

# Winter Choral Concert 2017

## **Ithaca College Madrigal Singers**

Sean Linfors, conductor

## **Ithaca College Women's Chorale**

Janet Galván, conductor

## **Ithaca College Chorus**

Sean Linfors, conductor

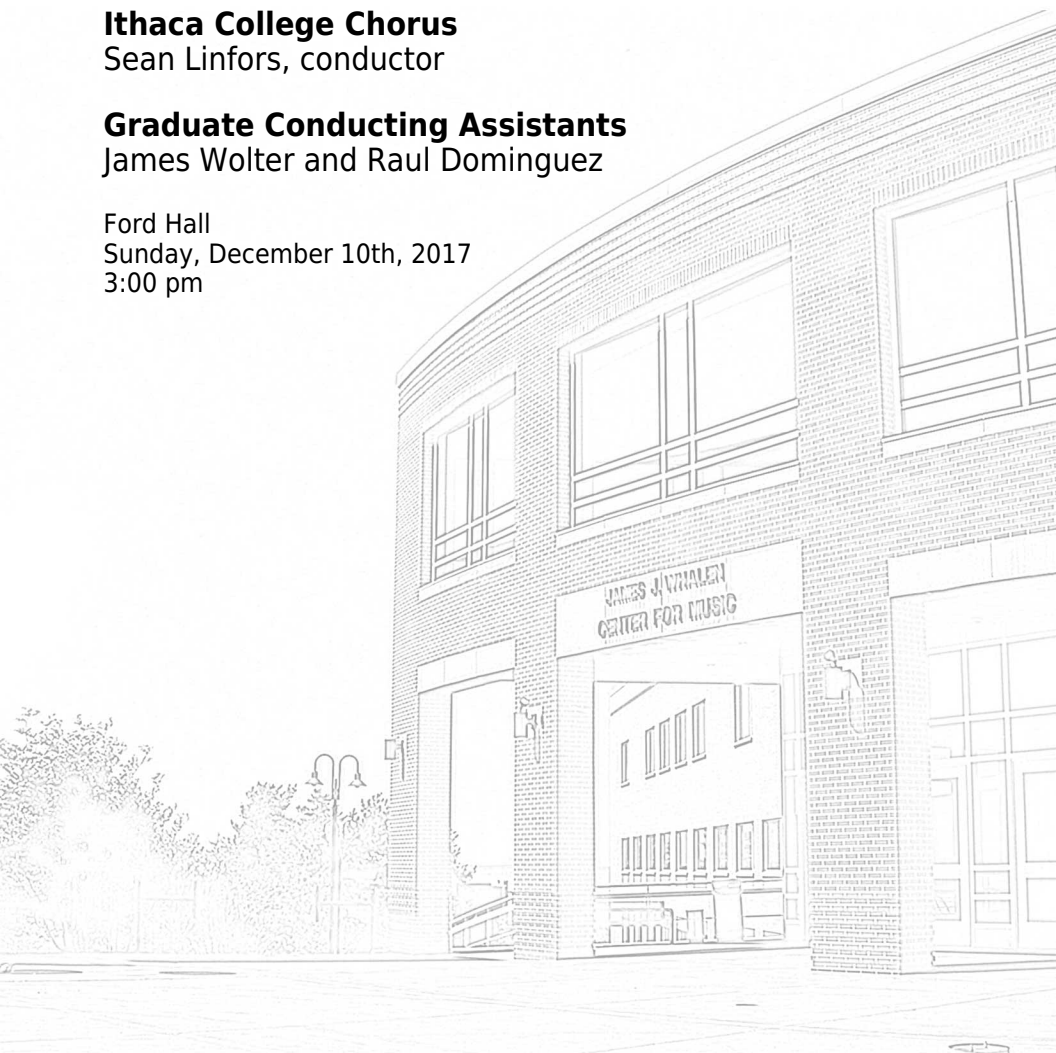
## **Graduate Conducting Assistants**

James Wolter and Raul Dominguez

Ford Hall

Sunday, December 10th, 2017

3:00 pm



# ITHACA COLLEGE

School of Music

**Ithaca College Madrigal Singers**  
**Pour le temps de Noël**  
**Sean Linfors, conductor**

*Quatre Motets pour le temps de Noël*  
O Magnum Mysterium  
Quem vidistis pastores dicite  
Videntes stellam  
Hodie Christus natus est

