

3-6-2017

Concert: Ithaca College Chorus & Madrigal Singers, "Choral Crossroads"

Ithaca College Madrigal Singers

Ithaca College Chorus

Sean Linfors

James Wolter

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Choral Crossroads

Ithaca College Madrigal Singers

Ithaca College Chorus

Sean Linfors, conductor

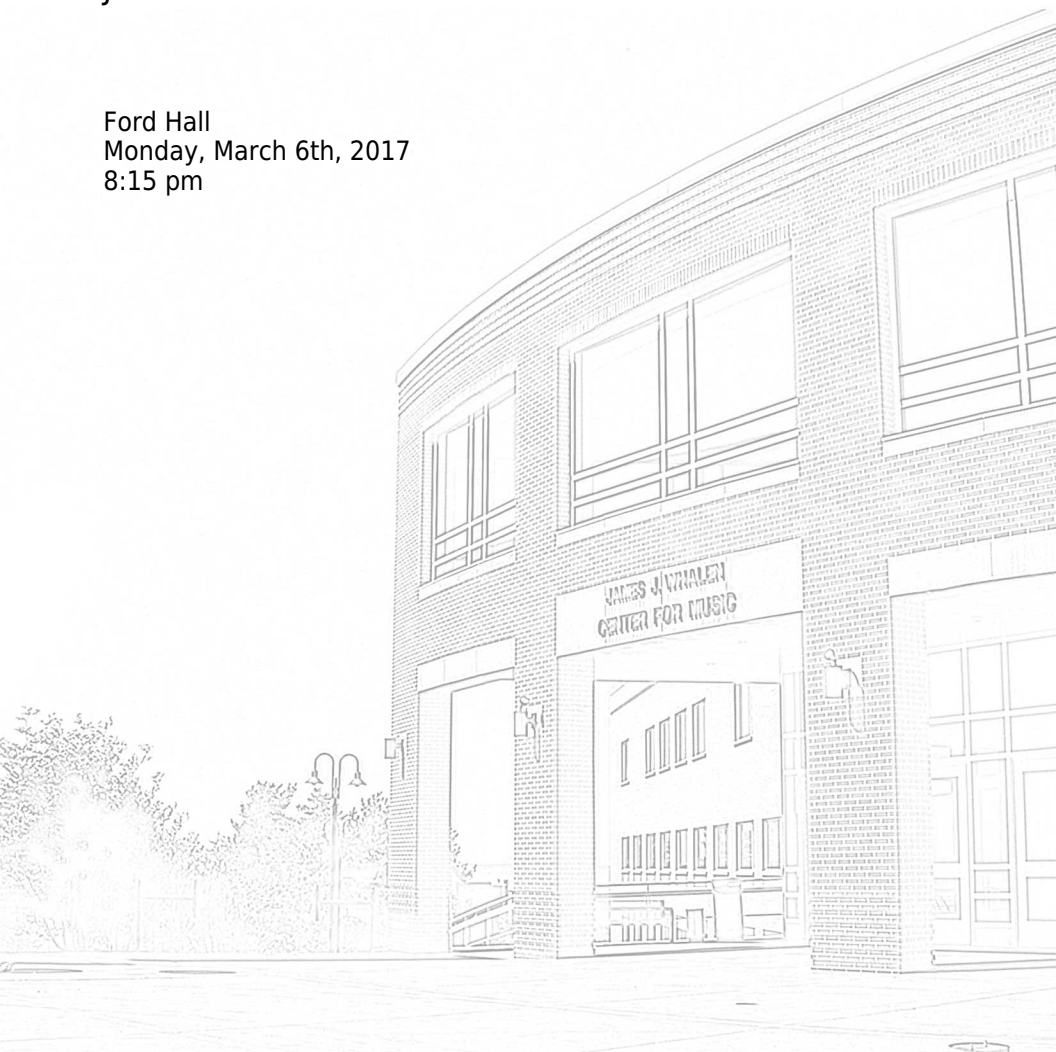
Graduate Assistant

James Wolter

Ford Hall

Monday, March 6th, 2017

8:15 pm



ITHACA COLLEGE

School of Music

Ithaca College Madrigal Singers

Hanacpachap

att. Juan Pérez Bocanegra
(ca. 1560-1645)

