

Ithaca College Madrigal Singers

Derrick Fox, conductor

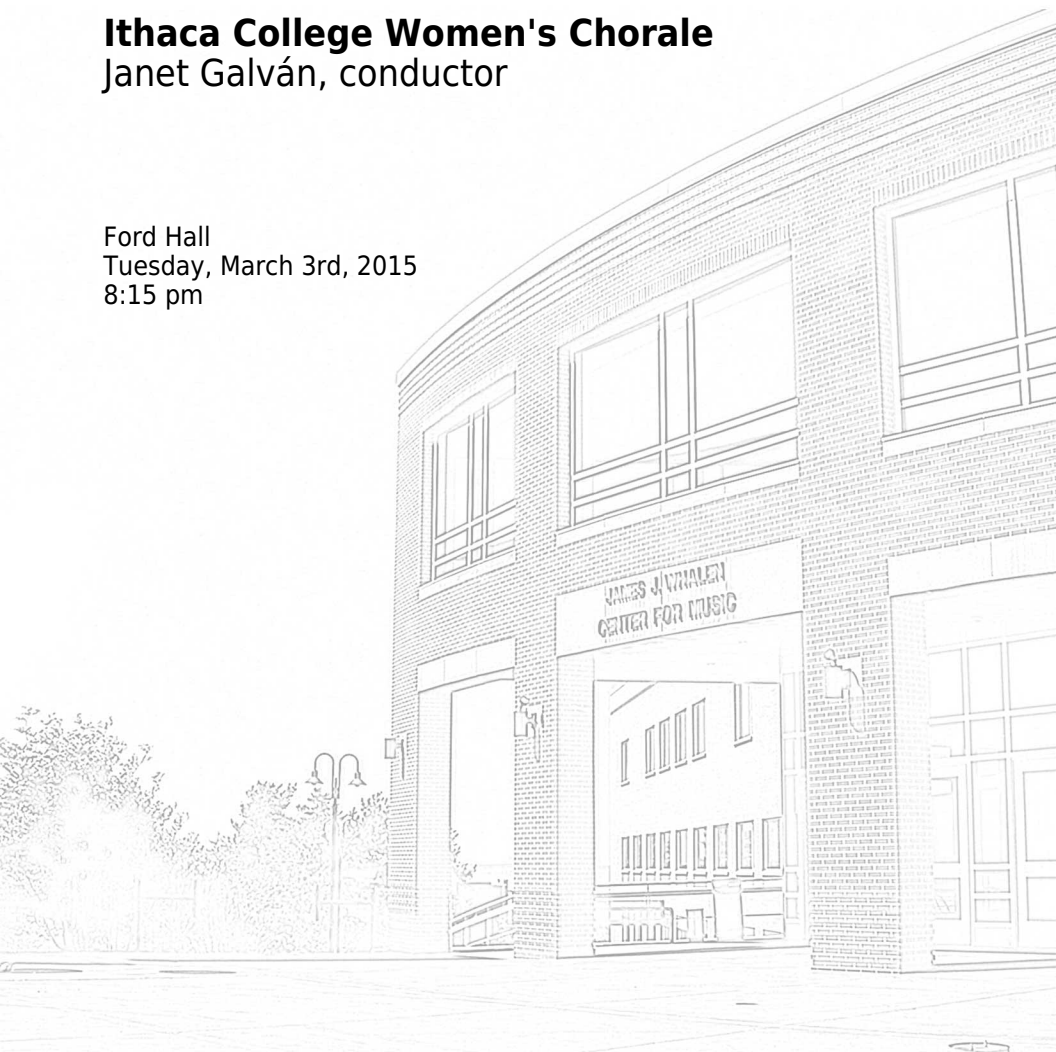
Ithaca College Brass Choir

Keith Kaiser, conductor

Ithaca College Women's Chorale

Janet Galván, conductor

Ford Hall
Tuesday, March 3rd, 2015
8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Madrigal Singers Derrick Fox, conductor

