

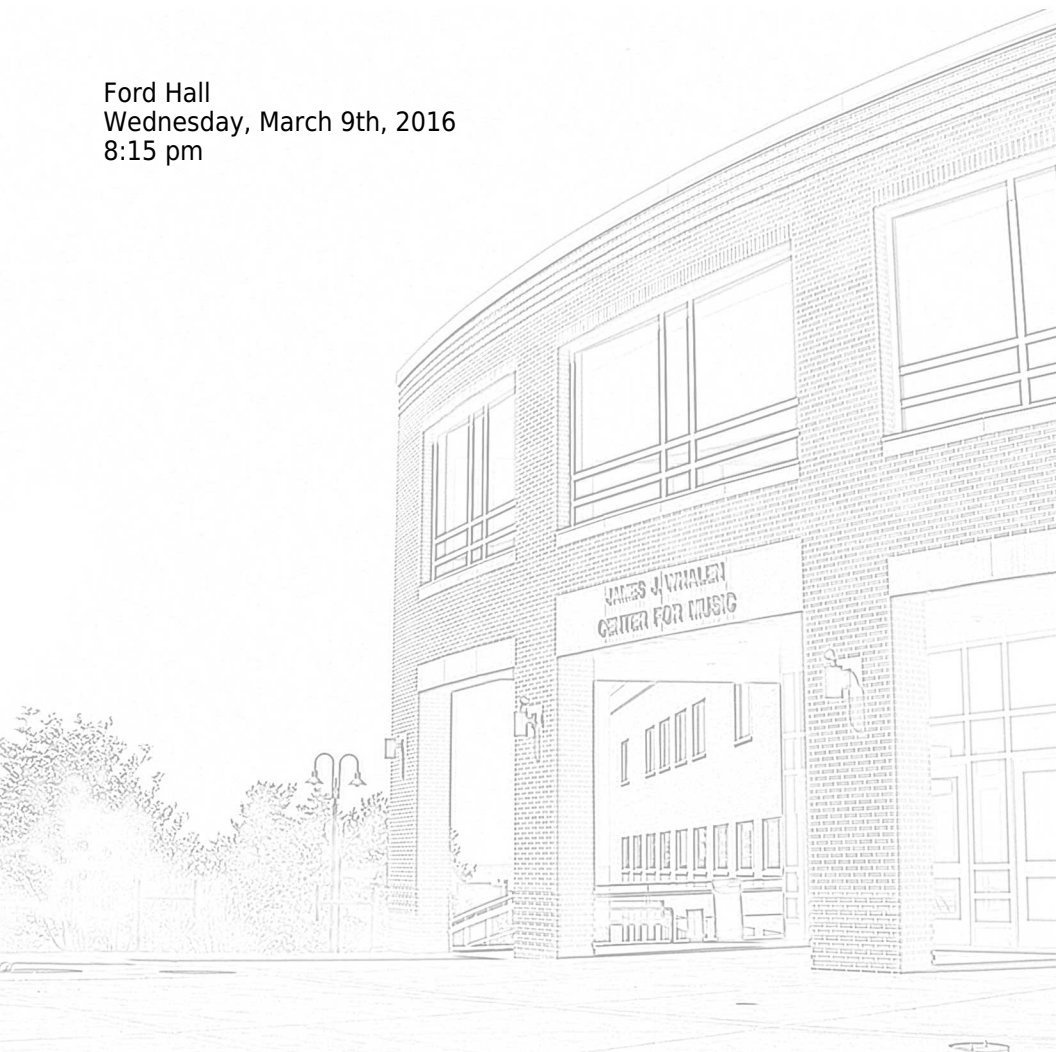
# **Ithaca College Women's Chorale**

Janet Galván, conductor

## **Ithaca College Chorus**

Derrick Fox, conductor

Ford Hall  
Wednesday, March 9th, 2016  
8:15 pm



# **ITHACA COLLEGE**

School of Music

# Program

## **Ithaca College Women's Chorale** **Janet Galván, conductor** **Emily Preston, graduate assistant** **Madeleine Parkes, collaborative pianist**

Sing Creations Music On

Stephen Paulus  
(1949-2014)

La Mia Stella

Ivo Antognini  
(b. 1963)

Makedonska Humoreska

Todor Skalovski  
(1909-2004)

*Soloists:*  
*Olivia Bartfield*  
*Karimah White*

Holy is the Lord

Jeffery L. Ames  
(b. 1969)

Banjo Pickin' Girl

Appalachian Folk Song  
arr. Tim Sharp (b. 1955) and Andrea  
Ramsey (b. 1977)