Francis Poulenc  
(1899-1963)

**Ithaca College Women's Chorale**  
**Invitation to Love**  
**Janet Galván, conductor**  
**Collaborative Pianists:**  
**Shelly Goldman and Madeleine Parkes**

Illuminations of Julian of Norwich

Daniel J. Hall  
(b. 1971)

*Phoebe Holland and Emily O'Connor, soloists*  
*Virginia Douglas and Grace Dashnaw, handbells*

Invitation to Love

Marques L. A. Garrett  
(b. 1984)

*James Wolter, graduate conducting assistant*

Tomorrow Shall Be My Dancing Day

arr. John Rutter  
(b. 1945)

*Olivia Brice, soloist*

# **Ithaca College Chorus**

**Where there is charity**

**Sean Linfors, conductor**

**Collaborative Pianists:**

**Chris Davenport, Katrina Blayda, Caleb Bates, Julia Jasnosz**

"Ubi caritas"

from *Quatre Motets sur des thèmes grégoriens*

Maurice Duruflé

(1902-1986)

How Can I Cry?

*Olivia Hunt, Drew Sprague, Alex Kosick, Shyala Jayasinghe, soloists*

*Melanie Sadoff, cello*

*Adam Siegler, bass*

*Chelsea Catalone, cajon*

Moira Smiley

We Can Mend the Sky

*Jessica Laddin, Shyala Jayasinghe, soloists*

*Chelsea Catalone, percussion*

Jake Runestad

(b. 1986)

## **Ithaca College Chorus and Women's Chorale**

"Hymn to the Eternal Flame"

from *To Be Certain of the Dawn*

*Madeleine Parkes, soloist*

Stephen Paulus

(1949-2014)

## Biographies

**Sean Linfors** is an Assistant Professor in the School of Music at Ithaca College, where he directs choral ensembles and teaches conducting. The Ithaca College Chorus and Madrigal Singers, under Dr. Linfors' direction, have performed works from Guillaume and Runestad to Monteverdi and Bach. Dr. Linfors holds a Ph.D. in Choral Music Education from Florida State University and is an ardent advocate for access to music education. 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*. Linfors is in demand as a clinician and conductor, and has presented to both state and national conferences. He has worked with choirs internationally, including directing the East African Choral Festival in Nairobi, Kenya.

**Janet Galván**, Director of Choral Activities at Ithaca College, conducts the Ithaca College Choir and Ithaca College Women's Chorale. Her New York colleagues recognized Dr. Galván's contribution to choral music in 1995 when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award.

Sought after as a guest conductor of choral and orchestral ensembles, she has conducted professional and university orchestras including Virtuosi Pragenses, the Madrid Chamber Orchestra, and the Cayuga Chamber Orchestra in choral/orchestral performances. She has conducted national, divisional, and state choruses throughout the United States in venues such as Carnegie Hall, Boston's Symphony Hall, Washington's Constitution Hall, Minneapolis' Symphony Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. Her own choral ensembles have performed in Carnegie Hall and Lincoln Center's Alice Tully Hall as well as in concert halls throughout Europe and Ireland.

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. She has also been a guest conductor for the Mormon Tabernacle Choir. Galván has been a guest conductor and clinician in the United Kingdom, Ireland, Canada, Brazil, and throughout Europe as well as at national music conferences and the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium and the Oberlin Conducting Institute.

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 American Choral Directors biennial National Choral Conducting Competition. Many of her former students are now conducting university and professional choirs. In addition, she has been an artist in residence at many universities, leading masterclasses, working with university choirs, and presenting sessions.

Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

## **Ithaca College Madrigal Singers: *Pour le temps de Noël***

### ***Quatre motets pour le temps de Noël***

**Poulenc's** Four Motets for the Season of Noel are characteristic of the composer's choral output - by turns passionate and austere, humorous and somber. His sui generis approach to text-setting is almost exclusively syllable-to-note, incorporates melodies with capricious leaps, and lets each sentence fragment stand on its own. Amidst all this individuality, Poulenc writes music that can be warmly appealing and narrative. He is truly joyful when he sets the tenets of his faith; the closing *Hodie* is a rousing celebration.

This set of motets is held as a standard in the choral literature, for its composer's iconic status and the craft that is evident in them, but also for the high degree of challenge to the performers. These are difficult works often performed by the best choirs in the world. They are virtuosic in their vocal demands and in their requirements of the ensemble. I've very much enjoyed preparing them with this talented group of singers.

O magnum mysterium  
et admirabile sacramentum  
ut animalia viderent Dominum natum

jacentem in praeseptio  
Beata Virgo cujus viscera  
meruerunt portare Dominum Christum.

Quem vidistis pastores dicite:  
annuntiate pro nobis in terris quis  
apparuit.

Natum vidimus,

et choros Angelorum collaudantes  
Dominum.

Dicite quidnam vidistis,  
et annuntiate Christi nativitatem.

Videntes stellam Magi  
gavisi sunt gaudio magno:  
et intrantes domum  
obtulerunt Domino aurum,  
thus et myrrham.

Hodie Christus natus est  
hodie Salvator apparuit:  
hodie in terra canunt Angeli,  
laetantur Archangeli:  
hodie exsultant iusti, dicentes:  
Gloria in excelsis Deo, alleluia.

O great mystery,  
and wonderful sacrament,  
that animals should see the new-born  
Lord,

lying in a manger.  
Blessed is the Virgin whose womb  
was worthy to bear our Saviour, Jesus  
Christ.

Whom did you see, shepherds, say,  
tell us: who has appeared on earth?

The new-born we saw and choirs of  
angels  
praising the Lord.

Say, what did you see?  
And tell us of Christ's nativity.

When they saw the star,  
the wise men were filled with great joy  
and they went into the house.  
There to the Lord they offered gold,  
and frankincense and myrrh.

Today is Christ born;  
today the Savior has appeared;  
today the Angels sing,  
the Archangels rejoice;  
today the righteous rejoice, saying:  
Glory to God in the highest. Alleluia!

## **Ithaca Women's Chorale: Invitation to Love**

### **Illuminations of Julian of Norwich**

From the composer:

Julian of Norwich (c. 8 November 1342 – 1416) is venerated in both Anglican and Lutheran traditions as a deeply devout and highly influential anchoress and mystic. It is widely held that her *Revelations of Divine Love* (c. 1395) is the first book in the English language written by a woman. The text for this composition is a carefully selected amalgam of four fragments from Julian's revelations. These "illuminations" have been slightly reordered and linked together to fit the composer's creative design. They are listed separately, and in their original form below:

It behoved that there should be sin: but all shall be well, and all shall be well,  
and all manner of thing shall be well. (from Chapter 27)

And for Love He made mankind, And for the same love would be man  
(Chapter 14)

Turning all our blame into endless worship. (from Chapter 52)

Mercy is a sweet gracious working in love, mingled with plenteous pity, For  
mercy worketh in keeping us, And mercy worketh turning to us all things to  
good. (from chapter 48)

The word "alleluia" does not appear in any of the selected Julian text, but the composition gently requested such a culminating passage. The two solos represent celestial messengers – reminiscent of the traditional duo seraphim or "two angels" calling to one another as seen in settings by masters such as Victoria and Monteverdi. The messengers gently urge and teach the listener – very much in the manner of Julian herself.

The composition employs an Arabic Maqam mode, Phrygian mode and Locrian mode.