Hark I Hear the Harps Eternal

arr. Alice Parker
(b. 1925)

Soloists:
Imogen Mills, soprano
Nicholas Kelliher, tenor

Os Justi

Anton Bruckner
(1824-1896)

When That I Was a Little Tiny Boy

Matthew Harris
(b. 1956)

Ithaca College Brass Choir Keith Kaiser, conductor Matthew Sadowski and Sean Smith, graduate associate conductors

Keystone Celebration (1989)

John Cheetham
b.1939

Salvation is Created (1912)

Pavel Tschesnokoff
Arr. by John W. De Salme
(1887-1944)

Sean Smith, graduate associate conductor

Festive Overture (1954)

Dmitri Shostakovich
Arr. by Peter Kitson
(1906-1975)

Ithaca College Women's Chorale
Janet Galván, conductor
Emily Preston, graduate assistant
Sarah Broadwell and Marci Rose, collaborative pianists

Inspiration, Melancholy, and Play

Crossing the Bar Gwyneth Walker
b.1947

On suuri sun rantas autius Arr. Matti Hyökki
b.1946

Soloist:
Juliana Joy Child

Small Group I:
Mattina Keith
Christina Christiansen
Gillian Lacey
Carolyn Kruszona
Bergen Price
Laura Stedje

Small Group II:
Imogen Mills
Kimberly Dyckman
Caroline Fresh

The Look Jussi Chydenius
b.1972

Soloists:
Ellen Atwood
Kimberly Dyckman

The Kiss Jussi Chydenius
b.1972

The Little Road Maira Smiley

*Coffee Ithaca College Women's Chorale

**World Premiere*

Biographies

Dr. Derrick Fox

Dr. Derrick Fox is an assistant professor of choral music education and choral conducting in the Ithaca College School of Music. He conducts the IC Chorus, IC Madrigal Singers and teaches choral conducting and rehearsal techniques. He actively adjudicates and clinics at the regional, state, national at the middle/junior high school through the collegiate level.

Fox has worked with ensembles and presented in Arkansas, Pennsylvania, Kansas, Missouri, West Virginia, Texas, Iowa, North Carolina, New York, Florida and Michigan. Dr. Fox's solo voice collaborations include work with the Arkansas Symphony, Lansing Symphony, St. Louis Symphony, Columbia Chorale, the University of Nebraska at Omaha, University of Missouri, Michigan State University and the Espaço Cultural (Brasilia, Brazil). He can be heard singing selections from Gershwin's Porgy and Bess on the CD In This Hid Clearing, available on the Naxos Classical Music label.

Fox holds degrees from Arkansas State University (B.M.E.), the University of Missouri - Columbia (M.M.) and Michigan State University (D.M.A.) He currently serves as the Multicultural and Ethnic Perspectives R & S for the New York chapter of ACDA. Dr. Fox's upcoming engagements include West Virginia All - State MS/JH Honor choir, St. Louis All Suburban 9-10 honor choir, NYSCAME/SCMEA All County Women's choir (NY), DCMEA All County High School Mixed honor choir (NY), DCMEA Jr. High All-County choir (NY), Blair County Junior High Choir (PA), 2016 Tennessee All-State Treble Honor choir, 2017 Arkansas All-State Mens Choir and the 2015 American Choral Directors Association National Convention in Salt Lake City, Utah.

Dr. Keith Kaiser

Keith Kaiser is professor and Chair of the Music Education Department; in addition, he has served as Assoc. Dean and Assessment Coordinator. A Faculty Excellence Award recipient, he holds a Ph.D. in Music Education from the Florida State University. Kaiser was recognized with the Ithaca College Student Affairs and Campus Life Faculty Appreciation Award for his commitment to and work on behalf of students. In addition, for over eleven years, he served as co-conductor of the Ithaca Concert Band (a community ensemble), and for five years, he served as conductor of the Signature Syracuse Concert Band - an ensemble for inner-city students.