Jean Radice, harpsichord
Henry Smith, violin
Corey Dusel, violin
Zach Cohen, viola
Molly DeLorenzo, cello
Chelsea Catalone, percussion

Selections from the *Songs of Salamone*

Bar'chu (Call to Prayer)
Psalm Eighty-two
Kedushah (Holy, Holy, Holy)

Salamone Rossi
(ca. 1570-1630)

Lauda Jerusalem from
Vespro della Beata Vergine

Claudio Monteverdi
(1567-1643)

Jean Radice, harpsichord
Henry Smith, violin
Corey Dusel, violin
Zach Cohen, viola
Carter Kohler, viola
Molly DeLorenzo, cello
Terri Landez, cello

Ithaca College Chorus **Paul Fasy, collaborative pianist**

Tshotsholoza

arr. Jeffery Ames
(b. 1969)

Bryan Filetto and Lucas Wood, soloists

El Yivneh Hagalil

arr. Peter Sozio
(1920-1979)

James Wolter, conductor

African Sanctus

David Fanshawe
(1942-2010)

Sanctus
Kyrie: Call to Prayer
Et in Spiritum Sanctus
Call to Prayer: Kyrie
Finale and Gloria

Paul Fasy, piano
Baruch Whitehead, Josiah Spellman, Christopher Atanasoff, Matt Byers
Benjamin Brown-McMillian, and Luke Waldner, African Drums
Pre-recorded tape

Ithaca College Faculty

Biographies

Sean Linfors is a recent appointee to the School of Music faculty at Ithaca College, where he directs choral ensembles and teaches conducting. Dr. Linfors holds a Ph.D. in Choral Music Education from Florida State University, and is an educator, conductor, and published scholar. A teacher for ten years in Richmond VA, Newport News VA, and Orlando FL, he has conducted honor choirs and orchestras, and workshops for teachers and music students. Recent performances under his direction include David Lang's Pulitzer Prize-winning *Little Match Girl Passion* under the supervision of the composer, Schubert's Mass in E-flat with the Tallahassee Community Chorus, and Daniel Catan's opera *La Hija de Rappaccini*. While Linfors was the Associate Director of the Greater Richmond Children's Choir (VA), the group was invited to perform at the National Conference of the American Choral Directors Association. Recently, Dr. Linfors was invited to conduct the East African Choral Festival in Nairobi, Kenya.

Jean Clay Radice has taught organ and harpsichord at Ithaca College since 2007. She studied organ at Syracuse University before obtaining a bachelor's degree in organ performance from Boston University and a master's degree in organ performance from the University of Cincinnati College-Conservatory of Music. Her major teachers have been Will Headlee, George Faxon, Jack Fisher and Roberta Gary. She is an accomplished church musician. She is currently Organist and Choir Director at St. Paul's Episcopal Church in Owego, Organist and Schola Director of the Episcopal Church at Cornell, and has served as organist and choir director at other churches in the Finger Lakes. Her expertise in church music includes the music of the Episcopal Church, the English anthem, and Anglican hymnody. At Ithaca College, she specializes in the historical keyboard literature for organ and harpsichord up to and including the music of Johann Sebastian Bach. She annually presents several collaborative recitals, both with faculty and with students, relating to the music of the Baroque. Her harpsichord collaborative all-Bach recitals have included the complete Book II of *The Well-Tempered Clavier* (2008), the *Goldberg Variations* (2009), the *Six Partitas* (2010), the complete *Inventions and Sinfonias* (2010), early works, fantasias, and *Klavierübung Part II* (2011) and the *French Suites* (2013). She was the organ continuo player for the Ithaca College 2010 performance of the Mass in B Minor, and regularly plays both organ and harpsichord continuo on faculty recitals. She encourages the development of student continuo players, all of whom perform on the School's new David Leach continuo organ (2008). In academic year 2011-2012, Professor Radice was a member of the Ithaca Bach Ensemble, a faculty ensemble devoted to the performance of solo and chamber instrumental and vocal works of J. S. Bach. She is a member of the Association of Anglican Musicians, the American Guild of Organists, and the Organ Historical Society. In addition to her college teaching and church work, Professor Radice maintains an active studio of private organ, harpsichord, and piano students.

