

Choral Potpourri 2018

Ithaca College Madrigal Singers

Sean Linfors, conductor

Ithaca College Women's Chorale

Janet Galván, conductor

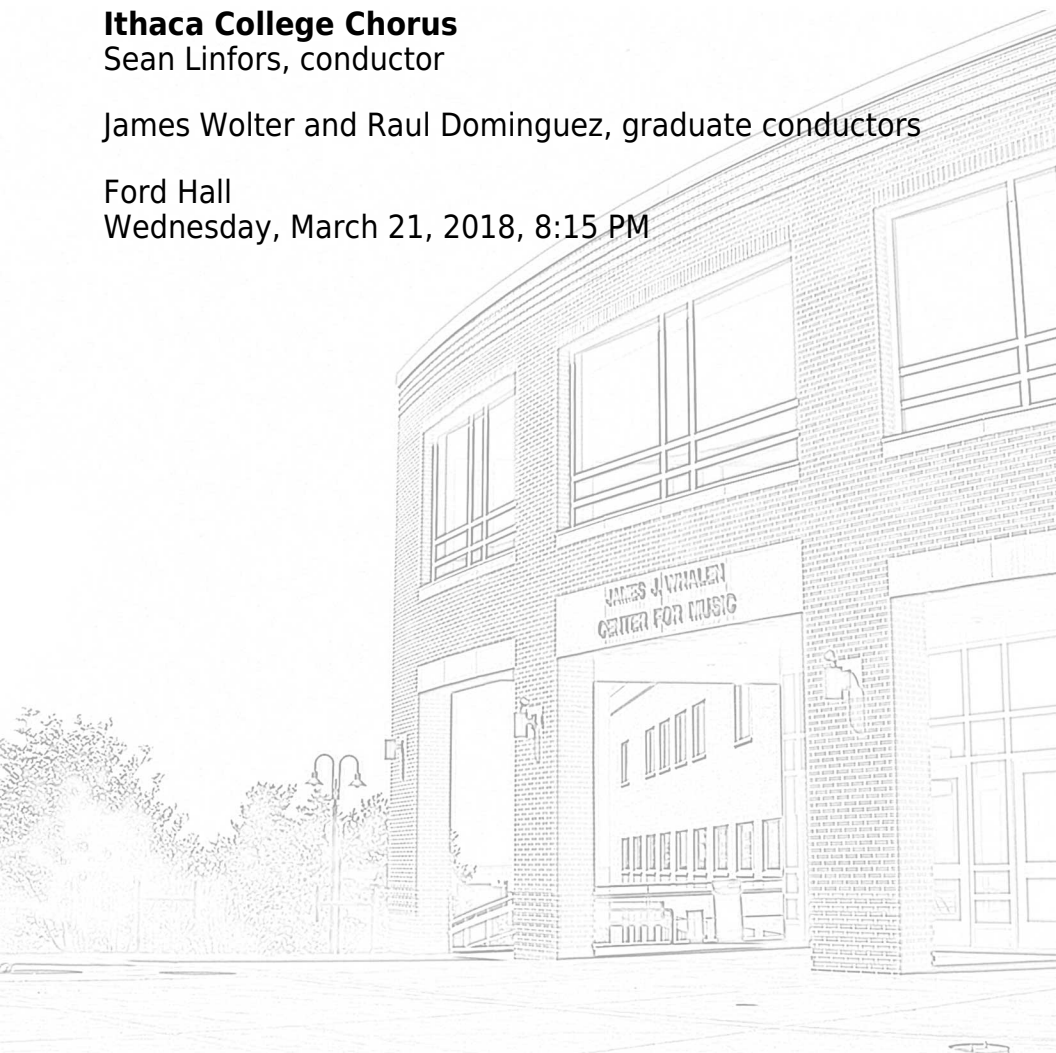
Ithaca College Chorus

Sean Linfors, conductor

James Wolter and Raul Dominguez, graduate conductors

Ford Hall

Wednesday, March 21, 2018, 8:15 PM



ITHACA COLLEGE

School of Music

Madrigal Singers
Sean Linfors, conductor

Italian Madrigals

Ancor che col partire
Chi la gagliarda
Ecco mormorar l'onde
Il bianco e dolce cigno