Dr. Kaiser is active throughout the country as a guest conductor, presenter, clinician, adjudicator and consultant. A Presser Scholar, he is published in several professional journals, and he was co-recipient of a highly selective Grammy-NAMM Sounds of Learning grant to study the functions of music education in American Public Schools.

Among his most gratifying honors are: being recognized for his support of public school music programs with a named scholarship that provides needs-based assistance for area youth to attend a local music program, serving as founder and director of the Ithaca Concert ("community") Band's Adopt-a-Band Program that resulted in an Ithaca Foundation Award for Excellence, and having his Torrington (WY) High School Band being recognized with a Community Service award for its extensive service and contributions to the local and surrounding communities.

Dr. Janet Galván

Dr. Janet Galván, Director of Choral Activities at Ithaca College, has conducted national, regional, and all-state choruses throughout the United States. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall, and Avery Fisher Hall as well as in concert halls throughout Europe and the United Kingdom. Her choral ensembles have also appeared at national, regional, and state music conferences. She has conducted the chamber orchestra, Virtuosi Pragneses, the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra, and the New England Symphonic Ensemble in choral/orchestral performances. 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 from 1995-2007. She was also a guest conductor for the Mormon Tabernacle Choir in 2002.

Galván has been a guest conductor and clinician in the United Kingdom, Canada, throughout Europe, and in Brazil 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 in February of 2012 and on the Oberlin Conducting Institute Conducting Faculty in 2014.

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

Program Notes

Ithaca College Madrigal Singers

Hark I Hear the Harps Eternal is a contemporary adaptation of "Invitation," found in William Walker's shape-note hymnbook *The Southern Harmony and Musical Companion* (1st ed. 1835). This catalogue of one hundred songs in three parts was compiled for people from all backgrounds to enjoy the musical aesthetics of their culture. Intended for use by "Christian churches of every denomination, singing schools, and private societies," it was also used as an educational tool, or as the publisher puts it, "an easy introduction to the grounds of music the rudiments of music, and plain rules for beginners." Characteristics of the shape-note style such as homogenous rhythm, incomplete triads at cadential points, and predominant use of modality are highly prevalent throughout this piece. - RENMEN ROOTS

Os Justi

Bruckner dedicated his 1879 motet *Os Justi* to Ignaz Traumihler, the music director at the Abbey of St. Florian and an enthusiastic member of the Cecilians, the nineteenth-century movement that tried to return church music to its roots in plainchant and the a cappella purity of the Palestrina style. Composed for the feast of St. Augustine (the patron saint of St. Florian), *Os justi* is in the Lydian mode, another link to the plainchant repertory. According to Duncan Ferguson, in *Os justi* "other trademark Bruckner qualities are here in force: points of imitation, dynamic contrast, and pauses for breath (as much for the listener as for the performers)." The motet concludes with a plainsong Alleluia. - John Shepherd

| | |
|---|--|
| Os justi meditabitur sapientium, et lingua ejus loquetur judicium. | The mouth of the righteous utters wisdom, and his tongue speaks what is just. |
| Lex Dei ejus in corde ipsius: et non supplantabuntur gressus ejus. | The law of his God is in his heart; and his steps will not be impeded. |
| Alleluia. | Alleluia. |

When That I Was a Little Tiny Boy

"Twelfth Night" is one of the latest of William Shakespeare's comedies, following a period in which he wrote "Love's Labour's Lost," "Much Ado About Nothing" and "As You Like It." The title refers to the post-Christmas days of celebration, which at the time often involved pranks and disguises. "Twelfth Night" remains one of Shakespeare's most beloved and frequently performed plays. "When That I was a Little Tiny Boy" is sung by the character Fool, The Clown, or court jester, of Olivia's household, at the conclusion of Shakespeare's play The Twelfth Night. The Fool, also known as Feste, moves between Olivia's and Orsino's homes, earning his living by making pointed jokes, singing old songs, being generally witty, and offering good advice cloaked under a layer of foolishness. In spite of being a professional fool, Feste often seems the wisest character in the play.

