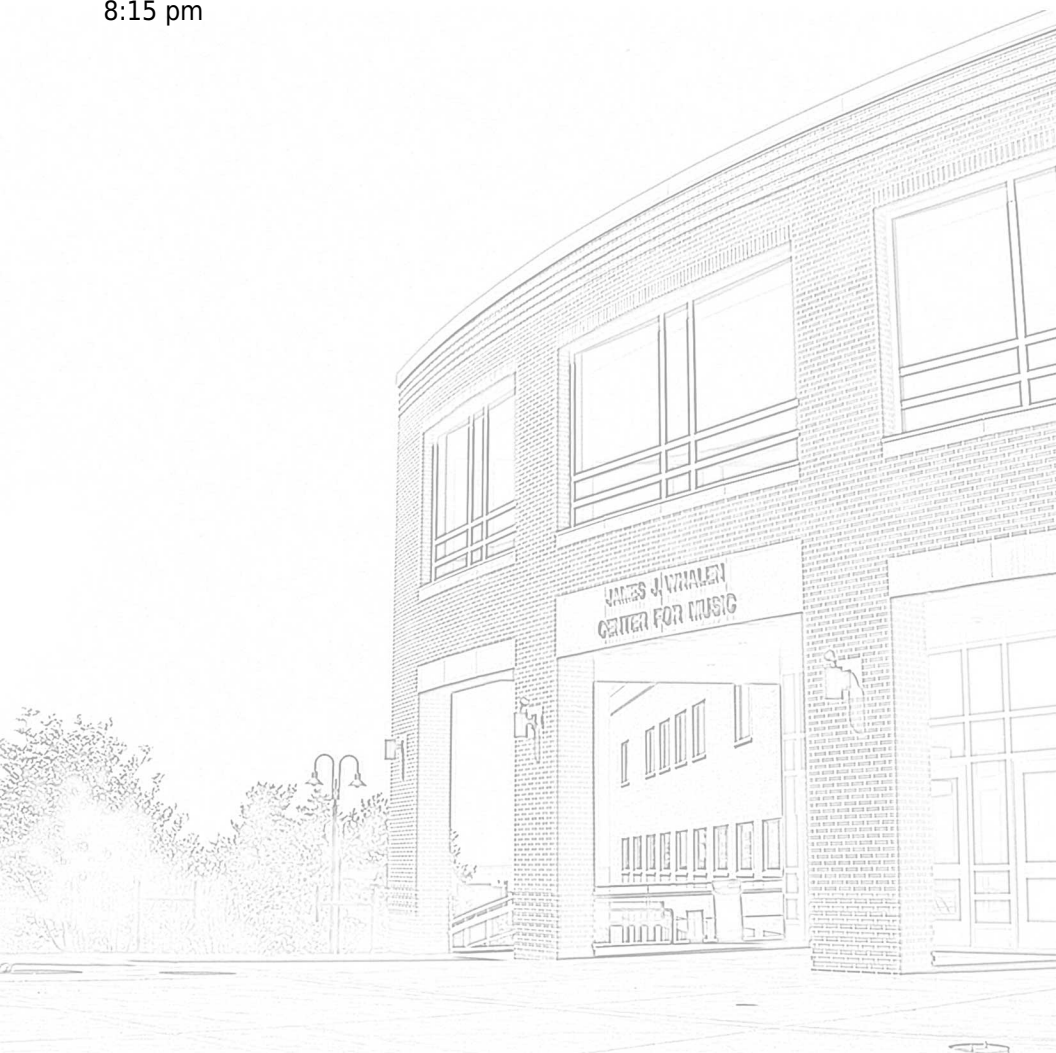


Ithaca College Chorus Ithaca College Madrigal Singers

Derrick Fox, conductor

Ford Hall
Friday, April 25th, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Ithaca College Madrigal Singers

Derrick Fox, conductor

Sing We and Chant It Thomas Morley
(1557-1603)

