

Spring Choral Concert

Ithaca College Madrigal Singers

Sean Linfors, conductor

Ithaca College Women's Chorale

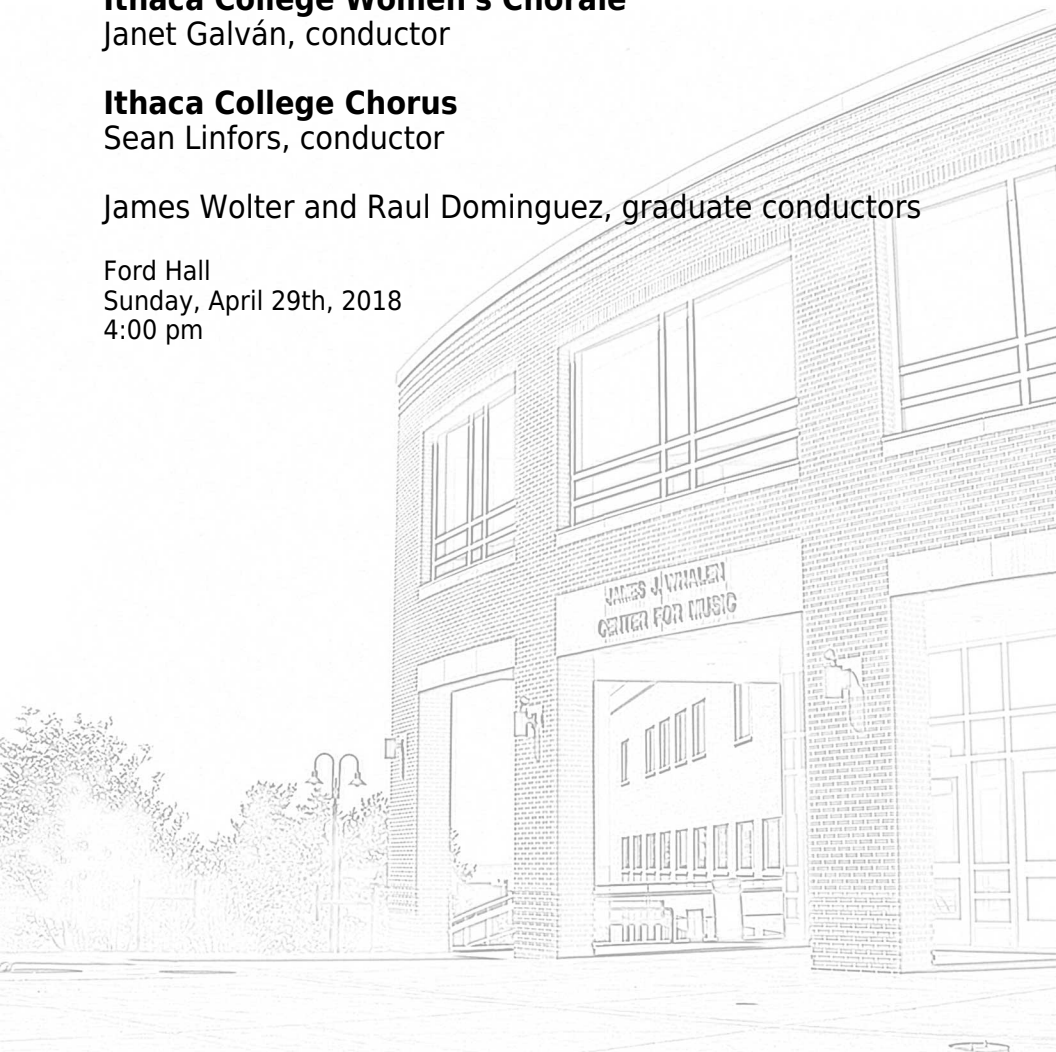
Janet Galván, conductor

Ithaca College Chorus

Sean Linfors, conductor

James Wolter and Raul Dominguez, graduate conductors

Ford Hall
Sunday, April 29th, 2018
4:00 pm



ITHACA COLLEGE

School of Music

Ithaca College Madrigal Singers

Sean Linfors, Conductor

O nata lux

Thomas Tallis
(1505-1585)

