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Concert: Ithaca College Women's Chorale

Janet Galván

Ithaca College Women's Chorale

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ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor

Rebecca Ansel, faculty guest artist
Andrew Benware, graduate assistant
Rebecca Cole, student assistant conductor
Angela Triandafillou, pianist
Kristin Collom, pianist
Meagan Suozzo, pianist
Matthew Podd, pianist
Colleen Clark, percussion

New York State School Music Association Convention
Friday, December 1, 2006
10:15 a.m.
Grand Ballroom
Hyatt Regency, Rochester, New York
Program to be selected from the following:

**STILL I RISE!**

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Soloists:
- Diana Yourke, Sarah Vincelett
- Elena Galván, Erin Winker, Virginia Creary
- Kendra Sundal, Caramie Hilaire, Diana Yourke, Margaret Flower
Program Notes

The Women's Chorale Program is called “Still I Rise” and reflects the strength and power of women. The opening piece is by Canadian composer Eleanor Daley who 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.

The Estonian choral tradition literally embodies the power of communal singing. Every five years since 1869, the country’s singers gather at a special site on the outskirts of Tallinn for a unique event: the Laulupidu or All-Estonian Song Festival, where a choir of 20,000 sings for and with an audience of 100,000. The Laulupidu ideal is to reaffirm cultural roots, to pass along the songs from generation to generation, and to sustain the culture’s value and unique identity.

Tormis was influenced by outstanding composers who use folk melodies as material for thematic development in the traditional classical composition style. His compositional epiphany occurred with the composing of Estonian Calendar Songs when he “attempted to preserve the authenticity of the source material—the ancient Estonian song (regilaul). Originally composed in 1966, Lauliku lapselpõll became part of a larger five-song set, Songs of Singing and the Songster. In the midst of Soviet occupation and suppression of Estonian cultural expression, Tormis created this set. Regilaul is usually women’s song. Traditional singing is led by one singer who is skilled in combining verses, and the other singers repeat each verse as sung by the lead vocalist. The lead singer breathes only when the group sings and vice versa, thereby creating an unbroken melodic chain.

Although in this arrangement, the verses are not repeated by the chorus, the melody follows the tradition of the regilaul in all other respects.

Translation:
When I was very little, I grew so prettily, I was but one night old, mother took my cradle to the meadow, put my crib on the heath, put a duck to rock the cradle, the bird of summer to push me. The duck had many words, the bird of summer had lots of songs, the duck sang many songs to me there, the bird of summer, it spoke to me a lot. That is where this child learned the songs, this crazy one got to know the words, all of them I placed on paper, all of them I hewed into a book. That is why I have so many words, that is why I have lots of tunes. Al’leaa is a refrain peculiar to the singing style in Southern Estonia.

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 3rd 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.

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.

O Vos Omnes was originally published in 1585, this motet is a setting of one of the Responses to be sung at Matins on Holy Saturday.

Translation: O all you who pass this way, behold and see if there be any sorrow like my sorrow.

A Ceremony of Carols is one of the greatest pieces of treble repertoire ever written. Our performance at Ithaca College on Sunday, December 10 will feature the harp accompaniment. Ceremony of Carols was originally written for women's voices. The current version is a re-written form of the original and was premiered by a boys' chorus. At the time that Britten wrote the work, there was not as much research into the pronunciation of middle English and early modern English. However, the glossary that Britten provided demonstrated his desire for the color of the pronunciation as it would have been in the time of the writing of the carols. Dr. Michael Twomey from Ithaca College has graciously worked with the text to provide a pronunciation guide. In deciding whether to go this far into the middle English, Galván consulted musicians who had worked with Britten and Britten scholars. We can only make an educated guess, but the consensus
was that he would have liked the idea. It certainly adds a color that matches the musical language provided by Britten.

**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.

**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...

The text of **Untraveled Worlds** by Paul Halley is from Alfred Lord Tennyson’s *Ulysses*.

I cannot rest from travel; I will drink life to the lees. All times I have enjoyed Greatly, have suffered greatly, both with those that loved me and alone. I am a part of all that I have met; Yet all experience is an arch where through Gleams the untraveled world whose margin fades For ever and for ever when I move. How dull it is to pause, to make an end, To rust unburnished, not to shine in use! As though to breathe were life! Life piled on life Were all too little, and of one to me Little remains; but every hour is saved From that eternal silence, something more, A bringer of new things; and vile it were For some three suns to store and hoard myself, And this gray spirit yearning in desire To follow knowledge like a sinking star, Beyond the utmost bound of human thought.

Come, my friends, ‘Tis not too late to seek a newer world. Push off, and sitting well in order smite The sounding furrows; for my purpose holds To sail beyond the sunset, and the baths Of all the western stars, until I die.