Cipriano de Rore
Baldassare Donato
Claudio Monteverdi
Jacques Arcadelt

English Madrigals

The silver swan
Draw on sweet night
April is in my mistress' face
Thus sings my fairest jewel

Orlando Gibbons
John Wilbye
Thomas Morley
John Wilbye

Wenn es meines Gottes Wille
from *Komm, du süße Todesstunde*,
BWV 161

Johann Sebastian Bach

Nicole Murray and Kristina Shanton, flute
Erik Kibelsbeck, organ
James Wolter, graduate conductor

Out of the Shadows
Works of Female Composers
Ithaca College Women's Chorale
Janet Galván, conductor

Aure Volanti
from *La Liberazione di Ruggiero*
dall'isola d'Alcina

Francesca Caccini

Dana Herbert, Robyn Leary, Catherine Sangiovanni, flute
Craig Mehler, cello
Madeleine Parkes, harpsichord

Domine ad adiuvandum me, festina

Chiara Margarita Cozzolani
ed. Wes Davis

Victoria Brooks, Keilah Figueroa, Christine De Nobile,
and Monica Ramich, soloists
Craig Mehler, cello
Madeleine Parkes, organ
Raul Dominguez, graduate conductor

The Cricket Sang
World Premiere

Sally Lamb McCune

Madeleine Parkes, piano

Hold Fast to Dreams

Susan LaBarr

Madeleine Parkes, piano

From Behind the Caravan: Songs of Hâfez

Abbie Betinis

- I. we have come
- III. closer to the fire
- V. we have come (reprise)

*Syona Ayyanketil, D'Laney Bowry, Olivia Brice, Lindsay Cherin,
Phoebe Holland, Brittany Mechler, and Kristy Shuck, soloists
Jessica Small, saxophone
Grace Asuncion, percussion*

Ithaca College Chorus
Sean Linfors, conductor

Requiem

Gabriel Fauré

- I. Introit et Kyrie
- II. Offertoire
- III. Sanctus
- IV. Pie Jesu
- V. Agnus Dei
- VI. Libera me
- VII. In Paradisum

*Natalie Elwood, soprano
Anthony Pilcher, baritone*

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).

Madrigal Singers

The Madrigal Singers have enjoyed the opportunity to prepare and present examples of their eponymous genre, the Renaissance madrigal. As was typical of the era, these madrigals will be performed with one singer to a voice part. The singers themselves have rehearsed each work, and as their director, I've been impressed and inspired by their attention to detail and historical accuracy, and by their desire to express the text. The brief texts range from elevated double entendres to expressions of grief and joy. The Madrigal Singers find contemporary relevance in these sixteenth- and seventeenth-century miniatures. They'll present first an Italian set dating from 1539 to 1590, followed by a later English set dating 1594 to 1611.

Wenn es meines Gottes Wille

"Wenn es meines Gottes Wille" comes from Bach Cantata *Komm du süße Todesstunde*, BWV 161. The Madrigal Singers will be presenting the full Cantata with strings on April 7th, 8:15 pm. The text comes from Salomon Franck, the Weimar court poet during the same time when Bach worked as Konzertmeister at the ducal court. Composed in 1716 for the 16th Sunday after Trinity, the text directly reflects the strong Lutheran belief in redemption by faith alone. With such steadfast conviction, the singers declare that they are ready to part from this world today if it is God's will in a homophonic texture. They further urge Jesus to take them away with an almost dismissive statement at the end "this be my last word" ending further elaboration of the singers' firm stance of receiving heavenly grace. The main melodic motif is an inversion from the alto aria, the first movement of the cantata.

Translation:

If it my God's will I wish that even today
the body's burden would occupy the earth
and the spirit, the body's guest,
clothe itself with immortality
in the sweet joy of heaven.
Jesus, come and take me away!
This is my last word.

Ithaca Women's Chorale

Tonight, during Women's History Month, we celebrate the works of female composers.

In spite of the odds being against them, women have been composing throughout history.

The earliest named female composer, Hildegard von Bingen (1098-1179) was confined to a monastery for most of her life, and there is no evidence that her music was heard outside her convent during her lifetime (Owen Hopkin, Classic FM). She lived for over 30 years in an isolated monastery with a small number of women from noble families. They were kept in an area isolated from the monks. Today, most classical musicians have heard of Hildegard, but her fame as a composer only developed during the latter half of the twentieth century. She was not cited in reference books before 1979.