Dr. Baruch J. Whitehead is an associate professor of music education at Ithaca College and the founding director of the Dorothy Cotton Jubilee Singers, which is dedicated to the preservation of the Negro Spiritual. He also founded the Orff-Schulwerk certification program, a music education that

views music as a basic system like language, at Ithaca College and Marshall University and is the Director of the annual Orff Certification Training Course at Boston University.

His other areas of expertise include diversity in music education; gospel music and its preservation within mainstream musical settings; African-American music; and the music of the Civil Rights Movement.

Dr. Whitehead has been a featured speaker/workshop presenter at many state, national and international conferences, including the International Arts and Humanities conference in Honolulu; MENC, NYSSMA, NJMEA and the American Orff-Schulwerk Association national conferences; the West Virginia Orff-Schulwerk Association, Twin Tier Orff Association and the Texas Orff-Schulwerk Association; the International Music Education Conference in Tenerife, Spain; the Society of Music in Porto Alegre, Brazil; the World Music Village in Helsinki, Finland.

The author of several academic papers, Dr. Whitehead is author of the chapter on music of the Civil Rights Movement in the book "Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics," (I.B. Tauris & Co. Ltd., 2008).

As the founding director of the Dorothy Cotton Jubilee Singers since 2010, Dr. Whitehead seeks to preserve the formal concert style Negro Spiritual, which he believe carries the power to promote social justice and racial healing. The chorus will perform at the Kennedy Center in Washington, D.C., on Mother's Day, 2017. He has directs or has directed the "Unshackled" Gospel Choir in Syracuse, the SUNY Cortland Gospel Choir, the Voices Multicultural Chorus, among others; has served as a clinician, conductor, and adjudicator in West Virginia, Florida, Texas, Ohio and Central New York; and taught marching band and concert band for 15 years.

As a peace activist, Dr. Whitehead presented a peace concert with the famous Israeli composer and performer Yair Dalal with a group of young people from the Muslim and Jewish communities. His "Peace Cantata" premiered at the 2006 Martin Luther King Celebration at Ithaca College. His community service awards include the 2016 Henry Highland Garnet Lodge #40, Doriantia Chapter award; 2015 Southside Community Spirit Award; 2014 Martin Luther King Peacemaker Award; and the 2005 Ithaca College Excellence in Service Award.

He holds a doctorate from Capella University, an M.F.A. from the University of Florida, and B.A. and B.M.E. degrees from the University of Cincinnati.

Program Notes

This program is comprised of music borne of or inspired by the confluence of cultures and faiths. Our changing society has always been a melange of ideas, with implicit and explicit conflict and compromise inherent in this mix. At the intersection of traditions, music is often a salient expression of identity.

Hanacpachap

Heaven's joy!
a thousand times shall we praise you.
O tree bearing thrice-blessed fruit,
O hope of humankind,
helper of the weak.
hear our prayer!

Attend to our pleas,
O column of ivory, Mother of God!
Beautiful iris, yellow and white,
receive this song we offer you;
come to our assistance,
show us the Fruit of your womb!

When Spanish conquistadors invaded the Inca empire, they brought with them their Catholic traditions. In the interest of spreading their religion, translations were made, and local traditions were co-opted. Hanacpachap is the oldest surviving example of printed vocal music from this time, and combines a Quechua text of a hymn to the Virgin Mary with a late Renaissance European choral style. The Quechua language family is still used in parts of the former Inca empire.

Selections from the Songs of Salamone

Bar'chu

Bless Adonai, the blessed one.
Blessed is Adonai, the blessed one, for all eternity.

Psalm Eighty-two

¹A Psalm of Asaph

G-d standeth in the congregation of G-d;
in the midst of the judges He judgeth:

²How long will ye judge unjustly, and respect the persons of the wicked?
Selah

³Judge the poor and fatherless; do justice to the afflicted and destitute.

⁴Rescue the poor and needy; deliver them out of the hand of the wicked.

⁵They know not, neither do they understand; they go about in darkness;
all the foundations of the earth are moved.