*\*\*Richie Stearns, banjo*  
*Ryan Petriello, bass*

*\*Derrick Fox, Ken O'Rourke, Nigel Crosten, Derek Wohl, percussion*

*\*\*Guest Artist*  
*\*Ithaca College Faculty*

**Ithaca College Chorus**  
**Derrick Fox, conductor**  
**Adam Good, graduate assistant**  
**Jon Vogtle, Alexander Greenberg and Katrina Blayda,**  
**collaborative pianists**

**This Beautiful Earth**

"Love of beauty is  
taste. The creation  
of beauty is art."  
-Ralph Waldo  
Emerson

**Chorus Low Voices**

I See the Heaven's Glories Shine  
Andrea Ramsey  
(b. 1977)

She Walks in Beauty  
Connor J. Koppin  
(b. 1991)  
*Melissa DeMarinis, oboe*

Gaudete!  
Michael Engelhardt  
(b. 1974)  
*Mike Salamone and Max Kiesling, tenor*  
*Michael Stern and Shaun Rimkunas, baritone*  
*Derek Wohl, Nigel Croston, Ken O'Rourke, Dan Syvret, percussion*

**Chorus Treble Voices**

High Flight  
Karen Linford Robinson  
(b. 1967)

The Waters Wrecked the Sky  
Connor J. Koppin  
(b. 1991)

Ain't No Grave Can Hold My  
Body Down  
arr. Paul Cauldwell and Sean Ivory

# 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.

## **Janet Galván**

Dr. Janet Galván, Director of Choral Activities, has conducted national, regional, and all-state choruses throughout the United States. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall, and Avery Fisher Hall as well as in concert halls throughout Europe and the United Kingdom. Her choral ensembles have also appeared at national, regional, and state music conferences. She has conducted the chamber orchestra, Virtuosi Pragneses, the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra, and the New England Symphonic Ensemble in choral/orchestral performances. Galván was the sixth national honor choir conductor for ACDA, and was the conductor of the North American Children's Choir which performed annually in Carnegie Hall from 1995-2007. She was a guest conductor for the Mormon Tabernacle Choir in 2002. Galván has been a guest conductor and clinician in the United Kingdom, Canada, throughout Europe, and in Brazil as well as at national music conferences (including the American Choral Directors Association (ACDA), the National Association for Music Education, and Chorus America) and the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in 2012 and on the Oberlin Conducting Institute Conducting Faculty in 2014. Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the ACDA biennial National Choral Conducting Competition. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

## **Richie Stearns**

Richie Stearns first discovered the pleasures of the old time banjo when he was 14. He's traveled round the world, performing both traditional and his own original music, finding ways to collaborate with musicians from five continents (Africa/Asia/North America, Australia, Europe) as well as local musicians from diverse musical backgrounds (classical, jazz, country, R&B, and more). Over the past three decades, he's written original music for film scores and dance ensembles as well his own bands (The Horse Flies, Evil City String Band, Ti Ti Chickapea, Donna the Buffalo, and the Renegades, among them) and collaborated with artists from a variety of disciplines to present public performances on stages through the U.S., Canada, and Europe, as well as on radio and television.

He's been described as one of the major innovators of 5-string banjo playing, a wonderfully idiosyncratic musician. Fellow musician Tony Trischka calls him "a transcendently clawhammering force of nature" and Bela Fleck says simply, "Richie is a wonderful musician. I love his mantra-groove spooky-banjo style." For Natalie Merchant, it's his ability to blend traditional technique and repertoire with contemporary and original material that sets him apart: says Natalie, "I have been amazed by Richie Stearns' musicianship...the banjo in his hands can become either a hypnotic weapon of propulsion or the source of some of the most soulful and plaintive sounds I have ever heard."

The list of musicians Richie's recorded, toured, and performed with is long and diverse: among them, jazz guitarist BILL FRISELL, Malian bluesman VIEUX FARKA TOURE, North Indian Gypsy band MUSAFIR, Tibetan singer YUNGCHEN LLAMO, pop legend LINDA RONSTADT, country and bluegrass musicians (including PETER ROWAN, VASSAR CLEMENTS, TONY TRISCHKA, and JIM LAUDERDALE), Cajun groups (Michael Doucet & BEAUSOLEIL, REDSTICK RAMBLERS), Celtic bands (DE DANNAN, John Doyle of SOLAS) and Australia's KASEY CHAMBERS as well as SAMITE of Uganda and South African Afro-pop star JOHNNY CLEGG.