Women did not have access to positions such as court musician, conservatory teacher, or Kapellmeister and therefore, lacked access to the places where music was performed. It was not until the nineteenth century that women taught in conservatories. And yet, women still composed. They were encouraged to be involved in music as amateurs. As Alice Gregory pointed out in her article, *A History of Classical Music (The Women-Only Version)* in 2016 upon the occasion of the first opera by a female composer performed at the Metropolitan Opera in over a century, the female composers who have become household names were anomalies. Gregory points out that they had "talent, ambition, privilege, and pedigree." (Gregory, New York Times,

December 2, 2016). In spite of the fact that there were exceptions, and some music composed by female composers was published in the sixteenth century, there were clearly obstacles in the way of female composers. Even Clara Schumann, whose works are performed today, questioned her ability to compose as evidenced by the following quotation:

"I once believed that I possessed creative talent, but I have given up this idea; a woman must not wish to compose — there never was one able to do it. Should I expect to be the one? It would be arrogant to believe that. That was something with which only my father tempted me in former days. But I soon gave up believing this. May Robert always create; that must always make me happy." (Reich, Nancy, *Clara Schumann: the Artist and the Woman*. Ithaca: Cornell University Press, 2001).

Tonight we celebrate the music of the female composers featured and remember all the women whose compositions were lost or never brought to light.

Aure Volanti

Francesca Caccini (1587-1630), the eldest daughter of Giulio Caccini, received her early training in singing and composition from her famous father. She concertized widely in Italy, and in 1604 accompanied her father and sister to France where she proved a great success. In Florence once again, she collaborated with the leading writers and artists of the day in producing the musical entertainments which held so important a place in the life of the Medici court. Simultaneously pursuing careers as a teacher, performer, and composer, Caccini was recognized as one of the leading musicians at the rich Tuscan court, and was rewarded for her achievements with a salary second only to that of the Secretary of State.

"Aure Volanti" comes from Caccini's opera *La Liberazione di Ruggiero dall' Isola d'Alcina*, first performed in Florence in 1625. *La Liberazione* was the first opera to be performed outside Italy – in the court of Wladislaw IV of Poland. "Aure Volanti" is sung by the nymphs of Alcina, who describe the pleasures of their island to the shipwrecked Ruggiero, whom they seek to detain there. – Carolyn Raney, editor of this edition

Translation:

Wandering Breezes

Wandering breeze singing birds
fountain gentle graces and pleasures

All of these around make more
bright sun more gentle day

Caverns frozen glowing sun
green meadows lilies violets and violets

Domine ad adiuvandum me, festina

This evening, Women's Chorale presents the unique performance practice of a widely unknown Baroque composer, Chiara Margarita Cozzolani (1602-1678). Upon entering the Milan convent, Cozzolani began composing extraordinary choral music for her fellow sisters whose performances of her works caught the attention of publishers in Venice. Despite their interest, the publishers refused to circulate all-treble music. Nevertheless, she persisted to compose music by rewriting her treble compositions for mixed voices. Today, it is historically accurate to perform Cozzolani's works with treble voices by transposing the key of the mixed edition, singing the tenor and bass lines up the octave, and, or, utilizing trebles who have a tenor or bass range just as her sisters did in the 1600's.

Cozzolani's text comes from two sources. "Domine ad adiuvandum me, festina" comes from Psalm 69; the cantor chanted this supplication at the beginning of every Hour in the Catholic Church. The section beginning with "Gloria Patri" comes from the Magnificat. Cozzolani sets the Psalm 69 text to homophonic dance-like music alternating with an imitative vocal quartet. This is followed by a short stately setting of the Magnificat text which transitions back to the dance-like passages before a majestic and final "Amen. Alleluia." This Women's History Month, we honor Chiara Margarita Cozzolani with a performance of her "Domine ad adiuvandum me, festina" with the Ithaca College Women's Chorale.

Translation:

Lord, make haste to help me

God, make speed to save me
Lord, make haste to help me,
Glory to Father, and Son, and Spirit Holy.
As it was in beginning,
And now, and always,
And for generations of generations, Amen. Alleluia.

