Ithaca College Madrigal Singers

Derrick Fox, conductor

Hockett Family Recital Hall
Tuesday, March 8th, 2016
7:00 pm



ITHACA COLLEGE
School of Music

Program
A Musical Exploration!

Your musical life
begins at the end
of your musical
comfort zone.

Hanaq pachap kuikuynin — Anonymous, 1631

Madeline DeNofio and Kevin Harris, Bb clarinet
Erin Dowler, bass clarinet
Maggie Nobumoto, contrabass clarinet

The Blue Bird — Charles Villiers Stanford (1852-1924)

Imogen Mills, soprano

Jenny Kiss'd Me — Erica William Barnum (b. 1979)

Del Cabello Mas Sutil — Fernando Obradors (1897–1945)

Sophie Israelsohn, mezzo soprano
Amy Brinkman-Davis, piano

The Seraph from *35mm* — Ryan Scott Oliver (b. 1984)

Drew Carr, tenor

Lift Me into Heaven — Libby Larsen (b. 1950)

Catherine Barr, mezzo soprano
Emmett Scott, piano

The Ocean Burial — Steven Mark Kohn (b. 1957)

Michael Galvin, bass-baritone
Benjamin Pawlak, piano

Panda Chant II — Meredith Monk (b. 1942)

VoiceDance — Greg Jasperse (b. 1968)

Wayfaring Stranger — arr. Michael Engelhardt (b. 1974)

Conrad Alexander, percussion

Biographies

Derrick Fox

Dr. Derrick Fox is an assistant professor of choral music education and choral conducting in the Ithaca College School of Music. He conducts the Ithaca College Chorus, the Ithaca College Madrigal ensemble and teaches choral conducting and choral rehearsal techniques. He is an active adjudicator and clinician for regional, state and national organizations from the middle/junior high school to the collegiate level. He has worked with ensembles and presented at state conventions in Arkansas, Iowa, Pennsylvania, Kansas, Missouri, West Virginia, Texas, New York, Florida and Michigan. As a soloist, Dr. Fox has collaborated with various organizations; among them are the Arkansas Symphony, Lansing Symphony, St. Louis Symphony, Columbia Chorale, the University of Nebraska at Omaha, University of Missouri, Michigan State University and the Espaço Cultural (Brasilia, Brazil). Dr. Fox's research interests focus on assessment, building classroom community, rehearsal strategies, South African choral music and shape note singing in the African American community. Dr. Fox's upcoming engagements include all state choirs in Arkansas, Connecticut, West Virginia, Tennessee, Kansas as well as the International Choral Exchange in Kuala Lumpur, Malaysia. He presented at the 2015 ACDA National Convention and he will also present at the 2015 NAfME National In-Service Conference, the 2015 Midwest Clinic International Conference, the 2016 Eastern ACDA and the 2016 Utah Music Educators Conference. He is a contributing author for the Hal Leonard/McGraw Hill choral textbook Voices in Concert and his arrangement Lord, Give Me Just a Little More Time is available in the Hal Leonard Sacred Music Series.

Conrad Alexander

Conrad Alexander is currently on the percussion faculty at Ithaca College and Mansfield University. His teaching experience includes positions at Interlochen Center for the Arts, James Madison University, The University of Virginia, The Odessa/Midland (TX) school system and Blue Lake Fine Arts Camp. He is a member of the Binghamton Philharmonic, the Cayuga Chamber Orchestra and the Ensemble X New Music Ensemble. For seventeen summers he taught percussion at the Brevard Music Center (NC). He has performed with the New York City Opera Touring Orchestra, the Albany and Harrisburg (PA) Symphonies, as well as the Dallas, Richmond (VA), Greensboro (NC), Knoxville (TN), Oklahoma, and Anchorage Symphonies. In addition to performing and teaching, he is the owner of DAY Percussion Repair, specializing in all facets of percussion instrument repair and unique wooden percussion products. He has recorded for the Sony, Centaur, AmCam, and ProArtes recording labels. Conrad earned the Masters of Music degree, and Performer's Certificate from the Eastman School of Music, and the Bachelor of Music degree from Southern Methodist University. His major teachers include John Beck, Doug Howard, Kalman Cherry, John Bannon, Don Liuzzi and Charles Owen. In 2007, Conrad became an honorary member of Kappa Kappa Psi and received Mansfield University's Bertram Francis Award from Kappa Kappa Psi for outstanding contributions to the MU Band program. He resides in Ithaca, NY with his wife, Paige Morgan and their two dogs, Gus and Saffron.

