung, Die
Meistersinger von Nürnberg, Moses und Aron, Oedipus Rex, Parsifal, Tannhäuser, and War and Peace. This season, he will add Lohengrin to his Metropolitan Opera repertoire. Mr. Hougham’s has had the fortune of working with some of operas most celebrated maestri, including James Levine, Valery Gergiev, Paul Goodwin, Jane Glover, and Richard Auldon Clarke. He has appeared as a soloist in many notable venues (Avery Fisher Hall, Merkin Hall, and Brooklyn Academy of Music, to name a few). He has worked with companies such as The Metropolitan Opera, The Aldeburgh Festival, Bronx Opera, New Rochelle Opera, Manhattan Opera Ensemble, and he has been featured as a soloist on National Public Radio. Mr. Hougham’s singing can be heard on two recordings: Rossini in Venice (Albany Records), and Soldier Stories (Mulatta Records), with the Manhattan Chamber Orchestra.

Soprano Deborah Lifton has won critical acclaim for her expressive musicality, imaginative interpretations and sweet, agile voice. Equally at home in opera, art song and musical theater, Ms. Lifton's most recent performances include the role of Susanna in The Marriage of Figaro and a concert at the Kosciuszko Foundation in New York City. Other solo appearances include Bernstein's Songfest with the Aspen Music Festival Orchestra and roles such as Valencienne in The Merry Widow and Cherubino in The Marriage of Figaro. Other operatic appearances include the title roles in Mozart's Bastien und Bastienne, Ravel's L'enfant et les Sortilèges, and Haydn's Armida; Catherine in the New York Premiere of A Death in the Family (Albany Records), Beth in Little Women; Flora in Britten's Turn of the Screw and Elisa in Il Re Pastore.

A recent winner of the David Adams Art Song Competition, she has appeared in recital at Trinity Church in New York, as a soloist with the Long Island Philharmonic and in many other venues around the Tri-State area. In April 2007, Deborah will be featured in a Composer's Concert at the Yamaha Showroom in New York. In April Ms. Lifton won the Joy of Singing Award in New York City. As a result she will sing her Merkin Hall debut in January 2008.

Ms. Lifton was awarded a fellowship to the Aspen Music Festival and was a Resident Artist with the Ash-Lawn Highland Summer Festival and the Natchez Festival of Music. Deborah is a member of the Screen Actors Guild and her voice can be heard on sound tracks for documentaries and nationally televised commercials. She holds a Master's degree in Vocal Performance from the Manhattan School of Music and a Bachelor's degree in Voice, magna cum laude, from the University of Michigan. Additional training includes the University of Miami at Salzburg College, BayView Music Festival and Rising Star Singers Festival.
Debra Moree is a member of the Ariadne String Quartet, Ensemble X, and International Baroque Soloists. She has been principal violist of the Cayuga Chamber Orchestra. She has been a soloist with the Syracuse Camerata, the Ithaca College Chamber Orchestra, and the Cayuga Chamber Orchestra, and has been guest artist with the Colorado and Ying String Quartets. Ms. Moree has performed with the Syracuse Society for New Music, the Syracuse Symphony, the Skaneateles Festival, the Chiron New Music Festival, and the Spoleto Festival. She has been a violist with the Memphis String Quartet and the Colorado Arts Piano Quartet, and principal violist for the Binghamton Philharmonic. Ms. Moree has participated in chamber music and master classes with James Buswell, Georges Janzer, Dorothy Delay, Michael Tree, and the Tokyo String Quartet, as well as live radio broadcasts on WVPR, WAMC, and WSKG. Professor of viola at Ithaca College, Ms. Moree has served on the faculty at the Ithaca College Chamber Music Institute, Memphis State University, and the University of Northern Colorado, and has been a guest lecturer at Indiana University at Bloomington. She also has served summer appointments with the Meadowmount School for Strings, the National Music Camp (Interlochen Arts Camp), and the Killington Music Festival. Ms. Moree earned her M.M. and B.M. at the Indiana University at Bloomington and has studied with Abraham Skernick.

Dana Wilson is currently the Charles A. Dana Professor of Music at Ithaca College. His compositions have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Memphis Symphony, Dallas Wind Symphony, Voices of Change, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as Gail Williams, Larry Combs, James Thompson, and David Weiss. Dr. Wilson has received grants from the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia, and are published by Boosey and Hawkes and Ludwig Music Publishers. They have received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Composition Prize, and can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

Dr. Wilson holds a doctorate from the Eastman School of Music. He is co-author of Contemporary Choral Arranging, published by Prentice Hall, and has written articles on diverse musical subjects.
ITHACA COLLEGE WOMEN’S CHORALE
Janet Galván, conductor

Soprano I-II
Katherine Anthony
Virginia Creary
Kristina Faicco
Elena Galván
Nicole Gubervan
Melinda Harrison
Allison Hooper
Laura Intravia*
Anna Luisi
Allison Macri
Meghan Mackowiak
Jenny O’Connell
Alexis Parshook
Kaitlin Shaw
Justine Steenblok
Kendra Sundal
Kelly Turpin
Sarah Vincelett
Erin Walpole
Erin Winker
Diana Yourke

Soprano II
Dana Feinberg
Kristen Gobetz
Erin Keenan
Emily Naydeck
Lael O’Connor
Melissa Shapiro
Nicole Van Hall