The Cricket Sang

"The Cricket Sang" for SSAA and Piano
Dedicated to Janet Galván and Ithaca College Women's Chorale

The cricket sang,
And set the sun,
And workmen finished, one by one,
Their seam the day upon.

The low grass loaded with the dew,
The twilight stood as strangers do
With hat in hand, polite and new,
To stay as if, or go.

A vastness, as a neighbor, came,--
A wisdom without face or name,
A peace, as hemispheres at home,--
And so the night became.

-Emily Dickinson

I love listening to the sounds of crickets and katydids on a summer evening. I associate their song with warm breezes blowing through open windows, going barefoot, the smells of the earth and water, peaceful and contemplative times for the most part. I marvel at the way they seem to be singing in unison and I wonder what they're transmitting to each other. There's a kind of Morse cricket-code happening. Some listeners may recall several years ago an audio recording of slowed-down cricket song circulating the internet, called "God's Chorus" by Jim Wilson. Though beautiful, it sounds to my ears like a highly manipulated recording. Even so, I like the idea listening to animals and insects at a rate that the human ear can better appreciate, or at least appreciate on a different level. I decided to write my own cricket chorus as a background for the text (with a short modified quote by Wilson's crickets). I created a 16-beat rhythmic cycle/code which is maintained throughout as harmonies build then taper off.

-Sally Lamb McCune

Sally Lamb McCune

Described as “contemporary, edgy, descriptive, and extremely soulful,” “an important voice in the rising generation of American composers,” Sally Lamb McCune’s catalog ranges from solo and chamber music to works for chorus, wind ensemble, and orchestra. She has also underscored several works for movement-based theatre and dance.

Ms. Lamb McCune is the recipient of numerous honors, including awards from the American Academy of Arts and Letters (the 2001 Charles Ives Fellowship), the Whitaker New Reading Session, the New York Foundation for the Arts, Meet the Composer, ASCAP, the Society for Music (including an Aaron Copland Recording Grant 2008), New York State Fund Creation Grant (2007), Women’s Philharmonic and the International Alliance for Women in Music. She has received numerous commissions, including those from the Kitchen Theatre Company (Ithaca, NY), Ensemble X, Cayuga Chamber Orchestra, Ariadne String Quartet, Cornell University Wind Ensemble, Cornell University Women’s Chorus and the New York State Music Teacher’s Association.

Hold Fast to Dreams

This is a setting of a poem by Langston Hughes (1902-1967). Known as a leader of the Harlem Renaissance in New York City, Hughes was an American poet, novelist, playwright, social activist, and columnist.

Susan LaBarr is a composer and choral editor whose compositions are published by Santa Barbara Music Publishing, Walton Music, and Morningstar Music. She has been commissioned by Seraphic Fire, the National ACDA Women’s Choir Consortium and for the Texas Choral Directors Association’s Director’s Chorus. Her arrangement of “Quem Patores Laudavere” appeared on New York Polyphony’s 2014 Grammy-nominated album, *Sing Thee Nowell*.

LaBarr has been Composer-in-Residence for the Tennessee Chamber Chorus and the Chattanooga Girls Choir. She served as the Missouri Composer Laureate for 2012 and 2013.

From Behind the Caravan: Songs of Hâfez

Johann Wolfgang Goethe once wrote, “only with you, Hafez, do I wish to compete, for the older you get the younger you become... And religion is no obstacle, for if the word ‘Islam’ means to submit to God, we all live and die in Islam.”

Khwajeh Shams al-Din Muhammed Hafez-e Shirazi (ca. 1320-1390) was born in Shiraz, Persia (Iran). He wrote nearly 400 lyric poems called ghazals, and is the undisputed master of that particular poetic form. His writing is mystical and based on Sufism, a tradition of Islam that is associated both with the Sunni and Shi’a denominations, as well as other currents of Islam.

I was drawn to these ghazals particularly because of the elegant way they depict longing... longing for Truth, longing for Reason, longing for Kindness, Love, and – always – longing for the Beloved. Also, as I was reading, I found that many of Hafez’s poems seem to have in common beautiful metaphors of transience: fire, breath, breeze.

