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Graduate Conducting Recital: Ithaca College Women's Chorale & Ithaca College Choir

Adam Good

Ithaca College Women's Chorale

Ithaca College Choir

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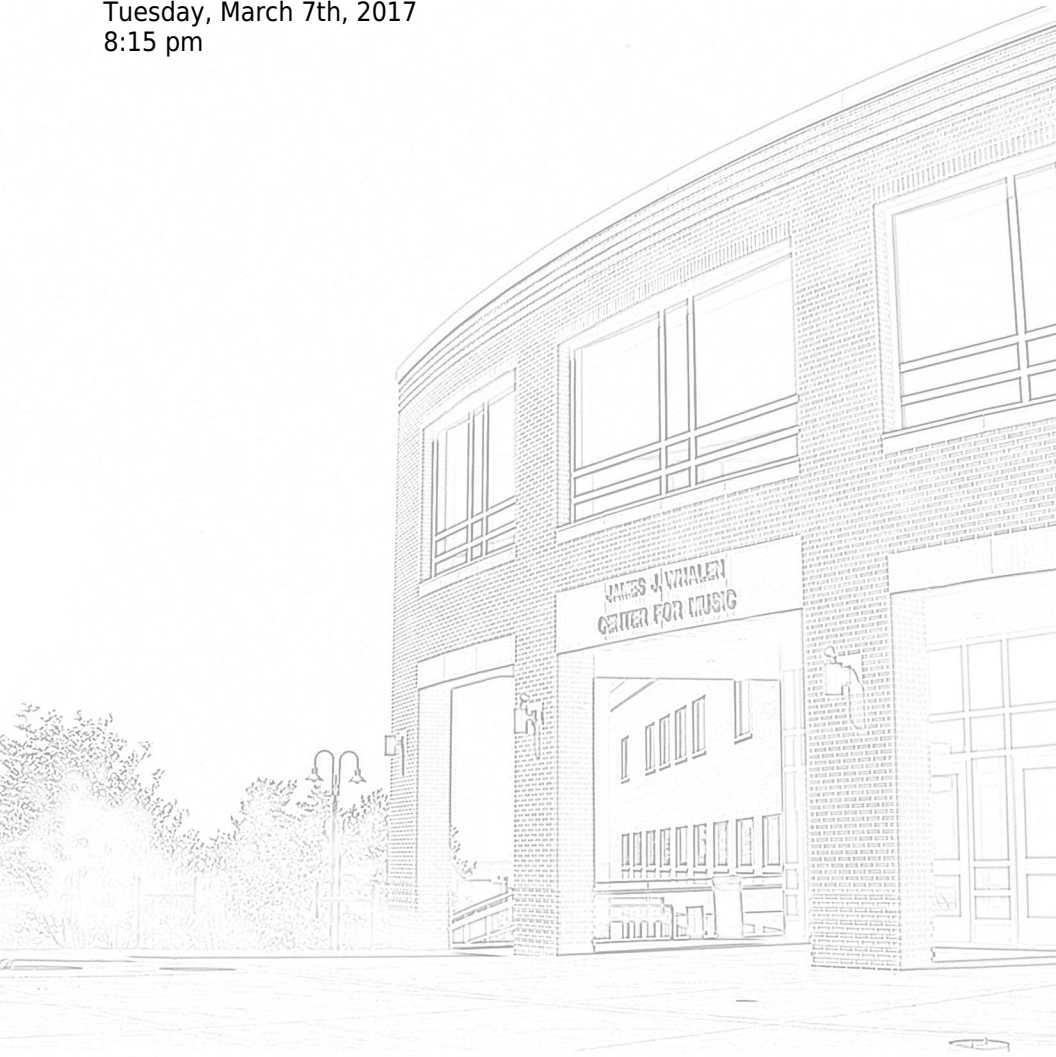
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Graduate Conducting Recital:
Adam Good, graduate conductor

Ithaca College Women's Chorale
Ithaca College Choir

Ford Hall
Tuesday, March 7th, 2017
8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Women's Chorale This Beautiful Day

- Dixit from *Vesperae Pro Festo Sancti Innocentium* Michael Haydn
(1737-1806)
Felicity Thomas, Christina Dimitriou, Caroline Fresh, soloists
Victoria Boell and Evan Young, horn
Shelby Dems and Michelle Metty, violin
Craig Mehler, cello
Katelyn Adams, bass
- Der 23. Psalm, D. 706 Franz Schubert
(1797-1828)
- Salut printemps Claude Debussy
(1862-1918)
Lucrezia Ceccarelli, soloist
- Jubilee Sally Lamb McCune
(b. 1966)
- This is the Day Gerald T. Smith
Aquiãla Walden, Amber Ward and D'laney Bowry, soloists
Cooper Casterline, drum set
Tristen Jarvis, bass

Intermission

Ithaca College Choir Expressions of Love, Sacrifice, and Celebration

- I Can Tell the World arr. Moses Hogan
(1957-2003)
- Amor de mi Alma Z. Randall Stroope
(b. 1953)
- Crucifixus Antonio Lotti
(1667-1740)
- For All We Know arr. Taylor Smith, Fred Diengott
- Balleilakka arr. Ethan Sperry
Laura Stedje and Taylor Smith, soloists
Alex Hoerig, Ian Jones, Hiromu Nagahama, and Danny Syvret, percussion

This recital is in fulfillment of the degree M.M. in Choral Conducting. Adam Good is from the Conducting Studio of Janet Galván.