Though much is taken, much abides; and though We are not now that strength which in old days Moved earth and heaven, that which we are, we are, One equal temper of heroic hearts, Made weak by time and fate, but strong in will To strive, to seek, to find, and not to yield!
Still I Rise by Rosephanye Powell affirms the strength of women overcoming heartache and pain. In spite of hardship, we are upheld by courage and strength. Dr. Rosephanye Dunn Powell, Associate Professor of Music, holds degrees from Alabama State University (B.M.E., summa cum laude), Westminster Choir College (M.M. in vocal performance and pedagogy, with distinction), and The Florida State University (D.M. in vocal performance). Dr. Powell is on the faculty at Auburn University. Dr. Powell's soprano singing has brought her, successfully, through recital, concert, and oratorio performances throughout the South and Northeast regions of the United States. Her doctoral treatise, *The Art Songs of William Grant Still*, is considered the authoritative work on the subject, and her article "William Grant Still: His Life and His Songs" was published in the prestigious *NATS Journal of Singing*. Dr. Powell served as the editor for *William Grant Still: An Art Song Collection* published recently by William Grant Still Music.

**Ithaca College School Of Music**

Ithaca College's School of Music, housed in the James J. Whalen Center for Music, enjoys a distinguished reputation among institutions for professional music study in the United States. A celebrated faculty teaches some 475 undergraduate music majors each year, maintaining the conservatory tradition within a comprehensive college setting. The School of Music is home to specialists in virtually every orchestra and band instrument; in voice, piano, organ, and guitar; and in music education, jazz, composition, theory, history, sound recording and conducting. Ithaca's music professors perform regularly on campus and throughout the country in recitals and concerts, contribute to publications and professional organizations, and make presentations at numerous conferences and workshops every year.

What really sets apart the Ithaca College School of Music is the faculty's combination of impressive credentials and dedication to teaching students, to fostering students' learning, developing their talent and transforming them into trained professionals ready to participate in the strongest school systems, the best graduate schools, and the finest orchestras, opera companies, and other arts organizations. Students who enroll in the School of Music are already dedicated musicians who want to study with the best. From Ithaca's unique environment, students emerge prepared to make the most of their abilities.
ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor
Andrew Benware, graduate assistant

Soprano I – Soprano II
Katherine Anthony
Duxbury, MA

Virginia Creary
Bronx, NY

Cristina Faicco
Commack, NY

Elena Galván
Ithaca, NY

Nicole Guberman
Hillsborough, NJ

Melinda Harrison
Leesburg, VA

Allison Hooper
Selinsgrove, PA

Laura Intravia
Massapequa Park, NY

Anna Luisi
Watertown, NY

Allison Macri
Upper Saddle River, NJ

Meghan Mackowiak
Elmira, NY

Alexis Parshook
Freeport, PA

Kaitlin Shaw
Bridgewater, NJ

Justine Steenblok
Conesus, NY

Kendra Sundal
Madison, WI

Kelly Turpin
St. Paul, MN

Sarah Vincelett
Alpine, CA

Erin Walpole
Federalsburg, MD

Erin Winker
Beltsville, MD

Diana Yourke
Brooklyn, NY

Soprano II
Dana Feinberg
Westport, CT

Carla Friend
Stony Brook, NY

Kristen Gobetz
Stony Brook, NY

Erin Keenan
Holmdel, NJ

Emily Naydeck
Pittsburgh, PA

Lael O'Connor
Pearl River, NY

Melissa Shapiro
Roslyn, NY

Nicole Van Hall
Palmyra, NY

Soprano II-Alto I
Margaret Flower
Pittsburgh, PA

Jesse Kumicinski
Newburgh, NY

Sara Mowery
Dillsburg, PA

Aimee Radics
Wyoming, PA

Angela Triandafillou
New London, CT

Lindsay Whitt
Clinton, NJ
Alto I
Rebecca Cole
Apalachin, NY
Kristin Collom
Appleton, WI
Emily Grant
Leeds, ME
Clair Hoover
Ithaca, NY
Kaitlyn McQuaid
Malvern, PA
Nicole Zirpolo Padden
Farmingdale, NY
Alicia Rockenhauser
Derry, NH

Alto II
Michelle Bart
New Orleans, LA
Aimee d’Emery
Conifer, CO
Carami Hilaire
Brooklyn, NY
Andrea Kolbach
Haddon Heights, NJ
Stephanie Leal
Brooklyn, NY
Sara Shikowitz
Suffern, NY
Jenna Silverman
Huntington, (LI) NY
Laurel Stinson
Doylestown, PA
Megan Suozzo
Hillsborough, NJ
Sarah Vallery
Ambler, PA

Alto I-II
Loreto Angulo-Pizarro
Rockaway, NJ
Anna Brooks
New Baltimore, NY
Heather Schuck
Delphos, OH
Susan Thoren
Oakton, VA
Lauren Tripolitis
Douglassville, PA
Sara Weaver
Mechanicsburg, PA

Accompanists
Kristin Collom
Appleton, WI
Angela Triandafillou
New London, CT
Megan Suozzo
Hillsborough, NJ