⁶I said: Ye are godlike beings, and all of you sons of the Most High.

⁷Nevertheless ye shall die like men, and fall like one of the princes.

⁸Arise, O G-d, judge the earth; for Thou shalt possess all the nations.

Kedushah

This setting of liturgy centers around the following text:

Kadosh Kadosh Kadosh Adonai tz'va-ot, m'lo kol ha-aretz k'vodo.

Holy, holy, holy is the G-d of Hosts, the whole world is filled with G-d's Glory
K'vodo malei olam
G-d's glory fills the universe

Lauda Jerusalem

This is the beautiful among the daughters of Jerusalem
Psalm 147, v.12-20

¹²Praise the Lord, O Jerusalem: praise thy God, O Sion.

¹³Because he hath strengthened the bolts of thy gates,
he hath blessed thy children within thee.

¹⁴Who hath placed peace in thy borders: and filleth thee with the fat of corn.

¹⁵Who sendeth forth his speech to the earth: his word runneth swiftly.

¹⁶Who giveth snow like wool: scattereth mists like ashes.

¹⁷He sendeth his crystal like morsels:
who shall stand before the face of his cold?

¹⁸He shall send out his word, and shall melt them:
his wind shall blow, and the waters shall run.

¹⁹Who declareth his word to Jacob:
his justices and his judgments to Israel.

²⁰He hath not done in like manner to every nation:
and his judgments he hath not made manifest to them. Alleluia.

Gloria Patri

Glory to the Father, and to the Son, and to the Holy Spirit,
As it was in the beginning, and now, and ever shall be, world without end.
Amen

The pairing of Monteverdi's and Rossi's works follows this same idea of representing the concurrence of faith traditions. Both composers were active at the court of Mantua at the turn of the 17th century. Each composer's distinct background influenced his music: one Jewish and one Christian, one from a persecuted tradition and the other from a privileged one. Both musicians wrote secular music to be performed at court and sacred music to be performed at services. Though their religious lives differed, much of their musical output shared the traits of the late Renaissance and early Baroque periods. The aesthetic styles of the age brought commonality to their individual settings of liturgy and sacred song.

Tshotsholoza - South African Freedom Song

Go forward, go forward on those mountains
The train is coming from South Africa
You are running away on those mountains

Tshotsholoza, acknowledged as an unofficial second South African national anthem, has both literal and imbedded cultural meaning. The lyrics speak of the long journey of a train, but in his autobiography, Nelson Mandela connects these lyrics to the long struggle for freedom from apartheid, the government policy of racial segregation and discrimination in South Africa.

El Yivneh Hagalil - Hassidic Folk Song with quotation from "Adon Olam"

G-d will build Galilee
Blessed is the building of the Galilee
Source of the universe who rules
Galilee! Galilee!

The text of El Yivneh Hagalil comes from the Hebrew folk tradition likely originating from an increase of immigration to the land of Israel between the 1880s and the turn of the 20th century. The song has been used in important events including those expressing sorrow as well as those emoting joy, reflected in this setting by the contrasting tempos. The hymn Adon Olam stems from the 15th century and has been set to a variety of tunes and used at various services and rituals.

African Sanctus

Sanctus

Holy, holy, holy, Lord God of Hosts
Heaven and Earth are full of thy glory
Hosanna in the highest!
Blessed are those that come in the name of the Lord
Hosanna in the highest!

Kyrie: Call to Prayer

Lord have mercy
Christ have mercy
Lord have mercy

Et in Spiritum Sanctum

And in the Holy Spirit, the Lord and Giver of life,
Who proceeds from the Father and the Son

Call to Prayer: Kyrie

Lord have mercy
Christ have mercy
Lord have mercy

Finale and Gloria

Holy, holy, holy, Lord God of Hosts
Heaven and Earth are full of thy glory
Hosanna in the highest!
Blessed are those that come in the name of the Lord
Hosanna in the highest!

Fanshawe's African Sanctus forms the backbone of this concert, and the ideas inherent in its construction inspired the theme of intersection of faith traditions. When David Fanshawe traveled through the African continent, he was witness to an array of cultural confluence, the mixing of many traditions, some new, some ages old. Tribal religions predated the independent arrivals of the Islamic and Christian faiths, but as a visitor, he saw the rich tapestry of their musical expressions woven together rather than as single threads. The musical creation based on the field recordings made on his extensive travels is an artistic representation of this coexistence.