Program Notes

Ithaca College Women's Chorale: This Beautiful Day

Dixit Dominus

English Translation

The Lord said unto my Lord:
Sit at my right hand
until I make your enemies
your footstool.

The scepter of your power
the Lord shall send forth from Zion:
Rule thou in the mids of your enemies.

The power to rule is with you
on the day of your strength,
in the splendor of the holy ones:
I have begotten you from the womb
before the rising of the day-star.

The Lord has sworn an oath,
and will not repent of it:
You are a priest forever,
after the order of Melchisedech.

The Lord at your right hand
destroys kings on the day of his wrath;
He shall judge among the heathen;
he shall pile up ruins
and scatter skulls on many lands.

He shall drink of the torrent in his way;
therefore he shall lift up his head.

Glory be to the Father, and to the Son,
and to the Holy Spirit.

As it was in the beginning,
is now, and ever shall be,
world without end. Amen.

Dixit Dominus is one of the five Lucernal or Vesper psalms which have been a characteristic feature of the office of Vespers for many centuries. Michael Haydn supplements the psalm text by including the Gloria Patri text. The Gloria Patri, or the Lesser Doxology, is usually recited after each psalm employed in Divine Office and after

the Judica psalm (Psalm 42) in the Mass. The tradition of closing a psalm with a doxology comes from the tradition of the Synagogue where ancient rites and hymns concluded with a similar formula. From the editor: "Johann Michael Haydn was an acclaimed and respected composer during his lifetime. A prolific composer, he wrote hundreds of compositions including a Requiem which influenced the more famous setting by Mozart. Haydn's "Dixit," the opening movement of the composer's Vesperae Pro Festo Sancti Innocentium, was completed on December 8, 1793, in Salzburg for the Feast of the Holy Innocents celebrated on December 28, a commemoration of the slaughter of thousands of children at the hand of King Herod."

Der 23 Psalm

English Translation

God is my shepherd;
I will want for nothing more.
He lays me down on green pasture,
he leads me to quiet brooks,
he restores my languishing spirit;
he leads me on the right path
for the honor of his name.

And if I wander in the valley of death's shadow,
thus I will go without fear:
for you will protect me;
your rod and your staff
are my comfort forever more.

You prepare a joyous meal for me
in the presence of my foes;
you anoint my head with oil
and fill my cup.
Health and happiness will follow me
the rest of this life.
Someday I will rest for eternity,
there, in his eternal home.

Schubert's text is interesting in that it is one of the only three Biblical quotations that he set to music, and the only one in German. It was also from an unusual source. Since the official Catholic Bible was in Latin, Catholic composers seldom wrote Biblical texts in German. When they did use a German text, they had no official denominational Bible to use as a source. Instead of using a Protestant Bible or a Catholic translation, Schubert chose the translation of Moses Mendelssohn, the grandfather of composer Felix Mendelssohn. In

1780 Moses Mendelssohn turned toward his Jewish heritage and published a new translation of the Torah, the first five books of the Judeo-Christian Old Testament, and in 1783 he published a translation of the Psalter, from which Schubert took his text. Schubert altered Mendelssohn's text in three places; however, the reasons for these alterations are uncertain. It is entirely possible that Schubert, who was notoriously careless, simply copied the text incorrectly.

Salut Printemps

English Translation

Hail spring, young season!
God restores the crown to the plains.
The ardent, bubbling sap
Overflows and breaks its prison.

Woods and fields are flowering;
An invisible world murmurs;
Water runs over the reverberating pebble
And sings its clear song.

The broom gilds the hill;
On the green lawn the hawthorn
Pours forth its snowy blooms.

All is freshness, love, and light,
And songs and scents arise
From the fertile bosom of the earth.

Welcome spring! Hail spring!