In fact, I was fascinated to learn that the symbols of fire and breath are connected. In the first and last text, Hafez addresses himself, asking himself to throw off his “kherque” (his woolen shawl), which is a symbol of outward piety and to show his true faith by breathing out his despair with the sigh “Ah!” It is said that the “Ah” is a sign of sincerity, and can burn a hypocrite with the genuine fire of the soul.

Above all, I have tried desperately to remain true to the intonation of the language, and to Hafez's poetic instinct...

The music is entirely my own, and not at all authentically Persian. It is my interpretation of an assortment of influences, which include my recent study of Persian speech, scales and modes, listening to live Turkish music, and perhaps also from somewhere as far back in my memory when I was four years old and danced – joyfully and tirelessly – with my Greek relatives in Athens.

-Abbie Betinis

Translation:

I. we have come

We, to this door, seeking neither pride nor glory... we have come.
For shelter from ill-fortune... we have come

Traveling along love's journey, from the borders of nothingness,
Now into states of being all this way... we have come

O ship of grace, where is thy anchor of forbearance?
For in this ocean of generosity, immersed in sin... we have come.

Hâfez, throw off your woolen kherqe [Sufi cloak], for we, from
behind the caravan, with the fire of sighing "ah"... we have come

III. closer to the fire

Last night I saw the angels beating at the door of the tavern,
The clay of Adam they shaped, and into the mould they cast it.

The churches war among themselves, forgive them;
When they cannot see the truth, the door of fable they beat.

Fire, Fire! Oh! Oh!

Thanks be to God, for between me and Him, peace chanced,
Sufis, dancing, cast their cups of thankfulness!

Fire, Fire! Oh! Oh!

V. we have come (reprise)

We, to this door, seeking neither pride nor glory... we have come.
For shelter from ill-fortune... we have come.

Hâfez, throw off your woolen kherqe [Sufi cloak], for we, from
behind the caravan, with the fire of sighing "ah"... we have come!

Ithaca College Chorus

Requiem

Gabriel Fauré was born in France in the midst of the Romantic Era, while Alexandre Dumas was writing his novels, and Hector Berlioz was stretching musical forms to accommodate his passionate imaginings. Fauré, like one of his teachers, Camille Saint-Saëns, showed early promise of musical talent, and was sent away to music school at the age of nine. He trained as an organist and composer, but it was through the former skill that he earned his important position at the *Eglise de la Madeleine*, and as an administrator and teacher that he was named the director of the *Paris Conservatoire*.

The Requiem was written, not for any august occasion, but as Fauré later said, “for fun, if I may be permitted to say so!” He saw the text, and the form, as a vehicle for personal expression, rather than for religious dictates. In a 1902 interview, he said:

“It has been said that my Requiem does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience. The music of Gounod has been criticized for its over-inclination towards human tenderness. But his nature predisposed him to feel this way: religious emotion took this form inside him. Is it not necessary to accept the artist's nature? As to my Requiem, perhaps I have also instinctively sought to escape from what is thought right and proper, after all the years of accompanying burial services on the organ! I know it all by heart. I wanted to write something different.”

It is indeed “different,” and features none of the rage of Verdi's setting, nor the grief of Mozart's. The composer's view of a “happy deliverance” is seen in the legato melodies for the tenor and soprano in the *Kyrie*, in his transcendent “Amen” which concludes the *Offertoire*, in his treatment of the text “lux aeterna” in the *Agnus Dei*, and especially in the final *In paradisum* movement. Fauré chose to add this final sequence from outside the Ordinary of the Requiem Mass, and its addition is revelatory. There is no fear in this movement, only spiritual comfort.

Like the first movement of Brahms' German *Requiem*, Fauré uses violas as the upper voice of the string section. This lower tessitura for the orchestra conveys a natural heaviness that allows the voices to be heard without straining and brings a gravity that lends sobriety to his sweet and tender melodies. The solo violin is used as a gentle solo voice in only the *Sanctus* and *In paradisum* movements, each time paired with soli sopranos, perhaps representing the divine calling the departed home.

When Gabriel Fauré died, he had seen the redefinition of French art song, and the entirety of French music, from the flamboyance of Berlioz to the vivid exoticism of Claude Debussy. Each step of this evolution can be seen in Fauré's music. During the last decades of his life, he was revered as the living embodiment of the French musical establishment, and was much-appreciated for his leadership and imagination.