When I was a tiny little boy,
With, hey, ho, the wind and the rain,
A foolish thing didn't matter much,
Because the rain it rains every day.
But when I became a man,
With, hey, ho, the wind and the rain,
People stopped talking to bad guys and thieves.
Because the rain it rains every day.
But when I got married, ah, too bad!
With, hey, ho, the wind and the rain,
It did me no good to boast and show off,
Because the rain, it rains every day.
But when I had to go to bed
With, hey, ho, the wind and the rain,
With idiots drunk out of their minds,
Because the rain it rains every day.
The world began a long time ago,
With, hey, ho, the wind and the rain,
But that doesn't matter, our play is done,
And we'll try to please you every day.

Ithaca College Women's Chorale

This musical setting of the Tennyson poem, **Crossing the Bar**, was created in memory of the composer's mother, Adele Frank Walker, whose love of music lasted a lifetime. The song was premiered at the Memorial Service on September 23, 2000, at the First Presbyterian Church of New Canaan, Connecticut. Performers were Denise Walker (Soprano) and Gwyneth Walker (piano).

The poem focuses on the image of a boat putting out to sea, as a metaphor for the Final Voyage of our lives: "And may there be no sadness of farewell/when I embark."

The musical interpretation frames the poem with introductory and closing piano passages which may be heard as the spirit initially descending from heaven (to impart the message of the song to us) and then re-ascending, in peace. Within the body of the song, each of the four verses receives a distinct setting, especially in the piano accompaniment, as suggested by the lyrics "the tide moving, the evening bell, the flood..."

The concluding lines of the poem, "I hope to see my Pilot face to face/when I have crossed the bar," are brought back several times. The final statement transforms the words affirmatively into: "For I can see my Pilot face to face, across the bar!"

Notes by the composer

On suuri sun rantas autius is a song about someone who has left his/her homeland and is missing it. This person particularly liked the ocean and is remembering the beach with sadness. It comes from two Finnish folk songs. The poetry is by V.A. Koskenniemi, a Finnish poet (1895-1962).

An unparalleled figure in Finnish choral music, Matti Hyökki led the YL Male Voice Choir as conductor from 1980 to 2010, with many international accolades along their way. He was also chorus master of the Finnish National Opera from 1992 to 1995. Having earlier completed diplomas as church organist and music teacher at the Sibelius Academy, he became in 2003 the first graduate in Finland of a doctoral degree programme in choir conducting, with YL as his instrument. Since 2007, Matti

Hyökki has been Professor of Choir Conducting at the Sibelius Academy. He is a regular jury member at international choir competitions and has conducted numerous international choir workshops.

Translation:

I miss your empty shores with the wild ducks sad cries ringing. Lonely and lost on the shore with grass in the water, walking and looking for its mother which it can't find. I have been looking for your grey waves. As I think of them, I cry. I have cried on your shores in my youth. Your picture remains deep in my heart, and I miss you. I have heard the wild ducks in my mind many nights.

The Look is by Jussi Chydenius, a Finnish composer, who combines a traditional choral sound with influences from pop and jazz to create works that are fresh, vibrant, and accessible. His interest in popular musical styles stems from his experience as a drummer in various bands, including the platinum-selling rock group Don Huonot, and he is best known as the bass singer and composer in the a cappella sextet Rajaton. Chydenius has published a number of acclaimed choral works, which are performed by choirs and vocal ensembles throughout Europe and North America.

The Kiss, also by Jussi Chydenius, is a setting of a poem by Sara Teasdale. *The Look* is also a setting of a poem by Teasdale. That is why we are putting them as a pair. Listen carefully to the lyrics. You might be surprised as to why this woman is so sad.

