

# Ithaca College Women's Chorale Ithaca College Choir

Janet Galván, conductor  
Christopher Harris, graduate conductor

Ford Hall  
Saturday, April 26th, 2014  
8:15 pm



**ITHACA COLLEGE**

School of Music

**Program**  
**Ithaca College Women's Chorale**  
**Christopher Harris, graduate conductor**  
**Amy Brinkman-Davis, Ali Cherrington, and Jennifer**  
**Pham, collaborative pianists**

Cantate Domino

Heinrich Schutz  
(1585-1672)

Laudate Pueri Dominum

Felix Mendelssohn  
(1809-1847)

Hymn to Vena

Gustav Holst  
(1874-1934)

Gold and Silver

Mark Hayes  
(b.1953)

Remembered Beauty

Christopher Harris  
(b.1985)

*Hamadi Duggan, cello*

**Ithaca College Women's Chorale and the treble**  
**voices from the Ithaca College Choir**

Gloria from "Missa Brevis"

Imant Raminsh  
(b.1943)

*Kate Clemons, soprano*  
*Annie Barrett, mezzo-soprano*

**Ithaca College Choir**  
**Christopher Harris, graduate conductor**  
**Samuel Martin, collaborative pianist**

<i>Three Prayers</i>	Henry Purcell (1659-1695)
Remember Not, Lord, Our Offences	Pavel Chesnokov (1877-1944)
Ne Imami Iniya Pomoschi	Moses Hogan (1957-2003)
Abide With Me	
<i>Ziguenerlieder</i>	Johannes Brahms (1833-1897)
5. Brauner Bursche	
7. Kommt die manchmal in den Sinn	
11. Rote Abendwolken	
	<i>Eric Flyte, tenor</i>
	<i>Torrance Gricks, tenor</i>
I Would Live in Your Love	Christopher Harris (b.1985)
	<i>Ithaca College Choir Men</i>
Rytmus	Ivan Hrusovsky (1927-2001)
The Gift	Christopher Harris (b.1985)
I Can Tell the World	Moses Hogan (1957-2003)

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This recital is in fulfillment of the degree of Master of Music in Choral  
Conducting. Christopher Harris is from the studio of Janet Galván.

## Program Notes

**Cantate Domino** demonstrates the rhythmic vitality of a cappella Baroque music. Consistent imitation, a dance-like polyphonic texture, and a clear and present rhythmic energy including two brief shifts from duple to triple meter make the three-part treble piece a joy for performers and audience members alike.

### *Translation:*

Sing to the Lord a new song, for he has done marvelous deeds. He has saved them with His right hand and his holy arm.

**Laudate Pueri Dominum** is the second of three pieces from Mendelssohn's Op. 39 for SSA chorus and organ. The initial vocal idea, based on the medieval Gregorian chant *Laudate pueri, Assumpta Est*, is explored and developed polyphonically in each voice in the opening section. This is followed by a fuller, louder homophonic B section and then variations of the initial vocal theme in the A section return as the piece draws to a close.

### *Translation:*

Praise ye the Lord, praise, O ye servants of the Lord, praise the name of the Lord. Blessed be the name of the Lord from this time forth and for evermore.

**Remembered Beauty** for SSAA chorus, piano, and cello is composed especially for and dedicated to Dr. Janet Galvan and features a neo-romantic style of writing full of lyrical, melodic ideas, and a beautiful cello part. The text is by Sara Teasdale.

**Gloria** from *Missa Brevis* by Imant Raminsh is performed tonight by the combined trebles from the Women's Chorale and Choir. This showcase for treble voices features a fanfare-like double chorus opening A section in changing compound meter, a slower more lyrical B section with a substantial solo, and a vibrant C section full of declamatory Amens.

### *Translation:*

Glory to God in the highest, and on earth peace to people of good will. We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory, Lord God, heavenly King, O God, almighty Father. Lord Jesus Christ, only begotten Son, Lord God, Lamb of God, Son of the Father, that

takes away the sins of the world, have mercy on us; you take away the sins of the world, receive our prayer. You are seated at the right hand of the Father, have mercy on us. For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

### **Three Prayers**

**Remember Not, Lord, Our Offences**, an a cappella full anthem dating from around 1680, Purcell effectively uses harmony, polyphony, discord, resolution, musical drama, and word painting to create and develop the atmosphere for the emotional, urgent plea for mercy from God. The five-part masterpiece begins in homophonic texture, then moves seamlessly into a completely polyphonic texture, and returns to a more relaxed homophonic texture as the piece draws to a close with “Spare us good Lord.”

**Ne imami iniya pomoshchi** is a proper hymn from a cycle of ten Communion Hymns, Opus 25 by Pavel Chesnokov. This specific type of hymn is referred to as a kontakion, which commemorates the icon of the Virgin and is meant for inclusion in religious service.

#### *Translation:*

We have no other help, we have no other hope, but Thee, O Lady.

Be Thou our help, for we put our hope in Thee, and in Thee do we exalt, for we are Thy servants; let us not be put to shame.