Odecha Salamone Rossi
(1570-1630)

Pastime with Good Company Henry VIII
(1491-1547)

If Ye Love Me Thomas Tallis
(1505-1585)

My Spirit Looks to God Alone Daniel Read
(1757-1836)

Le Pont Mirabeau Lionel Daunais
(1902-1982)

Katie O'Brien, soprano
Michael Galvin, bass

Musicks Empire Lloyd Pfautsch
(1921-2003)

Ithaca College Chorus

Derrick Fox, conductor

Justin Ka'upu, graduate assistant
Marcia Rose, Jonathan Vogtle, collaborative pianists

Wana Baraka Traditional Kenyan
arr. Shawn Kirchner
(b. 1970)

Shannon Frier, Rose Steenstra, and Nicole Dowling, percussion

No Time Traditional Camp Meeting Songs
Susan Brumfield

When I Hear Her I Have Wings Mark Templeton
(b. 1974)

Five Hebrew Love Songs Eric Whitacre
(b. 1970)

1. Temuná
2. Kalá kallá
3. Laróv
4. Éyze shéleg!
5. Rakút

Emilie Benigno and Emily Wilcox, violin
Emma Brown, viola
Madeline Docimo, cello
Joshua Rosen, speaker

Sweet Prospect William Walker
(1809-1857)
arr. Derrick Fox
Soloists: Ellen Jackson, Kailey Schnurman, Ben Bartel

Afternoon on a Hill Eric Barnum
(b. 1979)

Bogoroditse Devo Sergei Rachmaninoff
(1873-1943)

Domaredansen Swedish Folksong
arr. Bengt Hallberg

Biographies

Derrick Fox

Dr. Derrick Fox is an assistant professor of choral music education and choral conducting at Ithaca College. He conducts the Ithaca College Chorus, the Ithaca College Madrigal Singers, and teaches choral conducting/rehearsal techniques.

He is an active adjudicator and clinician for regional and state choirs from the middle/junior high school to the collegiate level. He has worked with ensembles and presented sessions in Arkansas, Pennsylvania, Kansas, Missouri, Florida, and Michigan. Dr. Fox has presented for the Michigan School Vocal Music Association's Choral Adjudication Workshop, Arkansas Choral Director's Association Convention, Missouri Choral Directors Association Summer Convention, Florida Music Educators Association Convention, and the Texas Choral Director's Association Convention.

As a soloist, Dr. Fox has collaborated with the Arkansas Symphony, Lansing Symphony, St. Louis Symphony, Columbia Chorale, the University of Nebraska-Omaha, the University of Missouri, Michigan State University, and the Espaço Cultural (Brasilia, Brazil). He performed selections from Gershwin's Porgy and Bess on the C.D. entitled In This His Clearing, on the the Naxos Classical Music label. He debuted with the St. Louis Symphony in their performance of Meredith Monk's Night.

He earned degrees from Arkansas State University (B.M.E.), the University of Missouri-Columbia (M.M.), and Michigan State University (D.M.A.), where he was awarded the prestigious University Enrichment Fellowship. Dr. Fox's research interests and presentations focus on assessment, building classroom community, rehearsal strategies, South African choral music, and shape note singing in the African American community. He is the Multicultural and Ethnic Perspectives R&S chair for the New York chapter of ACDA.

Program Notes

Ithaca College Madrigal Singers

Sing We and Chant It

Popular beginning in the 1580's, the English balleteo is characterized by vivacious, homo-rhythmic, clear harmonies, balanced phrases, and repeated sections. Not unlike other English balleteo, *Sing We and Chant It* is easily identifiable by its whimsical fa-la-la refrain.