If ye love me

Thomas Tallis

Raul Dominguez, graduate conductor

Laudibus in Sanctis

William Byrd
(1538-1623)

Ithaca College Women's Chorale

Janet Galván, conductor

Now I Walk in Beauty

Gregg Smith

Hold Fast to Dreams

Susan LaBarr

Madeleine Parkes, piano

Blessing

Katie Moran Bart

Madeleine Parkes, piano

Hakuna Mungu Kama Wewe

arr. Alex Gartner

Victoria Brooks and Christine De Nobile, soloists

Daniel Monte, percussion

The Log Driver's Waltz

arr. Wade Hemsworth

Syona Ayyankaril and Phoebe Holland, soloists

Ithaca College Chorus

Sean Linfors, conductor

Ethan Barr and Connor Buckley, rehearsal pianists

Afternoon on a Hill

Eric Barnum

Connor Buckley, piano

Even When He is Silent

Kim André Arnesen

Raul Dominguez, graduate conductor

Liebeslieder Walzer, op. 52

Johannes Brahms
(1833-1897)

2. Am Gesteine rauscht die Flut

6. Ein kleiner, hübscher Vogel

11. Nein, es ist nicht auszukommen

12. Schlosser auf, und mache Schlösser

Diane Birr and Vadim Serebryany, piano

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.

Diane Birr maintains a diverse career as a collaborative pianist and teacher. She has appeared throughout the United States and in locations around the world through her involvement in **International Workshops** (1988-2004) and currently as pianist in the **Troica** trio. She frequently performs at Ithaca College, as well as on the Cayuga Chamber Orchestra Chamber Music Series. Professor Birr is a member of NATS and over many years has maintained an active membership in MTNA where she has served in various leadership roles including the New York State MTA President, Eastern Division Director and as a member of the national MTNA Board of Directors. As Professor of Piano at Ithaca College, Dr. Birr coordinates the M.M. - Performance in Collaborative Piano and teaches undergraduate core collaborative piano courses in addition to secondary piano lessons and classes.

Vadim Serebryany has been acclaimed by audiences and critics on five continents for his sensitive and intelligent music making. He has been highly sought after as a recitalist, concerto soloist and chamber musician, and has performed in Europe, South America, Australia and throughout North America. In recent seasons Serebryany has embarked on many interesting and challenging projects, including performing the complete Beethoven sonatas for piano and violin, as well as presenting various solo and chamber works of the Second Viennese School composers in creative programs. In recent seasons, he has been a guest soloist with the National Arts Center Orchestra, The Kingston Symphony, the Osaka Century Orchestra, and Montgomery Symphony Orchestra.

Serebryany has collaborated with such prominent artists as choreographer Mark Morris, Baritone Gary Reylea, cellists Suren Bagratuni and Eugene Osadchy, violinists Mayumi Seiler, Almita Vamos, and Yosuke Kawasaki, and members of the American String Quartet, the Enso Quartet, and the Glenn Gould String Quartet. In 2007 he and Mr. Kawasaki made their recital debut at Carnegie Hall.

An Honours graduate with Distinction from the Royal Conservatory of Music in Toronto, where he was a student of Marina Geringas, Vadim went on to complete his Bachelor's and Master's degrees at The Juilliard School, under the tutelage of the legendary Russian pianist Oxana Yablonskaya and the esteemed American pianist Jacob Lateiner. The final leg of Serebryany's formal education took him to Yale University, where he completed his studies in the prestigious Doctor of Musical Arts program under the brilliant Russian pianist and teacher Boris Berman.

Program Notes

English Tudor Anthems

These Tudor anthems come from a 'golden age' of the English Renaissance, when composers, playwrights, explorers, and church reformers created a conflux of creative energy that led to a highwater mark for English art. Francis Drake and William Shakespeare, as well as Byrd and Tallis and many others, contributed much to the artistic expression of the human experience.

Thomas Tallis was an English composer and organist who remained Catholic while writing and publishing music for the Anglican Church. This setting of the antiphon "O nata lux" was included in the 1575 collection *Cantiones, quae ab argumento sacrae vocantur*, featuring 17 important works by the elder Tallis, and 17 by the younger Byrd. As holders of the only royally-granted license to print music in Elizabethan England, Tallis and Byrd printed what they felt was the best of English music (their own) to vie with Continental composers whose music had been in print for decades.