For the initial round of the 1882 Prix de Rome competition, Claude Debussy composed "Printemps" which is based on a poem by Anatole de Ségur and scored for three-part treble chorus, soprano solo, and orchestra. Debussy did not advance beyond the preliminary round of the competition for his composition nor was it published during his lifetime. Due to other compositions of the same name, it was published posthumously as "Salut, printemps" in 1928 for piano and treble chorus, and in 1956 for orchestra and treble chorus. There is little research on this early work by Debussy; however, it reveals unique trademarks of his compositional style. The individual aspects that comprise "Salut printemps" suggest that Debussy was forging his own compositional vocabulary at an early age. Using the text, he reinforces the larger ternary formal design by creating a smaller ternary form in the first A section. The overall form arises from the setting of the text and motivic writing in the context of the open and

closed large-scale harmonic tensions and releases. The ternary form used in this piece becomes Debussy's most favored formal design which he employs with inexhaustible variety throughout his life. The non-tonic opening, and its variations, as well as the chordal successions of the neighbor motive, and the hinting pentatonicism are indications of Debussy's mature style and sound. These aspects discussed above are pervasive features in this early composition for the Prix de Rome and throughout the music of Claude Debussy.

Jubilee

"Jubilee" was written as part of a set of four Appalachian Songs entitled VOICES of the HILLS, commissioned by Percy Browning for Cornell University Women's Chorus (2011). In writing these songs, I wanted to represent a select handful of the types of texts and tunes typical of the region. Although the origins of the tune and text for "Jubilee" are unknown, there are several lines of the text that can be traced to the West Virginian song "Cindy" or "Miss Lucy." Also known by some as "Jubilee", it was often sung as part of a "folk game" or "singing game." These movement-based games served as convenient substitutes for dancing, which was prohibited in many Puritanical homes. - Sally Lamb McCune

This is the Day

Gerald T. Smith writes, "This is the Day is a Gospel song in rondo form with an expanded introduction. It combines classic Gospel with a Calypso feel. The text is based on scripture with additional text by the composer." The words of Rollo Dilworth are important when discussing the history and development of this treasured, uniquely American style. "While gospel music today is celebrated and embraced by people all over the world, many of the elements that make up gospel have their roots in the African American culture. From the tribal ceremonial songs and rhythmic riffs of the African continent to the field hollers, plantation songs, folk melodies, spirituals, blues and hymn singing traditions of America, the lifestyles and life circumstances of an African American people were combined to develop a musical framework for what has become known to the world as gospel."

Ithaca College Choir: Expressions of Love, Sacrifice, and Celebration

I Can Tell the World

This spiritual arrangement by the late Moses Hogan is characterized by many of the aspects that conductors have come to expect from his arrangements. Intense, driving syncopation, treble against tenor and bass voicing (both with uniquely different musical ideas occurring simultaneously), and an incomparable energy are trademarks of a musical work by Moses Hogan.

Amor de mi Alma

"Spanish author Garcilaso de la Vega (1503-1536) wrote the poem Amor de mi Alma, which he simply called "Soneto V". He is a vivid example of a Renaissance man, skilled in music, arms, letters and in the battles of love. His poetic output is not large (only 38 sonnets and a few songs and odes), but his high quality places him among the finest of the Spanish Renaissance poets. He died at age 33 from wounds received in military combat." - Z. Randall Stroope.

English Translation

I was born to love only you;
My soul has formed you to its measure;
I want you as a garment for my soul.

Your very image is written on my soul;
Such indescribable intimacy
I hide even from you.

All that I have, I owe to you;
For you I was born, for you I live,
For you I must die, and for you I give my last breath.

Crucifixus

Antonio Lotti composed multiple choral works, solo motets, oratorios, and almost thirty operas, and his work was highly regarded by music critics during his time; manuscripts of his music circulated throughout Europe. However, he is mostly known today for several settings of the Crucifixus text, taken from the Credo section of the Mass. Crucifixus, the second movement of the Credo in F major, uses overlapping vocal lines, repetitions, and expanding intervals, which are characteristic of Renaissance polyphony. In addition, this setting highlights Lotti's fondness for suspensions, which are also the hallmark of this movement.

For All We Know

The intricate jazz harmonies that Peter Eldridge and Darmon Meader use in their New York Voices arrangement of "For All We Know" reflects the sensitive text of this ballad and was the inspiration for this new arrangement. Working with my friend and colleague Fred Diengott, we wanted to find a way to extend the harmonic language yet maintain the sensitive core that originally drew me to this piece as a freshmen in high school. The guidance and feedback from both Dana Wilson and Darmon Meader shaped the ins and outs this arrangement and helped solidify the final version. I would like to extend my heartfelt thanks to Dr. Janet Galván and Adam Good. Their leadership has allowed this arrangement to live in front of a live audience. I am beyond thrilled to have the Ithaca College Choir perform the premiere of this piece tonight and it is my hope that you will fall in love with this song as much as I have. - Taylor Smith