As a workshop presenter and teacher, his credits include the Vancouver and Winnipeg Folk Festivals in Canada as well as the Telluride (Colorado) Bluegrass Festival, the Philadelphia Folk Festival, Florida's Suwannee and Magnolia Fest, West Virginia's Augusta Heritage Center, New York's Ashokan Fiddle and Dance Camp, Alaska's Folklife Festival, Meadowlark Music Camp in Maine, and other festivals in Sweden, Denmark and Germany.

Artistic collaboration has included creating works for the SECOND HAND DANCE COMPANY (including an off-Broadway show), the RHYTHM & SHOES Dance Ensemble and the GREENGRASS CLOGGERS as well as concert presentations at the Corning Glass series, *2300 Degrees*, which melds live music with glass-blowing artistry. Richie has played a leading role in composing music for two feature film scores: *Where the Rivers Flow North* (Producers Guild of America Nova Award) and *A Stranger in the Kingdom* . Among his most recent collaborations are live performance art presentations (including Park Doing's *Ode to Analogue Television* and Natasha Pickowicz's *PopCorn Youth* noise concerts.)

## Program Notes

**Sing Creations Music On** is based on the the text of John Clare's *Songs Eternity*. Paulus set the last two stanzas of the poem. His multi-meter setting captures the excitement of the poetry and the longevity of great music. Stephen Paulus (1949-2014) w reviewed by the New Yorker as "...a bright, fluent inventor with a ready lyric gift." Some of the most renowned choral ensembles in the United States have performed his works. These include the Dale Warland Singers, the Los Angeles Master Chorale, the Robert Shaw Festival Singers, the Master Chorale of Washington, DC, and the Mormon Tabernacle Choir. His works also appear on many festival chorus programs.

**Makedonska Humoreska** is a traditional Macedonian Folksong by Macedonian composer Skalovski. Skalovski was inspired by elements of folk music and based his original compositions on those ideas.

This is a folk song that is over 100 years old and tells the story of a married couple and their rocky relationship. Skalovski arranged this piece for women's voices in 1938. It employs mixed meter and modal harmonies, typical of the Macedonian style. Of particular interest is the use of the augmented second.

*Translation:*

Hey! We always squabble, we always fight. Is this love?  
Since we got married, we spent all our money. We squandered everything, for heaven's sake.

**La Mia Stella**, the sun is shining on a beautiful morning, while I peacefully read the newspaper. A photograph catches my eye of a boat with three hundred Africans on board. I read the caption: unfortunately, many of them will not arrive alive on the shores of Lampedusa, in the Mediterranean Sea. I stare attentively at the picture, and among the many distraught faces one stands out above the rest, a child with wide eyes, hands holding tight on the arms of an adult. I am moved, and I

fell a duty to do something for this poor creature. *La mia stella* is dedicated to him and to all those that are forced to flee from their homeland in hopes of finding, after long and frightening journeys, a better life. - notes by the composer

*Nyota yangu* means "My star" in the Swahili language.

## **La Mia Stella ("My Star")**

Guarda quella stella, disse il mio papà	Look up at that star, my father said
Segui la sua luce, leiti guiderà	Follow its light, it will lead you
In un mondo senza guerre, dove tu potrai giocare.	Into a world without wars, where you will be free to play.
Dai chiudi gli occhi, bambina mio	Come on my son, close your eyes
prova sognar...	try to dream...
Soffro tanto freddo, disse il mio papà	I am cold, my father said
Stai attento all'onda, presto tornerà.	Look out for the wave, it will return
Chissa quante notti ancora noi dovremo aspettar	Who knows how many nights we will have to wait
un nuovo mondo, una nuova vita	for a new world, a new life
su questo barca in mezzo al mar?	in this boat adrift in the sea?
Ma la mia stella lassú nel ciel,	But my star up in the sky,
presto ci mandera	soon will send
un salvatore per tutti noi	a savior for us all
anche per quelli in fondo al mar.	and for those in the depths of the sea.
Guarda com'è grande, disse il mio papà	See how big the wave is, said my father

Tieniti piú forte: non ti  
prenderá  
come ha fatto con la mamma  
che riposa in fondo al mar

Chiudi la bocca bambino mio,  
non respirar...

Vado dalla mamma, disse il  
mio papà  
oramai sei grande: tu rimani  
qua  
So che non avrai paura  
e che presto troverai  
un'altra terra, un altro  
mondo  
e una'altra vita comincerá!

Ma cosa fai? Ma dove sei?  
stellina mia, lassú nel cielo...  
fatti vedere, stellina mia  
fatti trovare, lassú nel cielo.

Ho trovato la mia stella su  
nel cielo!