Soprano II-Alto I
Margaret Flower
Jesse Kumincksky
Sara Nowery
Aimee Radics*#
Angela Triandafillou#
Lindsay Whitt

Alto I
Kristin Collom#
Greer Connor
Emily Grant
Shelly Helgeson
Clair Hoover
Kaitlyn McQuaid
Nicole Padden
Alicia Rockenhauser
Vanessa Sterling
Lauren Tripolitis

Alto I-II
Loreto Angulo-Pizarro
Anna Brooks
Heather Schuck
Susan Thoren
Sara Weaver

Alto II
Michelle Bart
Aimee d’Emery
Carami Hilaire
Kristen Houde
Andrea Kolbach
Amanda Schlenker
Sara Shikowitz*
Jenna Silverman
Laurel Stinson
Megan Suozzo#
Sarah Vally

# Rehearsal Accompanists
* Section Leaders
ITHACA COLLEGE CHORUS
Janet Galván, conductor

Soprano I
Megan Armenio
Betty Bauman
Aubrey Bendix
Hilary Bucell
Seanna Burke
Kathryn Cohen
Beth Faulstick
Adrienne Fedorchuk
Whitney Fland
Shannon Grace
Sarah Hunter
Courtney Keller
Soo Yeon Kim
Tracy Kirschner#
Jessica Martin
Kate Polutnik
Christine Sloacom
Amy Suznovich

Soprano II
Laura Battersby
Mallory Berlin
Anne Byrne
Theresa Cole
Timothy Cole
Jessica Dee
Jill Fedun
Sarah Giordano
Carrie Hall
Jenny Henion
Maria Jacobi
Rachel Libelo
Molly Mattingly
Emma McCullough
Kelly Muldowney
Alana Murphy
Ella Nace
Melissa Quiñones
Erin Shults
Jen Tilson
Susan Wheatley
Nichelle Wheeler

Alto I
Jacqui Best
Angela Dilorio#
Bethany Dixon
Christine Dosch
Laura Josephs
Lauren Kaufman
Meaghan McTammany
Ellen Quinn
Edith Resnik*
Lori Roy
Laura Sciavolino
Molly Share
Amanda Strickland
Jessica Tortorici
Jessie Wakeman
Kelly Williams

Alto II
Jillian Cavanna
Colleen Clark
Charlotte Evans
Kim Fleming*
Maggie Gallagher
Laara Hoover
Justine Hughes
Jocelyn Kraus
Sharon Mohar
Bethany Niedbala
Maggie Oswald
Hather Pytel
Mary Raschella
Kristin Schussler
Erin Sonsky
Rachel Walker
Nicole Wright
Tenor I
Jared Conklin
AJ Coppola
James Covington
Avid Cruz
Robert Dietz
Justin Falvo
Grant Hedin
Andrew Klima*
Harry Nichols
John Stanton
Mark Van De Water

Tenor II
Jeff Bergman
Sam Bianco
Ryan Chatterton#
Ian Cruz
Michael DeWeaver
Thom Furey
Dave Grossman
Daniel Hoerner

Op Keiser#
Travis Knapp
Omar Najmi
Evan Peltier
Greg Piculell
Ben Russo
Edward Swider
Diego Vasquez
Mark Wolocki
Cody Wymore

Baritone
Andre Baruch
Matthew Bown
Benjamin Berry
Mike Cashman
Michael Chealander
Adam Day
Eric Dittelman
Gabe Fadale
Michael Fowler
Edgar Girtain
Nathan Gulla**
Alfred Hadinger
Kevin Madden
Timothy Meola
Peter Morrison
Thomas Murphy
Sean Perry
Jon Riss*#
Robert Yaple

Bass
Jonathan Benson
Mike Conerty
Hank Currey
Thomas Flanigan
Joseph Golinker
Michael Horsford
Michael Joy
Nicholas Kelly
Zachary Klein
Elias C. Lauermann
Xander Lott
Dan MacCollum
Colin Oettle
Ryan M. Salisbury

# Rehearsal Accompanists
* Section Leaders
ITHACA MASTERWORKS ORCHESTRA

Violins
Rebecca Ansel*
Chris Jones
Colin Oettle
Mary Raschella
Laura Sciavolino
Susan Thoren

Violas
Debra Moree*
Lauren Buono
Jason Diaz
Derek Hensler
Holly Jones
Marissa Ledet
Janet Levins
Rosie Newton
Bethany Niedbala
Zach Slack
Annabelle Terbetski
Nicole Wright

Cellos
Matt Rotjan
Sam Boase-Miller
Erik Perreault
Phil Abbott

Bass
Xander Lott

Flutes
Melissa Wertheimer
Aimee Shorten

Oboes
Meghan Kimball
Alicia Rockenhauser

Clarinets
Robert Yaple
Amanda Strickland

Bass Clarinet
Spencer Blumenfeld

Bassoons
Jeff Ward
Jessica Tortorici
AJ Coppola

Horns
Rose Valby
Andrea Silvestrini
Lori Roy
Ella Nace

Trumpets
Andrew Benware
Lindsey Jessick
Alex Lee-Clark
Omar Williams

Trombones
Frank Cook
Alfred Currey
Justin Falvo

Percussion
Colleen Clark
Evan Peltier
Edith Resnik

Organ
Erik Kibelsbeck#
Jon Riss

* Ithaca College Faculty
# Ithaca College Staff