Odecha

Salamone Rossi (1570-1630) was a musician and prolific composer who spent most of his professional career in the service of the Gonzaga family, the Dukes of Mantua. Mantua was a major cultural center at this time, and artists and musicians (including de Wert and Monteverdi) were drawn to the town. Mantua also happened to contain the third-largest (around 3,000) Jewish community in Italy. Composers of church music gradually shifted from Renaissance polyphony with complex, melismatic lines to a simpler, more homophonic style where emphasis was on drama and clarity of text. As a composer, Rossi was influenced by this movement, and his music reflects this transition. 'Odecha ki anita (I thank you for answering me),' is a setting of the Hebrew text from Psalm 118:21-24.

Odecha ki anitani

vat'hi li lishua

Eben maasu habonim

ha-ye-ta l'rosh pina.

Meet adonai hay'ta zot,

hi ni-fla'at b'eynenu.

Ze hayom asa adonai,

nagila v'nism'cha vo.

I thank you that you have
answered me

and brought me salvation

The stone which the builders
rejected

has become the cornerstone

This is God's doing

it is marvelous in our eyes.

This day God has made;

let us rejoice and delight in
it.

Pastime with Good Company

Henry VIII was held in high regard as a musician and composer. *Pastime with Good Company* extols all the virtues of the princely life, including hunting, singing, and dancing.

If Ye Love Me

If Ye Love Me, probably the most-performed of Tallis's English anthems, is for single SATB chorus unaccompanied. It sets its text-Jesus' words of promise from John 14:15-17—simply and with a sincerity that gives them special life to anyone who knows this short, quiet piece.

Le Pont Mirabeau

Montreal-born Lionel Daunais based his beautifully nostalgic *Le Pont Mirabeau* (1977) on a text by Italian/French poet Guillaume Apollinaire (1880-1918). The Apollinaire poem, published in 1913 refers to his split with Marie Laurencin, a famous painter and his lover for many years. Daunais' setting of the text compares the memories of lost love to the flowing waters of the River Seine under the Mirabeau Bridge in Paris.

Sous le pont Mirabeau coule
la Seine

Et nos amours

Faut-il qu'il m'en souvienn

La joie venait toujours après
la peine

Vienne la nuit sonne l'heure

Les jours s'en vont je
demeure

L'amour s'en va comme cette
eau courante

L'amour s'en va

Comme la vie est lente

Et comme l'Espérance est
violente

Vienne la nuit sonne l'heure

Les jours s'en vont je
demeure

Passent les jours et passent

'Neath the bridge Mirabeau,
Seine flowing softly

and there our love

Comes back in memories
glowing

How joy would ever come
from pain's bestowing

Night comes, the evening is
waning

Days slipping by, I remaining

Love slips away just as the
water flowing

Love slips away

How life seems ever slowing

And even is violence
unknowing

Night comes, the evening is
waning

Days slipping by, I remaining

Days lowly pass and turn to

les semaines
Ni temps passé
Ni les amours reviennent
Sous le pont Mirabeau coule
la Seine
Vienne la nuit sonne l'heure
Les jours s'en vont je
demeure

weeks unerring
But neither time
Nor love shall be recurring
'Neath the bridge Mirabeau,
Seine softly flowing
Night comes, the evening is
waning
Days slipping by, I remaining

Musicks Empire

Lloyd Pfautsch's Musicks Empire, from his larger work, Tryptich, explores the power of music in its many forms. Andrew Marvell's poem, "Musicks Empire", celebrates music from its beginnings in the sounds of Nature and monodic chant through its elaboration into part music for voices and instruments, all in the service of singing praise to the humanistic and divine aspects of life. It is important to Pfautsch that his music reflects the meaning of the text as clearly as possible, as is evident in his exciting setting of Marvell's text in Musicks Empire.

First was the World as on great Cymbal made,
Where jarring windes to infant nature plaid,
All Musick was a solitary sound,
To hollow Rocks and murm'ring Fountains bound.

Jubal first made the wilder notes agree,
And Jubal tuned the Musicks jubilee:
He call'd the echoes from their sullen cell,
And built the organs city where they dwell.