O nata lux

The text and the setting draw contrast between the elevation of the redeemer of the world and the lowly supplicants, the comparative light and dark. Tallis draws the low state of the worshipers with false relations at cadences, once referred to as English cadences.

Text anon. 10th century

O nata lux de lumine, Jesu redemptor saeculi,
Dignare clemens supplicum laudes precesque sumere.
Qui carne quondam contegi dignatus es pro perditis
Nos membra confer effici Tui beati corporis.

O Light born of Light, Jesus, redeemer of the world,
mercifully deign to accept the praises and prayers of your supplicants.
O you who once deigned to be hidden in flesh on behalf of the lost,
grant us to be made members of your blessed body.

If ye love me

"If ye love me" is an English anthem whose text comes from John 14:15-16 where Jesus briefly speaks with his disciples prior to his crucifixion. As typical of Anglican anthems, the form is ABB. Tallis's composition opens with brief homophony followed by all four voices imitating each other for the remainder of the piece.

Laudibus in Sanctis

William Byrd took the mantle of favored royal musician from Tallis upon the latter's death, and remained popular after the Elizabethan Era during the reign of James I. As a convert to Catholicism in a shifting religious climate, Byrd wrote many sacred works for both the Anglican and Catholic services.

This setting appears in Byrd's second major solo collection of motets, the *Cantiones Sacrae II* (1591). The lively three-stanza psalm is first in the collection, which closes with the often-performed "Haec dies." The five voice parts (Byrd's most used voicing) are equal in importance and melodic content. Imitation abounds, and becomes more agitated with the approach of each cadence. Psalm 150 is notable for its depiction of the unrestrained praise of God, invoking instruments and dance to amplify the words of praise.

Byrd takes every word as a challenge to beautifully paint the text. The cymbals, trumpets, nimble feet, and the final Alleluia are as clearly portrayed as in his better-known "Sing Joyfully."

Byrd was known as a pedagogue as well as a composer, with renowned students including Thomas Weelkes, Thomas Tomkins, Thomas Morley, and Peter Philips.

Paraphrase of Psalm 150

Laudibus in sanctis Dominum celebrate supremum,

Firmamenta sonent inclita facta Dei.

Inclita facta Dei cantate, sacraque potentis

Voce potestatem saepe sonate manus.

Magnificum Domini cantet tuba martia nomen,

Pieria Domino concelebrate lira.

Laude Dei, resonent resonantia tympana summi,

Alta sacri resonent organa laude Dei.

Hunc arguta canant tenui psalteria corda,

Hunc agili laudet laeta chorea pede.

Concava divinas effundant cymbala laudes,

Cymbala dulcisona laude repleta Dei,

Omne quod aetheris in mundo vescitur auris,

Halleluia canat, tempus in omne Deo

Celebrate the Lord most high in holy praises:

Let the firmament echo the glorious deeds of God.

Sing ye the glorious deeds of God, and with holy voice

Sound forth oft the power of his mighty hand.

Let the warlike trumpet sing the great name of the Lord:

Celebrate the Lord with Pierian lyre.

Let resounding timbrels ring to the praise of the most-high God,

Lofty organs peal to the praise of the holy God.

Him let melodious psalteries sing with fine string,

Him let joyful dance praise with nimble foot.

Let hollow cymbals pour forth divine praises,

Sweet-sounding cymbals filled with the praise of God.

Let everything in the world that feeds upon the air of heaven

Sing Alleluia to God for evermore.

Now I Walk in Beauty

"Now I Walk in Beauty" by Gregg Smith is a setting of a Navajo prayer. The specific author is unknown. Gregg Smith was reminded of the prayer when he saw the Grand Canyon. In a conversation with Janet Galván, he told her that the only thing that made the composition contemporary was the f-sharp that he added in the last phrase.

He set the prayer in a way that highlights the simplicity of the prayer.

Gregg Smith was a conductor and composer who founded the Gregg Smith Singers, a professional choral ensemble devoted to premiering contemporary

choral works and recording early American works. Gregg Smith also worked as an editor for G. Schirmer publishers to produce a series of contemporary American choral works. The series was called the Gregg Smith Choral Series.