The experience of living at a time when cultures are intersecting can broaden horizons and inspire great art. Often, that art is reflective of the polycultural nature of the human condition. A composer may show the collision of religions, or the forging of new identities out of disparate ideas. We live in an age where the schisms in our cultures seem particularly evident, and if music serves any purpose at this juncture, surely it is to express the many ways we exist within our manifold society.

Madrigal Singers

Soprano

Juliana Child
Allison Fay
Imogen Mills
Laura Stedje

Alto

Catherine Barr
Laura Douthit
Nicole Rivera
Leah Sperber
Margot Wegman

Tenor

Kyle Cottrell
Brendon Duffy
Max Keisling
James Wolter

Bass

Joshua Dufour
Johnathan Fulcher
Jeremy Lovelett
Shaun Rimkunas

Chorus

Soprano 1

Preston Arment
Kelsey Beyer
Katrina Blayda
Katie Coscia
Kayla DeMilt
Erica Errath
Lilia Farris
Shyala Jayasinghe
Julia Kesel
Julia Ladd
Alice Lambert
Emily Mazzarese
Glenna McGarity
Marci Rose
Sydney Rosen
Catherine Salvato
Olivia Schechtman
Cordelia Wilson

Soprano 2

Kelsey Bocharski
Lydia Brown
Nicole Cronin
Kristen Kasky
Amy Manchester
Brittany Mechler
Kelly Meehan
Olivia Norton
Eliona Noznesky
Stella Rivera
Molly Robbins
Lillian Rushing
Elizabeth Stamerra
Maggie Storm
Kristen Warnokowski

Tenor 1

Daniel Angstadt
Tyler Bage
Will Fazzina
Liam Fletcher
Michael McCarthy
Nicholas Paraggio

Tenor 2

Ethan Beloin
Daniel Block
Scott Byers
Daniel Carney
Griffin Charyn
Zachary Cohen
Kyle Cottrell
Brendan Duffy
Jeffrey Elrick
Bryan Filetto
Lucas Hickman
Joseph Horner
Joshua Jensen
Jackson May
Patrick King
Tommy Koo
Alex Kosick
Adam Kruschwitz
Jackson May
David Morris
James Murphy
David Willett

Baritone

Jeremy Binder
Christian Brand
Matt Brill

Paige Whitmore

Alto 1

Laurel Albinder
Sarah Aliperti
Lilli Babilonia
Kathleen Barnes
Ally Brown
Rebecca Butler
Willa Capper
Emily Dimitriou
Darius Elmore
Samantha Hong
Conor Kelly
Melanie Lota
Anna Marcus-Hecht
Peri Margolies
Kristen Petrucci
Rachel Steiner
Margot Wegman

Alto 2

Aleyna AshenFarb
Jenna Caster
Chelsea Catalone
Stephanie Chan
Molly DeLorenzo
Keilah Figueroa
Hanna Fuchs
Olivia Gellar
Kristen Harrison
Dana Herbert
Thea Hollman
Stefanie Nicou
Sarah Pinto
Emily Roach

Parker Callister
Anthony Carl
Christopher Caza
Kevin DeLisa
Alex Dempsey
Jason Eldridge
Paul Fasy
Jacob Furco
Peter Gehres
Dgybert Jean
Nathaniel Long
Jeremy Lovelett
Matthew Lucas
Ryan Mewhorter
Mark Prowse
Shaun Rimkunas
Nate Ring
Stephen Rothhaar
Samuel Sauer
Ian Soderberg
Andrew Sprague
Stone Washburn
Lucas Wood
Leon Yu
Justin Zelamsky

Bass 2

Hayden Bustamante
Cameron Costello
Christopher Davenport
Nicholas Fagnilli
Ben Fleischer
Johnathan Fulcher
Ben Futterman
Hiroo Kajita
Roosevelt Lee
Dante Marrocco
Theodore Nivison
Nick O'Brien
Nathaniel Ring
Henry Smith
Alec Targett
Raheim Williams