Each sought a consort in that lovely dwelling place;
And Virgin Trebles wed the manly bass.
From whence the Progeny of numbers new
Into harmonious Colonies withdrew.

Some to the Lute, some to the Viol went,
and others chose the Cornet eloquent.
These practicing the wind and those the wire,
To sing Men's triumphs, or in Heaven's quire.

Then Musick, the Mosaique of the air,

did of all these a solemn noise prepare:
with which She gain'd the empire of the Ear,
including all between the Earth and Sphear.

Victorious sounds! yet here you Homage do
Unto a gentler Conqueror than you;
Who, though he flies the Musick of his praise,
Would with you Heaven's Hallelujahs raise.

Ithaca College Chorus

Wana Baraka

Wana Baraka is a popular Kenyan religious song. The arranger learned the song through a delegation of Kenyans who participated in the 1994 Agricultural Missions International Consultation in Sogakope, Ghana. The original song is sung as a call to come together for an occasion, and would have been sung during the gathering of the people. It begins with only the tenors and basses, and the altos, second sopranos, and sopranos eventually join, to the joyous ending of the piece.

Wana Baraka wale waombao;	The have blessings, those who pray;
Yesu mwenyewe alisema. Alleluya!	Jesus himself said so. Alleluia!
Wana amani	They have peace
Wana furaha	They have joy
Wana uzima	They have well-being

No Time

This arrangement combines two camp meetings songs: "Rise, Oh Fathers" and "No Time." When sung separately, each goes through the entire progression of "fathers, mothers, brothers, sisters, sinners," before concluding. Loman Cansler, from Kansas City, Missouri, collected both songs. He learned these pieces from his grandfather, James Reuben Broyles, a Missouri preacher. Brumfield first heard these two songs performed as a medley at the San Antonio Folklore Festival in August 1991.

When I Hear Her I Have Wings

Mark Templeton's beautiful love song *When I Hear Her I Have Wings* is a setting of a poem entitled "Gibberish" by Mary Elizabeth Coleridge. He captures the essence of love embedded within this beautiful text with his masterful use of dissonance and resolution. Templeton's ingenious musical rendering of Coleridge's description of flight is achieved through his elicitation of exciting vocal colors from the men's voices.

Five Hebrew Love Songs

Five Hebrew Love Songs consists of short poems by soprano and poet Hila Plitmann, who was born and raised in Jerusalem. Whitacre explains, "Each of the songs captures a moment that Hila and I shared together. Kala kalla (which means "light bride") was a pun I came up with when she was first teaching me Hebrew. The bells at the beginning of *Eyze Sheleg!* are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral. These songs are profoundly personal for me, born entirely out of love for this soprano, poet, and now my beautiful wife, Hila Plitmann." Originally conceived as solo songs for traveling soprano (Plitmann), violin (Freidemann Eichhorn) and piano (Whitacre), they now exist in several forms, including this version for SATB chorus and string quartet.

I. Temuna

Temuna belibi charuta;

Nodedet beyn or uveyn ofel:

Min dmama shekazo et
gufech kach ota,

Usarech al pana'ich kach
nofel.

I. A Picture

A picture is engraved in my
heart;

Moving between light and
darkness:

A sort of silence envelops
your body,

And your hair falls upon your
face just so.

II. Kala kalla

Kala kalla

Kula sheli,

la la la la la la la.

U'vekalut

II. Light bride

Light bride

She is all mine,

la la la la la la la.

And lightly

Tishak hi li!
la la la la la la la.

She will kiss me!
la la la la la la la.

III. Larov

"Larov," amar gag
la'shama'im
"Hamerchak shebeyneynu hu
ad;
Ach lifney zman alu lechan
shna'im,
Uveyneynu nishar sentimeter
echad."

III. Mostly

"Mostly," said the roof to the
sky,
"the distance between you
and me is endless;
But a while ago two came up
here,
and only one centimere was
left between us."