**Daniel J. Hall** holds the DMA in Choral Studies from the University of Miami, Florida. He has traveled worldwide as a clinician and composer. He is frequently commissioned as a composer and his works have been featured in venues such as Carnegie Hall and Lincoln Center with performances as far away as Venezuela, and Ireland's Cork International Choral Festival. His music has been widely featured at festivals and conventions, including National American Choral Directors Association conventions in Chicago, Oklahoma City, New York, Salt Lake City, and Minneapolis. In recent years, all-state festival choruses in Alabama, Arizona, Florida, Kentucky, Minnesota, New Hampshire, New Jersey, New Mexico, New York, California, Texas, Colorado, and Utah have performed his music.

## Invitation to Love

Marques L. A. Garrett told the Ithaca College Women's Chorale that, when starting this composition, he was searching for a secular text and went to Dunbar. He was so excited by this poem because Garrett loves the idea of love. This poem demonstrates the highs and lows of love. Love is not always happy, but we push through to get to the beauty of love. Garrett also loves treble voices. Finally, the composer loves the line in the poem that "you are welcome" which he takes to mean "welcome into my heart." He varies the texture in a way that provides word painting. The ending includes an aleatoric section, gradually moving back to 3-part harmony.

**Marques L. A. Garrett** is currently pursuing a PhD in Music Education at Florida State University. He holds a Master of Music degree in Choral Conducting from the University of North Carolina at Greensboro and a Bachelor of Arts degree in Music from Hampton University. As a conductor, Mr. Garrett has worked with noted choirs such as the Hampton University Concert Choir and the Bennett College Choir. He is an active singer and placed in various vocal competitions while studying with Lorraine Bell and Levone Tobin Scott. As a composer, he began composing and arranging while at Hampton University. His compositions have been performed by collegiate and professional choirs nationwide.

## Tomorrow Shall Be My Dancing Day

John Rutter says in the liner notes to his "Christmas Night" CD: "The age-old relationship between religion and the dance is the source of the unusual and vivid imagery of this carol (which, in its complete form, has eleven verses covering all the events of Christ's life up to the Ascension). The text is believed to date back earlier than the seventeenth century; it first appeared in print together with its tune in 1833."

Many believe that old carols written in 3 were written as Creche dances. As the carols were sung, people would dance around the manger. -John Rutter

**John Rutter** was born in London in 1945 and received his first musical education as a chorister at Highgate School. He went on to study music at Clare College, Cambridge, where he wrote his first published compositions and conducted his first recording while still a student. His compositional career has embraced both large and small-scale choral works, orchestral and instrumental pieces, a piano concerto, two children's operas, music for television, and specialist writing for such groups as the Philip Jones Brass Ensemble and the King's Singers. He co-edited four volumes in the Carols for Choirs series with Sir David Willcocks, and, more recently, has edited the first two volumes in the new Oxford Choral Classics series, Opera Choruses (1995) and European Sacred Music (1996). In 1996 the Archbishop of Canterbury conferred a Lambeth Doctorate of Music upon him in recognition of his contribution to church music. He was honoured in the 2007 Queen's New Year Honours List, being awarded a CBE for services to music.

## **Ithaca College Chorus: Where there is charity**

The selections performed this evening by the Chorus are centered on human kindness. Charity, whether it is motivated by religious or moral calling, enables us to live in a just society. Today, there are compelling needs within our communities even as many of us live in wealth. Across the globe as we see nations fracture, a refugee crisis exists that calls for humanitarian action. Often we close our eyes to the desperation around us, as it is simply very difficult to face. Charity, however, calls for action - it is not simply goodwill or awareness. The pieces by Duruflé, Smiley, Runestad, and Paulus show composers exploring concepts and questions of charity, empathy, and even love.

### **Ubi caritas**

Ubi caritas et amor, Deus ibi est.

Where charity and love are, God is there.

Congregavit nos in unum Christi amor.

Christ's love has gathered us into one.

Exultemus, et in ipso jucundemur.

Let us rejoice and be pleased in Him.

Timeamus, et amemus Deum vivum.

Let us fear, and let us love the living God.

Et ex corde diligamus nos sincero.

And may we love each other with a sincere heart.