Hold on tight, it will not  
sweep you away  
As it did with your mother,  
Now asleep at the bottom of  
the sea.

Do not open your mouth, my  
son  
Do not breathe...

I am going to join your  
mother, said my father  
You are a big boy now, you  
can stay.

I know you won't be afraid  
and soon you will find  
Another land, another world,  
Another life will begin!

But what are you doing?  
Where are you?  
my little star, up in the sky  
Let me see you, my little star  
Let me find you up in the  
sky.

I have found my star up in  
the sky!

**Holy Is the Lord** is a Gospel piece by composer Jeffery L. Ames. He wrote it for the Plano Senior High School Chorus Women to sing at the 2007 American Choral Directors Association National Convention. Jeffery L. Ames is an active clinician and composer. His compositions have been premiered by the Florida Music Educators Association, the Florida American Choral Directors Association, the Southern Division of ACDA, the National ACDA Conference in Los Angeles, and the National ACDA Conference in Miami (2007). His compositions are also frequently programmed for all state choruses.

**Banjo Pickin' Girl**, this piece is an Appalachian style folk song. This type of music prepared the way for what we now know as bluegrass and country music. The piece became popular in the 1940s through early recordings and concerts of all girl string bands. These ensembles were popular in Kentucky, Tennessee, Virginia, and North Carolina. Drums were not part of the performance but make-shift instruments were used.

John Gillespie Magee, Jr.'s poem, **High Flight**, written as he orbited 30,000 feet in a test flight, is called the most famous aviation poem ever written, and was read at the memorial service for the Challenger Space Shuttle astronauts.

In **The Waters Wrecked The Sky**, Dickinson masterfully captures the essence of a storm through the use of personification. Koppin enhances the aforementioned experience with lush harmonies and a myriad dynamic contrasts that effectively highlight the variety of colors present in the treble voice.

Although origin is unclear, the traditional refrain that inspired the arrangement of **Ain't No Grave Can Hold My Body Down** seems to have been popular with gospel singers in the American South in the first half of the twentieth century. The texts and tunes that comprise the verses are not based on traditional material, but were composed by the arrangers. – Paul Caldwell & Sean Ivory

A strong statement of faith by poet Emily Bronte comes to majestic life with a vibrant piano accompaniment providing the backbone for this elegant choral rendition. **I See the Heaven's Glories Shine** is framed by a dramatic opening that is echoed and enhanced at the powerful ending, with delicate, expressive moments closely tied to the meaning of the text forming the middle. – Santa Barbara Music Press

***She Walks in Beauty*** was written in hopes to accurately depict Lord Byron's notion of "a heart whose love is innocent!" Written in a manner that invites male singers to navigate the most vulnerable are of the voice, the unobtrusive nature of the vocal writing complements the delicacy of Byron's words and their content. This composition is intended to capture the fragility inherent in viewing and describing one's love. The oboe offers a representation of what the narrator describes, and its musical material is meant to be a response to the poetry. The vocal ensemble and the oboe are symbolic in melodic contribution, often complementing one another, and invite the listeners to partake in a tangible conversation. - Connor Koppin

This arrangement of ***Gaudete!***, before being adapted for men's voices, was originally created for the Millikin University Women's Choir for the celebration of the 50th annual Verspers and *Millikin: From Generation to Generation*. This piece is a very progressive setting of an ancient Christmas carol (from *Pies Cantiones*, 1582). The tune of the carol remains completely intact, with only slight rhythmic variations from the original. It is the harmonic, percussive, and optional electronic elements that regenerate this simple medieval tune into a post modern quasi-industrial groove anthem.

# Personnel

## Ithaca College Women's Chorale

### **Soprano I**

Lucrezia Ceccarelli  
Christina Dimitriou  
Ann-Marie Iacoviello  
Erin Kohler  
Emily Preston

### **Soprano I/II**

Jennifer Amend  
Sherley-Ann Belleus  
Megan Benjamin  
Andrea Bickford  
Christina Christiansen  
Elizabeth Embser  
Haley Evanoski  
Allison Fay  
Edda Fransdottir  
Caroline Fresh  
Julia Gershkoff  
Megan Jones  
Sarah Kieran  
Rachel Rappaport  
Anastasia Sereda  
Carolynn Walker

### **Soprano II**

Emily Gaggiano  
Lauren Hoalcraft  
Annina Hsieh  
Carrie Lindeman  
Deanna Payne  
Haley Servidone