Fauré Orchestra

Violin Solo

Kathryn Drake

Viola

Michelle Metty
Simone Cartales
Maria Dupree
Karly Masters

Cello

Terri Landez
Caroline Andrews
Lizzie Carroll
David Shane

Bass

Sam Higgins

Bassoon

Emily Roach

Horn

Jacob Factor
Kayla Shuster

Harp

Anna O'Connell

Organ

Erik Kibelsbeck

Timpani

Kelsey Bocharski

Madrigal Singers

Soprano

Alli Fay
Imogen Mills
Madeleine Parkes
Laura Stedje

Alto

Catherine Barr
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

Ithaca College Women's Chorale

Soprano I/II

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

Soprano II

D'Laney Bowry
Hannah Cayem
Maggie Storm
Carolynn Walker

Soprano II/Alto I

Kate Bobsein
Melanie Lota
Olivia Rhein

Alto I

Sarah Aliperti
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
Leah Etheridge
Keilah Figueroa
Shelly Goldman
Alison Melchionna
Emily Schulz
Abby Sullivan
Lindsey Weissman

Ithaca College Chorus

Soprano I

Lydia Arnts
Nora Bernaiche
Matisse Boor
Julia Callaghan
Jamie Doto
Natalie Elwood
Juliana Fornabaio
Victoria Garritt
Sarah Griffin
Danielle Gurcan
Shyala Jayasinghe
Julia Kucza
Rachel Magill
Emily Martin
Natalie Meguid
Danielle Roach
Olivia Schechtman
Kayla Shuster

Soprano II

Adrianna Anzalone
Molly Bello
Katrina Blayda
Mattise Boor
Chase DeMilt
Maria Dupree
Heather Feigenbaum
Rachel Huff
Julia Kesel
Hope Kovera
Emily Mazzaresse
Averi Parece
Alexandria Renna
Stella Rivera
Isabel Vigliotti

Alto I

Lydia Brown
Alyssa Budzynski
Sarah Capobianco
Willa Capper
Margaret Chan
Bethany Cripps
Darius Elmore
Carmen Enge
Hannah Fuchs
Jessica Herman
Olivia Hunt

Alto I continued

Julia Jasnosz
Kathryn Kandra
Jessica Laddin
Julia Lavernoch
Anna Lugbill
Amy Manchester
Kristen Petrucci
Julia Plato
Aylie Rudge
Melanie Sadoff
Catherine Salvato
Katelyn Tai
Courtney Webster
Amy Whitesell

Alto II

Julianna Cavallo
Barbara Chelchowski
Abby Ferri
Jackie Gray
Leighann Guardino
Kristen Harrison
Cassandra LaRose
Margaret Tippet
Hannah Weibley

Tenor I

Nick Fagnilli
Will Fazzina
Jack Hogan
Jordon Juliano
Tommy Koo
Sam Stein
Grant Wheeler

Tenor II

Jared Banker
Ethan Beloin
Connor Buckley
Anthony Carl
Joshua Dykes
Liam Fletcher
Jacob Furco
Samuel Higgins
Joseph Horner
Joshua Jensen
Max Keisling
Pat King

Tenor II continued

Simon Lee
David Morris
James Murphy
Mark Prowse
Charlie Siegenger
Jason Springer
Karnar Ueland
Matteo Velardo
Brandon Ventura
Caleb Will

Baritone

Youssef Amin
Preston Atkins
Ethan Barr
Caleb Bates
Jason Bennett
Jeremy Binder
Christopher Caza Jr.
Eddy Crowley
Connor Curry
Kevin DeLis
Jack Edwards
Maxwell Kuhnel
Jeremy Lewin
Jeremy Lovelett
Matthew Lucas
Mark Melchionna
Ryan Mitchell
Gabe Pesco
Anthony Pilcher
Stephen Rothhaar
Stephen Ryan
Ethan Seftor
Ian Soderberg
Jeffrey Taylor
Stone Washburn
Justin Zelamsky

Bass

Chris Davenport
Johnathan Fulcher
Evan Hangle
Giancarlo Levano
Connor Moses
Jake O'Connor
Evan Sacco
Thomas Socolof
Leon Yu
Michael Ziegler