Program Notes

Hanaq pachap kusikuynin was sung and performed during religious processions in church. Published in 1631 in Peru, this is the very first polyphonic work published in the Americas.

Hanaq pachap kusikuynin	The bliss of Heaven
Waranqakta muchasqayki	I will worship you a thousand fold
Yupay ruru puquq mallki	Revered fruit of a mature tree
Runakunap suyakuynin	Long awaited by your people
Kallpanaqpa q'imikuynin	Protection of spiritual strength
Wakyasqayta.	Heed my call.

The Blue Bird
Charles Villiers Stanford (1852-1924) was born and raised in Dublin. Active as a composer and conductor, he may be best remembered as a teacher; he was a professor of composition at the Royal College of Music and at Cambridge, where he taught, among others, Ralph Vaughan Williams, Gustav Holst and Herbert Howells. Stanford's "The Bluebird" is a partsong setting of a simple yet powerful text by Mary Coleridge (1861-1907) describing blue hues of a bird, the sky and the reflection of both in a lake. - Octarium

Jenny Kiss'd Me, a deceptively simply lyric by English essayist and poet James Leigh Hunt (1784–1859), reflects on a fleeting moment in a manner at once lighthearted and poignant. The "Jenny" of the poem was Jane Welsh Carlyle, wife of fellow writer Thomas Carlyle (1795–1881), who upon hearing from Hunt about his recovery from a long illness, uncharacteristically leaped up and kissed him. The poem's narrator avoids bitterness by reflecting on something bright and memorable that happened to him, which in its way overshadows the more mundane miseries attendant on much of his life. Witty and defiant, the poet asserts that whatever else might have occurred, he mattered when Jenny kissed him. –Luboff

Panda Chant II
"Panda Chant" is a section from *The Games: a science fiction*

opera by Meredith Monk and Ping Chong, which was originally created for the Schaubühne Ensemble of West Berlin. Monk composed the music and also collaborated with Ping Chong on the scenario, choreography, and direction. Ser on an imaginary planet, *The Games* takes place in a post-nuclear future where survivors and their descendants are involved in the repetition of ritual games re-enacting Earth's culture in order to preserve the shards of civilization. Coming at the middle of the opera, "Panda Chant" is an energetic ritual performed by the whole community as preparation for the third game, Memory. *The Games* won the National Music Theatre Award in 1986.

VoiceDance

This textless vocal dance celebrates the gift of the human voice; it was composed for the wedding of two renowned jazz musicians, Jennifer Shelton and Steve Barnes – at the song's conclusion one can hear the tolling of wedding bells.

Wayfaring Stranger
What do you get when you combine an early American shape-note hymn, an ancient Latin chant, and elements of modern dub step music? You'll find out when you perform this arrangement. This is my second daring attempt at making radical modernizations to a piece of historical music. The first attempt was an arrangement of *Gaudete* a few years ago, and *Wayfaring Stranger* is the second installment in what I hope will become a volume of post-industrial groove anthems that offer new spins on historical pieces. –Michael Engelhardt

Personnel

Ithaca College Madrigal Singers

Soprano
Juliana Child
Allison Fay
Caroline Fresh
Erin Kohler
Imogen Mills

Alto
Catherine Barr
Sophie Israelsohn
Mattina Keith
Nicholas Kelliher
Claire Noonen
Laura Stedge

Tenor
Kyle Banks
Seamus Buxton
Drew Carr
Kyle Cottrell

Bass
Joshua Dufour
Michael Galvin
Sean Gillen
Christopher Hauser
Marshall Pokrentowski