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.

Blessing

This setting by Katie Moran Bart has been the song that the Ithaca College Women's Chorale has sung at the final concert each year and also on the last day of rehearsal surrounding graduating members of the ensemble. Tonight, we program it as a regular concert selection. After we have sung it once, we will invite former "WoCho" members to come and sing with us.

This is the voice of the Women's Chorale - to bless each other as they part ways - and to wish each other well.

Katie Moran Bart is a graduate of St. Olaf. She wrote this composition for the Maintou Singers at St. Olaf. She was an elementary music teacher in Wisconsin until her recent retirement.

Hakuna Mungu Kama Wewe

This arrangement was shared with Alex Gartner by the Nairobi Girls Chorale from Nairobi Kenya. The language is Swahili.

Translation:

There is no God like you.
There is no God like him.
There is no God like you.
There is no one, and there will never be.

I've walked and walked all over.
I've searched and searched all over.
I've turned and turned all over.
There is no one, and there will never be.

The Log Driver's Waltz

This is a Canadian song by Wade Hemsworth. The song refers to the profession of log driving. Log driving is the term in the lumber industry that refers to transporting cut trees down rivers by standing on them and guiding them. The song tells the story of a young girl who chooses the log driver over young men who have more money and status. This is a classic Canadian tune that has been recorded by multiple artists.

Afternoon on a Hill

The Edna St. Vincent Millay poem 'Afternoon on a Hill' has been frequently set by composers seeking to crystallize the feeling of inner joy. The first line, 'I will be the gladdest thing under the sun,' captivates the imagination and evokes a surpassing sense of joyous self-awareness.

As does the poem, Eric William Barnum's setting explodes into heightened consciousness within its first moments. An inkling of a piano motive expands until the voices can no longer contain themselves, and they erupt into gladness.

The various expressive elements of the poem, 'I will touch a hundred flowers, and not pick one,' and 'I watch the wind bow down the grass, and the grass rise,' are characterized in the piano and chorus with subtly beautiful techniques that belie their innovation. A returning melodic meditation portrays both the stillness and potential energy of the depicted afternoon.

The composer restates the poet's first line before closing the short work with poignant glissandi and an unanticipated harmonic departure, a wordless reflection on the unexpected beauty and joy of the encapsulated moment on the hill.

Even When He Is Silent

From the composer:

"Even When He Is Silent" was commissioned in 2011 by the St. Olaf festival in Trondheim, Norway.

The text was found written on a wall at a concentration camp after World War II. Imagining what that person went through makes the words so powerful. As I read them, it was a Credo - when everything is dark and difficult in life you might wonder where God is, or if God is there at all. This is about keeping faith in God, love, and hope. I think of the sun as a metaphor for hope.

Even without thinking of metaphors, the text has deep meaning. Even if people take away your freedom, your friends, the people you love - they cannot take God away from you.

Liebeslieder Walzes

Brahms' *Liebeslieder Walzes*, Op. 52, were among his bestsellers, and remained popular works well after his death. Intended for a quartet of singers and two pianists, they are frequently performed by choruses.

The four choruses selected for this performance speak of impassioned aspects of love, from the difficulties of learning about living through loving, to the flitting of the pretty bird trying this perch and that, to the anger and bitterness at being judged for loving. Brahms is by turns ferocious then coy, gentle then biting. The final selection is self-righteously adamant, as the singer asks the locksmith to come and "shut the evil mouths" of those who "interpret everything so maliciously!"

2. Am Gesteine rauscht die Flut
Am Gesteine rauscht die Flut,
heftig angetrieben;

wer da nicht zu seufzen weiß,
lernt es unterm Lieben.

Upon the rocks the high tide breaks
hurled by a mighty force
The one who knows not how to sigh
Learns it by loving.

6. Ein kleiner, hübscher Vogel
Ein kleiner, hübscher Vogel nahm den Flug
zum Garten hin, da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ich täte so wie der.

Leimruten-Arglist lauert an dem Ort;
der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte doch, ich täte nicht wie der.

Der Vogel kam in eine schöne Hand,
da tat es ihm, dem Glücklichen, nicht and.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ich täte doch wie der.