### **Soprano II/Alto I**

Anne Brady  
Alexandria Kemp

### **Alto I**

Olivia Bartfield  
Emily Beseau  
Jenna Capriglione  
Sophie Israelsohn  
Casey Quinn  
Rachel Silverstein  
Katie White

### **Alto I/Alto II**

Danielle Aviccoli  
McKinny Danger-James  
Olivia Hunt  
Mattina Keith  
Gillian Lacey  
Alexa Mancuso  
Meghan Murray

### **Alto II**

Tayman Baker  
Kate Bobsein  
D'Laney Bowry  
Virginia Douglas  
Stephanie Feinberg  
Carolyn Kruszona  
Hannah Martin  
Abby Sullivan  
Elyse Wadsworth  
Karimah White

# Ithaca College Chorus

## **Tenor I**

Matthew Barnard  
Taylor Chadwick  
Matthew Coveney  
Kyle Cottrell  
Geoffrey Devereux  
Adam Kruschwitz  
Ryan Mewhorter  
David Morris  
Michael Nowotarski  
Nicholas Paraggio  
Aaron Rizzo  
Mike Salamone  
Ian Soderberg  
Elijahdā Warner

## **Tenor II**

Jossef Amin  
Dan Block  
Ezra Bobo  
Kelton Burnside  
Connor Carroll  
Nigel Croston  
Mark Farnum  
Will Fazzina  
Ben Fleischer  
Alex Kosick  
Parker McCallister  
Michael McCarthy  
Joseph Michalczyk-Lupa  
Adam Morin  
Aaron Roberts

## **Baritone**

Jeremi Adams  
Luke Armentrout  
Ryan Bardenett  
Jeremy Binder  
Christian Brand  
Aiden Braun  
Matt Brockman  
Kevin Covney  
Christian Dow  
Paul Fasy

## **Baritone Cont.**

Reuben Foley  
Alexander Greenberg  
Eugene Iovine III  
Max Keisling  
Jackson May  
Matthew Moody  
Paul Morgan  
Travis Murdock  
Steven Obetz  
Michael Palmer  
Shaun Rimkunas  
Nate Ring  
Stephen Rothhaar  
Alessandro Rovegno  
William Schmidt  
Oliver Scott  
Josiah Spellman Jr.  
Derek Wohl  
Nicholas Young

## **Bass**

Christopher Chi  
Chris Davenport  
Nicholas Dell'Amore  
Nicholas Fagnilli  
Johnathon Fulcher  
Kevin Harris  
Kai Hedin  
Hiroo Kajita  
Matthew Kiel  
Roosevelt Lee  
Jake O'Connor  
Ken O'Rourke  
Michael Stern  
Rahiem Williams  
Jonathan Vogtle

### **Soprano I**

Hannah Blanchette  
Katrina Blayda  
Chandler Cronk  
Katherine Filatov  
Emma Giorgio  
Alice Lambert  
Ginny Maddock  
Erin O'Rourke  
Noelle Raj  
Molly Robbins  
Kristy Shuck  
Kathryn Spellerberg  
Rachel Steiner  
Katelyn Swaenepoel  
Corinne Vance  
Carmen Vieytes  
Aquiala Walden  
Laura White  
Kathleen Winschel  
Carlynn Wolfe

### **Soprano II**

Kerri Barnett  
Ava Borowski  
Meredyth Busam  
Hannah Cayem  
Nicole Cronin  
Kayla DeMilt  
Christine DeNobile  
Casey Kobylar  
Kaitlyn Laprise  
Peri Margolies  
Emma McDermott-Wise  
Erin McFadden  
Kelly Meehan  
Amanda Miller  
Alyssa Napier  
Nicolette Nordmark  
Stella Rivera  
Abby Mae Rogers  
Kristina Sharra  
Margaret Snyder  
Elizabeth Stammera

### **Soprano II Cont.**

Sage Stoakley  
Lauren Thaete  
Kristen Vollmer  
Paige Washington  
Judelle White  
Cordelia Wilson  
Carlynn Wolfe  
Alexandra Wright

### **Alto I**

Ashley Dookie  
Lilia Farris  
Keilah Figueroa  
Mercedes Lippert  
Anna Marcus-Hecht  
Brittany Mechler  
Alison Melchionna  
Johanna Ruby  
Jackie Scheiner  
Margaret Storm

### **Alto II**

Morgan Atkins  
Rachel Benjamin  
Claire Cahoon  
Stephanie Chan  
Lisa Close  
Sara del Aquila  
Erin Dowler  
Olivia Fletcher  
Caitlin Mallon  
Rachel Moody  
Hannah Morris  
Ellen O'Neill  
Kailey Schnurman  
Alissa Settembrino