### **How Can I Cry**

**Moirá Smiley** writes:

This is written to honor the cultures and individuals who have defied oppression, inspired and changed lives through raising their voices in song. Since I am often a singer of songs of protest and lament, I wrote this song to ask myself why I sing these songs, even though I may not have experienced the suffering they express. ("Tomorrow and justice" refers to South African freedom songs, while "sisters singing songs of their pain" refers to laments of the Balkans). These impassioned vocal repertoires continue to have enormous potency in their own cultures, and I have been deeply influenced by these musically rich and articulate voices raised in harmony. "How Can I Cry" is about singing for those who cannot sing, or who have been told to be quiet.



## **We Can Mend the Sky**

From **Jake Runestad**:

The Story: my sister was an English teacher at the Minnesota International Middle School in Minneapolis which provides a safe and inclusive environment for East African immigrant students to learn (many of whom are Somali). Most of these students came to the USA to escape the violent civil war that has plagued Somalia since 1991. Seeking a better life for their children, these students' parents risked their lives to come to the USA – a valiant act of love. I wanted to tell their story through music and so I asked my sister to have her students write poems about their experiences leaving their home and coming to the USA. I received over 100 poems that contain passion, pride, emotion, and vivid stories of the sights and sounds that these young people have experienced. I sifted through these texts and found the powerful words of 14-year-old Warda Mohamed that became the backbone of the composition. Using Warda's poem and two Somali proverbs, "We Can Mend the Sky" is a musical depiction of one's journey as an immigrant and an affirmation of hope as we all embrace the diversity around us.

Let My Dream Come True by Warda Mohamed  
(14-year-old student and immigrant from Somalia)

In my dream I saw a world free of violence  
hunger  
suffering  
a world filled with love  
Now awake in this world  
I beg, let my dream come true.

Naftu orod bay kugu aamintaa.  
(To save your life, run with all your might.)  
If we come together, we can mend a crack in the sky.

## **Hymn to the Eternal Flame**

The dedication of **Paulus'** large oratorio, *To Be Certain of the Dawn*, from which this short piece is taken, reads as follows:

A Holocaust memorial oratorio rooted in themes and subjects of mutual interest to the Jewish and Christian faith communities and written in commemoration of the 60th anniversary of the liberation of the concentration camps and the 40th anniversary of *Nostra Aetate* (In Our Times), a landmark Vatican II document that condemns blaming the Jews for the death of Christ.

The composer Stephen Paulus and the librettist Michael Dennis Browne drew inspiration for the themes and texts of this work from the theologian Abraham Joshua Heschel. In the book *God in Search of Man*, Heschel described the task of a persecuted people:

This is the task: in the darkest night to be certain of the dawn, certain of the power to turn a curse into a blessing, agony into a song. To know the monster's rage and, in spite of it, proclaim to its face (even a monster will be transfigured into an angel); to go through Hell and to continue to trust in the goodness of God - this is the challenge and the way.

Rabbi Abraham Joshua Heschel

The photograph displayed with this work is thought to capture the images of children at the Terezin concentration camp.

## Chorus

### Soprano I

Preston Arment  
Lydia Arnts  
Nora Bernaiche  
Matisse Boor  
Julia Callaghan  
Natalie Elwood  
Victoria Garritt  
Danielle Gurcan  
Shyala Jayasinghe  
Kathryn Kandra  
Julia Kucza  
Rachel Magil  
Natalie Meguid  
Danielle Roach  
Olivia Schechtman  
Kayla Shuster  
Cordelia Wilson

### Soprano II

Molly Bello  
Katrina Blayda  
Caeli Carroll  
Chase DeMilt  
Maria Dupree  
Lilia Farris  
Heather  
Feigenbaum  
Rachel Huff  
Julia Kesel  
Hope Kovera  
Emily Mazzarese  
Averi Parece  
Kristen Petrucci  
Alexandria Renna  
Stella Rivera  
Isabel Vigliotti  
Amy Whitesell