Balleilakka

"Balleilakka is a song from the Tamil film Sivaji, which means "The Boss." Tamil is the language of the Southern Indian province of Tamil Nadu whose capital, Chennai (Madras under British rule) is India's third-largest city and A.R. Rahman's, the composer, home. An old language dating back to before 300 B.C., Tamil is the native language of Singapore and Sri Lanka as well as tens of millions of Indians (there are almost 2,000 newspapers in print in Tamil today of which about 350 are daily papers). The text of this piece is a tongue-twister lamenting how traditional Indian culture is being subsumed and listing the speaker's memories of his homeland in increasing faster syllabic patterns. Often referred to as "The Indian Mozart", A.R. Rahman writes at least as fast, having completed over 100 films scores since 1992. His soundtracks have sold more than 300 million copies world wide, making him one of the best-selling recording artists of all time. He has won fourteen of India's Filmfare awards (equivalent of the American Oscar) and his first two Academy Awards in 2008, one for "Jai Ho" being the Best Song of the Year." - Ethan Sperry.

English Translation

Is he the sun or the moon? Who is he? Tell me now!
Is he the valorous Cheran or Pandiyan king?
Tell me, tell me, tell me now!
Look at him, look at him, who is he?
Is he the legs of the pouncing leopard?
Tell me, tell me, who is he?
Is he the Sivan who scorches the wrong in an instant?
Aey Balleilakka Balleilakka, Salethukka, Maduraikka,
Madrasukka, Thiruchikka, Thiruthanikkaa.
For all the people from all of these places,
if the respectful Annan comes,

Tamil Nadu will become America itself.
Can we ever forget the river Cauvery and the hand-poured rice?
Will the girls in the traditional dhaavani and the eyes
that transmit hundreds of messages ever be lost?
Our ploughing fields and the woods on the side of the creek,
and the rustic roads that shower red mud.
The tree (trunk) around which we played sadugudu,
the lush green of the grasslands that look as if
the earth has been blanketed,
The dew drop that breaks as you slight touch it,
the idli which is served hot, really hot,
The railroads that shudder with the passing train,
the river Cauvery which flows quickly, very quickly,
The real fresh crisp betel leaves that are folded with vigor,
the moustache that is curled with vivacity...
These are all in my heart truly, truly, truly...

Personnel
Ithaca College Women's Chorale

Soprano I/II

Annie Brady
Lucrezia Ceccarelli
Chandler Cronk
Jamila Drecker-Waxman
Molly Ferguson
Caroline Fresh
Phoebe Holland
Ann-Marie Iacoviello
Nicolette Nordmark
Erin O'Rourke
Madeleine Parkes
Noelle Rai
Anastasia Sereda
Kristy Shuck
Corinne Vance
Aquiala Walden
Amber Ward
Carlynn Wolfe

Soprano II

Christine DeNobile
Sarah Kieran
Abby Mae Rogers
Haley Servidone
Sage Stoakley
Carolynn Walker
Alexandra Wright

Soprano II/Alto I

D'laney Bowry
Hannah Cayem
Olivia Hunt
Carrie Lindeman
Alison Melchionna

Alto I

Olivia Bartfield
Kate Bobsein
Jenna Capriglione
Virginia Douglas
Emily O'Connor
Olivia Rhein
Nicole Rivera-Diaz
Jaclyn Scheiner

Alto I/II

Jasmine Pigott
Casey Quinn
Michelle Shaubi

Alto II

Alexia Castle
McKinny Danger-James
Lindsey Davis
Meghan Murray
Claire Park
Abby Sullivan
Felicity Thomas
Lindsey Weissman
Karimah White

Ithaca College Choir

Soprano I

Magdalyn Chauby
Juliana Child
Enaw Elonge
Allison Fay
Rebecca Guderian
Kathleen Maloney
Imogen Mills

Soprano II

Sherley-Ann Belleus
Andrea Bickford
Julia Gershkoff
Lauren Hoalcraft
Megan Jones
Liliana Saffa
Rachel Silverstein

Alto I

Nick Kelliher
Sarah Loeffler
Deanna Payne
Maria Rabbia
Leah Sperber
Laura Stedje
Jessica Voutsinas
Nicole Wills

Alto II

Danielle Avicoli
Catherine Barr
Sophie Israelsohn
Carolyn Kruszona
Hannah Martin
Claire Noonan
Bergen Price

Tenor I

Seamus Buxton
Francesco DiLello
Adam Good
Jacob Kerzner
Joseph Lupa
Taylor Smith
Adam Tarpey

Tenor II

Kyle Banks
Andrew Carr
Matthew Coveney
Sean Gillen
Max Keisling
Benjamin Monacelli
James Wolter

Baritone

Nicholas Duffin
Joshua Dufour
Christopher Hauser
Matthew Moody
Marshall Pokrentowski
Josiah Spellman Jr.
Holden Turner
Michael White

Bass

Luke Armentrout
Ethan Fisher
Michael Galvin
Sean Gatta
Kevin Harris
William Leichty
Logan Mednick