IV. Eyze sheleg!

Eyze sheleg!
Kmo chalomot ktanim
Noflim mehashama'im.

IV. What snow!

What snow!
Like little dreams
Falling from the sky.

V. Rakut

Hu haya male rakut;
Hi hayta kasha.
Vechol kama shenista
lehishaer kach,
Pashut, uvli siba tova,

Lakach ota el toch atzmo,
Veheniach
Bamakom hachi rach.

V. Tenderness

He was full of tenderness;
She was very hard.
And as much as she tried to
stay thus,
Simply, and with no good
reason,
He took her into himself,
And set her down
in the softest, softest place.

Sweet Prospect

At the start of the eighteenth century most singing in American churches was confined to psalm tunes that were taught by rote since few church members could read music. Due to the lack of instrumental accompaniment, poor vocal ability of the congregants, lack of harmony, and scarcity of tunebooks, critics of the time found church music to be uninteresting and apallingly slow. Throughout the eighteenth century, there were numerous efforts by American musicians to devise teaching methods that would facilitate better reading of vocal parts by churchgoers. The four-shape method was a commonly employed teaching system used in the shape note tradition. *Sweet Prospect* and *My Spirit Looks to God Alone* are two of the most performed tunes from the *Sacred Harp*, a popular collection of tunes for the intended purpose of congregational singing.

Afternoon on a Hill

Edna St. Vincent Millay (1892-1950), Maine-born poet, playwright and musician was the first woman to receive the Pulitzer Prize for poetry in 1923 for her collection of *The Harp-Weaver and Other Poems*. The poem "Afternoon on a Hill" appeared in print as part of her first poetry collection, *Renaissance and Other Poems*, published in 1917. Barnum sets one of Millay's most frequent subjects, rejuvenation through observation of nature, with a delicate and contemplative choral tone.

Bogoroditse Devo

Rachmaninoff's All-Night Vigil, popularly known as the Vespers, was composed in less than two weeks early in 1915, and was first performed in Moscow by the all-male Synodal Choir, partly to benefit the Russian war effort. Critics gave the premiere an enthusiastic reception; it was performed no less than five times within the next five weeks. Today, the work stands as the crowning achievement of the "Golden Age" of Russian Orthodox sacred music.

Though Rachmaninoff avoided affiliation with the established church, the 15 a cappella movements maintain the Russian Orthodox Church's prohibition against musical instruments of any kind. Ten of the movements are based on chant melodies. The other five, including the Bogoroditse Devo, are Rachmaninoff's own musical settings and do not contain chant per se but use chant-like formulas with harmonic textures that are uniquely Russian in character. The text pays homage to the Virgin Mary, The music captures both the gentle simplicity of the angelic greeting and the awe-struck glorification of her presence to God.

Bogoroditse Devo, raduisya
Blagodatnaya Marie,
Gospod s Tovoyu
Blagoslovena Tyi v zhenakh

i blagosloven plod chreva
Tvoego,
yako Spasa rodila esi dush
nashikh

Rejoice, virgin mother of God
Mary full of grace, the Lord
is with you
Blessed are you among
women

And blessed is the fruit of
your womb,
for you have borne the
Saviour of our Souls.

Domaredansen

The most common Swedish folk dance is the langdans (long dance) in which participants form a long chain, holding hands. Depending on the circumstance, the chain might turn into a ring, with the dancers circling a maypole or Christmas tree in a ringdans (ring dance). Domaredansen is a ringdans and a game played by Swedes of all ages at all times of the year, including Yuletide. The precise origin of the tune is not known, but the melody, along with the current text, first appeared in Traditioner af folk-dansar.