The setting of this timeless hymn by Moses Hogan melds the harmonic language typical of Hogan together with the uncomplicated melody of **Abide With Me**. Hogan masterfully drafted a wonderful arrangement using contemporary harmonies and stylistic devices such as sforzandos, suspensions, and dissonance resolving to consonance that will surely keep your ear interested and your heart totally engaged.

### **Ziguenerlieder**

‘Gypsy Songs’ was composed in 1887 and skillfully combines the appeal of two of Brahms’ most popular and successful works, *Hungarian Dances* and *Liebeslieder-Waltzes*. The initial performance practice of *Ziguenerlieder* was a quartet of solo voices accompanied by piano, but as the success of this work

grew the move toward choirs performing the work became a common practice. *Kommt dir manchmal in den Sinn* and *Rote Abendwolken* feature a tenor solo.

**I Would Live in Your Love** features the Choir Men and is from "Poems of Sara Teasdale", a cycle of five pieces on texts by Sara Teasdale. This a cappella men's chorus piece is largely in traditional TTBB format, but at times divides into as many as eight parts, pushing the limits of the male voice and employing the full sonority that ranges three octaves. This was composed several years ago when I was "madly in love" and my goal was to express that sentiment along with the powerful message of Sara Teasdale's words through the lyrical lines, lush chords, beautiful harmonic material, and extreme range while maintaining the natural beauty and splendor of the male voice.

**Rytmus**, translated as *rhythm*, holds great interest for singers and listeners as it is full of much dramatic rhythmic, harmonic, and dynamic contrast, exploiting multiple meter changes and an accent-heavy texture. This work simply put is pure rhythmic energy from the downbeat to the final cutoff.

*Translation:*

Be greeted Eve, you source of love, you are the queen of nobleness.

**The Gift** was initially conceived as an academic compositional assignment and was never intended to be performed publicly. This changed as the piece (completed in February of 2014) began to take on an unexpected shape and beauty. Utilizing the text from John 3:16, it is musically intended to express the simplicity and mystery of the creation and gift of life, love, and salvation from God to the world.

**I Can Tell the World** is classic Hogan at its best. This spiritual arrangement is marked by many of the aspects that conductors have come to expect from the arrangements of Moses Hogan; driving rhythmic syncopation, men's vs. women's voicing both with uniquely different musical ideas concurrently, and an incomparable energy distinctly signature to a musical work of Hogan.

# Personnel

## Ithaca College Women's Chorale

### Soprano I-Soprano II

Hannah Abrams  
Megan Benjamin  
Jenna Bock  
Lucrezia Ceccarelli  
LiAn Chen  
Laura Douthit  
Kimberly Dyckman  
Elizabeth Embser  
Edda Fransdottir  
Caroline Fresh  
Jennifer Giustino  
Kate Griffin  
Mollie Hamilton  
Xandry Langdon  
Cynthia Mickenberg  
Katie O'Brien  
Rachel Silverstein  
Kristi Spicer  
Kelly Timko  
Cherisse Williams

### Soprano II

Amy Brinkman-Davis  
Christina Christiansen  
Kendra Domotor  
Emily Gaggiano  
Carrie Lindeman  
Meredith Morse

### Soprano II-Alto I

Brittney Aiken  
Megan Brust  
Hillary Robbins  
Penelope Myles-Voss

### Alto I

Julia Imbalzano  
Sophie Israelsohn  
Alexandria Kemp  
Gillian Lacey  
Jennifer Pham  
Daniela Schmiedlechner

### Alto I-Alto II

Jenna DiMento  
Mattina Keith  
Alexa Mancuso  
Claire Noonan  
Stephanie O'Brien  
Jenny Schulte  
Caitlin Walton

### Alto II

Michelle Ammirati  
Ali Cherrington  
Carolyn Kruzona  
Amanda Nauseef  
Sunwha Reiner  
Jordyn Steinheiser

# Ithaca College Choir

## **Soprano I**

Leanne Averill  
Emily Behrmann-Fowler  
Leanne Contino  
Abigail Doering  
Josi Pertersen  
Sarah Welden

## **Alto I**

Annie Barrett  
Wei En Chan  
Kat Krampf  
Sarah Loeffler  
Rebecca Saltzman  
Ariana Warren

## **Tenor I**

Eric Flyte  
Joshua Fogerty  
Joseph Fritz  
Torrance Gricks  
Joseph Kaz  
Adriel Miles

## **Baritone**

Matthew Jones  
Dave Klodowski  
Michael Palmer  
Travis Pilsitts  
Michael Roddy  
D'quan Tyson

## **Soprano II**

Shelley Attadgie  
Lyndey Boyer  
Kate Clemons  
Lynn Craver  
Laura K. McCauley  
Vicky Trifiletti

## **Alto II**

Mika Genatossio  
Samantha Kwan  
Namarah McCall  
Rachel Ozols  
Sunwha Reiner  
Melissa Schachter

## **Tenor II**

David Allen  
Christopher D'Amico  
Justin Ka'upu  
Timothy Powers  
Miggy Torres  
Bradley Whittemore

## **Bass**

Matt Boyce  
Eliodoro Castillo  
Fred Diengott  
Michael Galvin  
Nathan Haltiwanger  
Brett Pond