Jussi Chydenius is best known for singing bass in the vocal ensemble *Rajaton*.

The audience gets to decide if *THE KISS* is from Colin, mentioned in *The Look*.

The Little Road was commissioned by Ithaca College for the Ithaca College Women's Chorale. The intent of the commission was to have an original piece by Moira Smiley in three parts with body percussion. The poetry is by Josephine Preston Peabody and talks about the dilemma of a young person deciding whether to follow the road that is tempting her or to stay with the house that beckons her to remain.

Moira Smiley is a singer/composer who creates and performs. Her voice and compositions are heard on feature films, BBC, and PBS programs, NPR, and on more than 60 albums. Smiley's recordings feature vocally driven collections of warped traditional songs, original polyphony, and body percussion. She is also in high demand as a choral clinician, composer, and arranger. Moira Smiley and VOCO (her female ensemble) is a visionary blend of voices, redefining harmony singing with the power and physicality of folk song, the avant-garde fearlessness of Béla Bartók, and the vaudevillian accompaniment of cello, banjo, ukulele, accordion, and body percussion. Smiley's award-winning original music and spellbinding American and eastern European folk song light up the stage with rompin' stompin' body percussion and warm wit.

Personnel

Ithaca College Brass Choir

Trumpet

Matt Allen
Matt Brockman
Michael Cho
Jason Ferguson
Christine Gregory
Lauren Marden
Armida Rivera
Sean Smith

Horn

Victoria Boell
Jacob Factor
Nicole Friske
Josh Jenkins
Diana McLaughlin
Jeremy Strauss
Brianna Volkmann

Trombone

Benjamin Allen
Paul Carter (bass)
Matt Confer
Julia Dombroski
Stephen Meyerhofer
Andrew Nave
Mike Nave (bass)

Euphonium

Matt Sadowshi
Erin Stringer
Brian Sugrue
Danielle Wheeler

Tuba

Peter Best-Hall
Justin Chervoney
Lucas Davey
Andrew Satterberg

Percussion

Daniel Monte
Dennis O'Keefe
Corinne Steffens

Ithaca College Madrigal Singers

Soprano

Leanne Averill
Lucrezia Ceccarelli
Leanne Contino
Imogen Mills

Tenor

Kyle Banks
Seamus Buxton
Drew Carr
Kyle Cottrell
Nicholas Kelliher

Alto

Sophie Israelsohn
Mattina Keith
Gillian Lacey
Claire Noonan

Bass

Liam Cunningham
Michael Galvin
Patrick LaRussa
Paul Morgen
Paul Tine

Ithaca College Women's Chorale

Soprano I-II

Lucrezia Ceccarelli
Magdalyn Chauby
Juliana Joy Child
Christina Christiansen
Laura Douthit
Kimberly Dyckman
Haley Evanoski
Allison Fay
Caroline Fresh
Julia Gershkoff
Ann-Marie Iacoviello
Xandry Langdon
Imogen Mills
Katie O'Brien
Emily Preston
Kelly Timko

Soprano II

Hannah Abrams
Emily Beseau
Kendra Domotor
Elizabeth Embser
Emily Gaggiano
Lauren Hoalcraft
Carrie Lindeman
Cynthia Mickenberg
Haley Servidone
Rachel Silverstein

Soprano II/Alto I

Annina Hsieh
Alexandria Kemp
Alexa Mancuso

Alto I

Ellen Atwood
Heather Barnes
Megan Brust
Ellen Jackson
Jenny Schulte
Victoria Trifiletti

Alto I/II

Catherine Barr
Sarah Broadwell
Jenna DiMento
Gillian Lacey
Meghan Murray
Marci Rose
Jessica Voutsinas

Alto II

Cailey Blatchford
D'Laney Bowry
Mattina Keith
Carolyn Kruszona
Bergen Price
Tara Stacy
Laura Stedje
Karimah White