A pretty little bird flew
to the garden where fruit was plentiful
If I were a pretty little bird
I'd not delay; I'd do just as he did.

Treacherous, sticky sap lies in ambush;
the poor bird could not escape.
If I were a pretty little bird,
I'd definitely delay; I'd not do as he did.

The bird was freed by a lovely hand.
no harm came to the happy little bird.
If I were a pretty little bird,
I'd not delay; I'd certainly do as he did.

11. Nein, es ist nicht auszukommen mit den Leuten
Nein, es ist nicht auszukommen mit den Leuten;
Alles wissen sie so giftig auszudeuten.

Bin ich heiter, hegen soll ich lose Triebe
bin ich still, so heißt, ich wäre irr aus Liebe.

No, it is impossible to get along with such people;
they know how to interpret everything so maliciously!

If I'm merry, I'm said to have frivolous desires;
if I'm silent, then supposedly I'm mad with love.

12. Schlosser auf, und mache Schlösser
Schlosser auf, und mache Schlösser,

Schlösser ohne Zahl;
denn die bösen Mäuler will ich
schließen allzumal.

Locksmith, come and make locks,
innumerable locks
because I want to close their evil mouths
once and for all!

Jeffers, Ron. "Liebeslieder Walzer, op. 52." *Translations and Annotations of Choral Repertoire: German Texts*, vol. 2, edited and annotated by Gordon Paine, earthsongs, 2000, pp. 112-116.

Ithaca College Madrigal Singers

Soprano

Juliana Child
Allison Fay
Imogen Mills
Madeleine Parkes
Laura Stedje

Alto

Catherine Barr
Nicole Rivera-Diaz
Leah Sperger
Jessica Voutsinas
Nicole Wills

Tenor

Raul Dominguez
Will Fazzina
Shaun Rimkunas
Grant Wheeler
James Wolter

Bass

Ethan Barr
Caleb Bates
Logan Mednick
David Shane

Ithaca College Women's Chorus

Soprano I/II

Syona Ayyankeril
Olivia Brice
Victoria Brooks
Natalie Elwood
Asila Folds
Phoebe Holland
Olivia Norton
Madeleine Parkes
Anastasia Sereda
Kristy Shuck
Elizabeth Stamerra
Carleigh Strange
Mary Tehan
Corinne Vance
Amber Ward
Carlynn Wolfe

Soprano II

Christine De Nobile
Rachel Magil
Maggie Storm
Carolynn Walker

Soprano II/Alto I

Kate Bobsein
Olivia Hunt
Shyala Jayasinghe
Julia Kucza
Melanie Lota
Olivia Rhein
Olivia Schechtman

Alto I

Sarah Aliperti
Brittany Mechler
Jaclyn Scheiner
Margot Wegman

Alto I/II

Ally Brown
Lindsay Cherin
Nicole Cronin
Peri Margolies

Alto II

Alexia Castle
Leah Etheridge
Keilah Figueroa
Alison Melchionna
Emily Schulz
Lindsey Weissman

Ithaca College Chorus

Soprano I

Lydia Arnts
Nora Bernaiche
Matisse Boor
Julia Callaghan
Jamie Doto
Juliana Fornabaio
Victoria Garritt
Sarah Griffin
Danielle Gurcan
Emily Martin
Natalie Meguid
Danielle Roach
Kayla Shuster

Soprano II

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

Alto I

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

Alto I continued

Julia Jasnosz
Kathryn Kandra
Jessica Laddin
Julia Lavernoich
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
Jack Hogan
Jordon Juliano
Tommy Koo
Sam Stein

Tenor II

Jared Banker
Ethan Beloin
Connor Buckley
Anthony Carl
Liam Fletcher
Jacob Furco
Samuel Higgins
Joseph Horner
Joshua Jensen
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 DeLisa
Jack Edwards
Maxwell Kuhnelt
Jeremy Lewin
Jeremy Lovelett
Matthew Lucas
Mark Melchionna
Ryan Mitchell
Gabe Pesco
Stephen Rothhaar
Stephen Ryan
Ethan Seftor
Ian Soderberg
Jeffrey Taylor
Stone Washburn
Justin Zelamsky

Bass

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