Ithaca College Madrigal Singers

Soprano

Lucrezia Ceccarelli
Leanne Contino
Edda Fransdottir
Katie O'Brien

Alto

Sophie Israelsohn
Mattina Keith
Sunwha Reiner
Ariana Warren

Tenor

Jacob Cordie
Timothy Powers
Adriel Miles
Stephen Tzianabos

Bass

Michael Galvin
Anaximander Heiter
Paul Morgan
Joseph Pellittieri
Paul Tine

Ithaca College Chorus

Soprano I

Bronwyn Bishop
Christina Dimitriou
Emily Faris
Jill Gagliardi
Amanda Galluzzo
Emily Heerd
Annina Hsieh
Leigh Ann Kaminek
Sarah Lottes
Alina Marhefka
Keelyn McLaughlin
Deanna Payne
Maegan Polard
Hallie Smith
Claudia Torzilli
Christy Troia
Judelle White
Kathleen Winschel
Emily Wood

Alto I

Emilie Benigno
Emma Brown
Madeline Docimo
Christine Dookie
Brittany Francis
Shannon Frier
Ryan Kennedy
Cara Kinney
Cynthia Mathiesen
Marcia Rose
Kirsten Schmidt
Amanda Schmitz
Miranda Schultz
Felicya Schwarzman
Jocelyn Suarez
Danielle Wheeler

Soprano II

Julie Allison
Emily Besau
Andrea Bickford
Ava Borowski
Lauren Bristow
Haley Evanoski
Jillian Francis
Lauren Hoalcraft
Ann-Marie Iacoviello
Ellen Jackson
Casey Kobylar
Alice Lambert
Chelsea Kay Lanphear
Jessica MacKimm
Amanda Miller
Alyssa Napier
Sandi O'Hare
Jennie Ostrow
Jessica Plude
Abby Rogers
Michelle Rosnack
Johanna Ruby
Lily Saffa
Emmalouise St. Amand
Alexa Wright

Alto II

Victoria Boell
Nicole Dowling
Breanna Kmiecik
Katie Jessup McDermott
Lindsay Osgood
Emily Pierson
Kiersten Roetzer
Kailey Schnurman
Rose Steenstra
Emily Wilcox
Stephanie Zhang

Tenor I

Dan Block
Ben Bartel
Zachary Brown
Tyler Campolongo
Drew Carr
Mark Farnum
Duncan Krummel
Joseph Michalcyk-Lupa
Jacob Minter
Andrew Nave
James Smith
Patrick Starke
Ben Van De Water
Jacob Walsh

Baritone

Ben Alessi
Matt Allen
Scott Altman
Jordan Bachmann
Nathan Balester
Patrick Cannady
Michael Cho
Kevin Covney
Thayre Davis
Joshua Dufour
St. John Faulkner
Daniel Felix
Kevin Flanagan
Christopher Hauser
Callahan Hughes
Joshua Kelly
Jesse Law
Roosevelt Lee
Nate Long
Jackson May
Alec Miller
Paul Morgan
Matthew Morrison
Jacob Morton-Black
Michael Palmer
Joseph Pellittieri
Ryan Pereira
Jordan Rosas
Andrew Satterberg
Brandon Schneider
Bryan Spencer
Shauna Swartz

Paul Tine
Jonathan Vogtle
Seth Waters
Ian Weise
Derek Wohl

Tenor II

Kyle Banks
Aidan Boardman
Taylor Chadwick
Josh Condon
Jacob Cordie
Kyle Cottrell
Max Deger
Anthony DeLuca
Scott Irish-Bronkie
Alexander Greenberg
Nick Kelliher
William Latino
Michael McCarthy
Adam Morin
Alec Nevin
Mike Nowotolski
Michael Ranalli
Joshua Rosen
Taylor Smith
Jeff Sabo
Graham Terry
Alex Toth
Stephen Tzianabos

Bass

Ben Allen
Martin Castonguay
Sean Cotty
Liam Cunningham
David Fenwick
Stephen Gomez
Anaximander Heiter
Hiroo Kajita
Patrick LaRussa
William Leichty
Justin Parish
James Parker
Jason Peterson
Matt Sidilau
Nivedhan Singh
Greg Sisco
Mitchel Wong