### Alto I

Adrianna Anzalone  
Anna Bornstein  
Lydia Brown  
Sarah Capobianco  
Willia Capper  
Margaret Chan  
Bethany Cripps  
Darius Elmore  
Jessica Herman  
Olivia Hunt  
Ava Jaros

### Alto I (continued)

Julia Jasnosz  
Conor Kelly  
Jessica Laddin  
Julia Lavernoich  
Anna Luginbill  
Amy Manchester  
Julia Plato  
Melanie Sadoff  
Katelyn Tai  
Courtney Webster

### Alto II

Julianna Cavallo  
Abby Ferri  
Kristen Harrison  
Cassandra LaRose  
Margaret Tippet  
Hannah Weibley

### Tenor I

Will Fazzina  
Jack Hogan  
Tommy Koo

### Tenor II

Jared Banker  
Ethan Beloin  
Connor Buckley  
Anthony Carl  
Joshua Dykes  
Liam Fletcher  
Jacob Furco  
Samuel Higgins  
Joseph Horner  
Joshua Jensen  
Pat King  
Alex Kosick  
Simon Lee  
David Morris  
James Murphy  
Charlie Siegner  
Jason Springer  
Karnar Ueland  
Matteo Velarde  
Brandon Ventura  
Grant Wheeler  
Caleb Will

### Baritone

Preston Atkins  
Ethan Barr  
Caleb Bates  
Jason Bennett  
Jeremy Binder  
Christopher Caza Jr.  
Eddy Crowley  
Connor Curry  
Kevin DeLisa  
Jack Edwards  
Ben Fleischer  
Maxwell Kuhnelt  
Jeremy Lewin  
Jeremy Lovelett  
Matthew Lucas  
Alex Miller  
Ryan Mitchell  
Jake Mittelman  
Gabe Pesco  
Anthony Pilcher  
Stephen Rothhaar  
Stephen Ryan  
Joshua Schmidt  
Ethan Seftor  
Ian Soderberg  
Andrew Sprague  
Jeffrey Taylor  
Stone Washburn  
Justin Zelamsky

### Bass

Ben Chai  
Chris Davenport  
Johnathan Fulcher  
Evan Hangley  
Koby Kilgore  
Giancarlo Levano  
Connor Moses  
Nick O'Brien  
Jake O'Connor  
Evan Sacco  
David Shane  
Thomas Socolof  
Leon Yu

## Madrigal Singers

### Soprano

Catherine Barr  
Juliana Child  
Madeleine Parkes  
Laura Stedje

### Alto

Nicole Rivera-Díaz  
Leah Sperber  
Jessica Voutsinas  
Nicole Wills

### Tenor

Raul Dominguez  
Will Fazzina  
Grant Wheeler  
James Wolter

### Bass

Ethan Barr  
Caleb Bates  
Logan Mednick  
Shaun Rimkunas  
David Shane

## Women's Chorale

### Soprano I/II

Syona Ayyanketil  
Olivia Brice  
Victoria Brooks  
Asila Folds  
Phoebe Holland  
Olivia Norton  
Madeleine Parkes  
Noelle Raj  
Monica Ramich  
Anastasia Sereda  
Kristy Shuck  
Elizabeth Stamerra  
Carleigh Strange  
Mary Tehan  
Corinne Vance  
Carlynn Wolfe

### Soprano II

D'Laney Bowry  
Hannah Cayem  
Haley Servidone  
Maggie Storm  
Carolynn Walker

### Soprano II/Alto I

Kate Bobsein  
Melanie Lota  
Kelly Meehan  
Meghan Murray  
Olivia Rhein

### Alto I

Sarah Aliperti  
Madeleine Heide  
Brittany Mechler  
Jaclyn Scheiner  
Margot Wegman

### Alto I/II

Ally Brown  
Lindsay Cherin  
Nicole Cronin  
Peri Margolies  
Emily O'Connor

### Alto II

Lilli Babilonia  
Alexia Castle  
Emily Dimitriou  
Leah Etheridge  
Keilah Figueroa  
Shelly Goldman  
Alison Melchionna  
Emily Schulz  
Abby Sullivan  
Lindsey Weissman