

Winter Choral Concert 2016

Ithaca College Chorus

Sean Linfors, conductor

Ithaca College Madrigal Singers

Sean Linfors, conductor

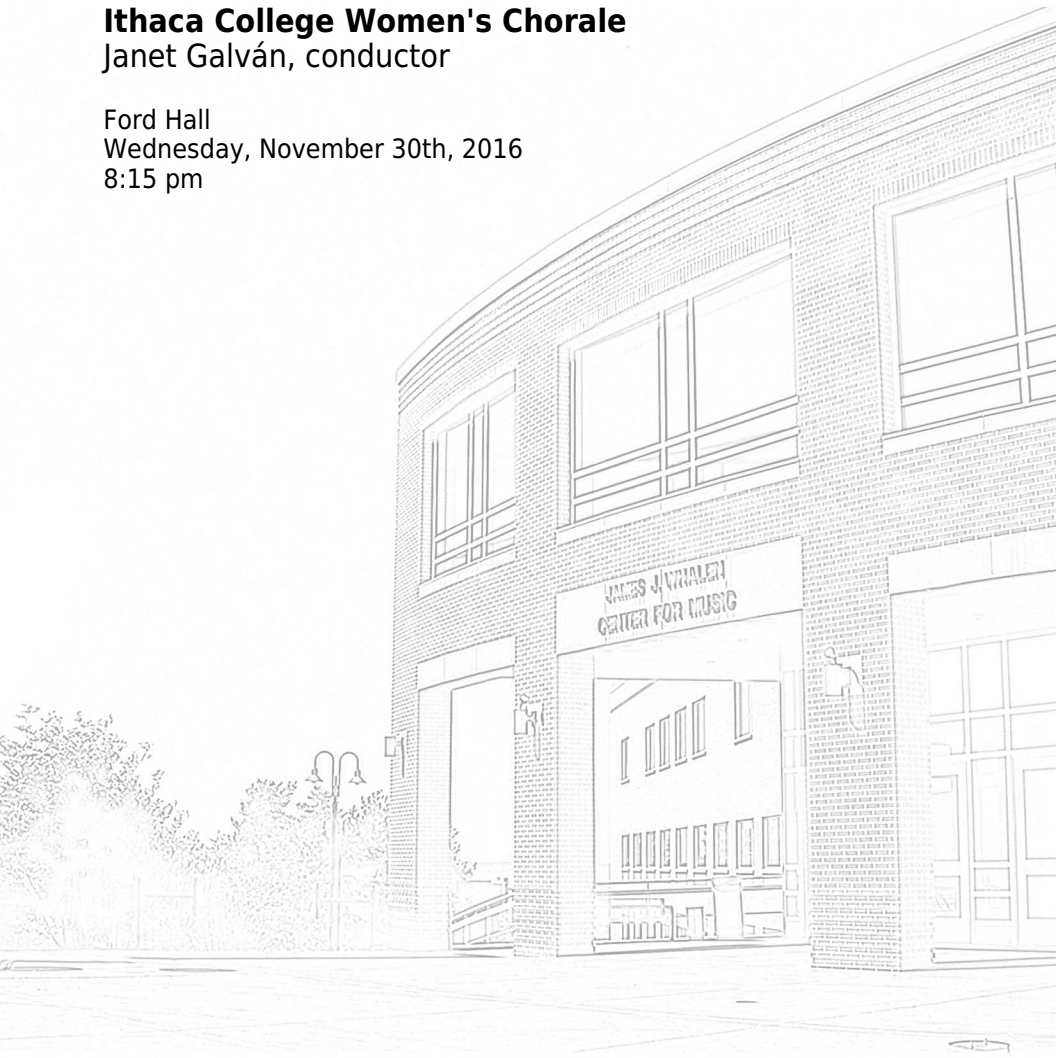
Ithaca College Women's Chorale

Janet Galván, conductor

Ford Hall

Wednesday, November 30th, 2016

8:15 pm



ITHACA COLLEGE

School of Music

Ithaca College Chorus
Sean Linfors, conductor
Adam Good, graduate assistant
James Wolter, graduate assistant

Swell the Full Chorus from *Solomon*

G.F. Handel
(1685-1759)

Adam Good, conductor
Christopher Davenport, organ

The King Shall Rejoice (Coronation Anthem No. 2)

G.F. Handel
(1685-1759)

- I. The King shall rejoice
- II. Exceeding glad shall he be
- III. Thou has prevented him with the blessings
- IV. Alleluia

Sarah Pinto & Stefanie Nicou, oboe
Matt Brockman, Peter Gehres, & Shawn Henderson, trumpet
Dan Angstadt, Tyler Bage, Dgybert Jean,
Kate Jurek, Henry Smith, & Dan McCaffrey, violin
Zachary Cohen, viola
Molly DeLorenzo & Nick Chai, cello
Julia Ladd, bassoon

Ithaca College Madrigal Singers
Sean Linfors, conductor
James Wolter, graduate assistant

Selections from *Judas Maccabaeus*

G.F. Handel
(1685-1759)

- I. Sing Unto God

Catherine Barr, soloist

- II. Hallelujah, Amen

Jean Radice, organ*

At the Round Earth's Imagined Corners

Williametta Spencer
(b. 1932)

Deutsches Magnificat

Heinrich Schütz
(1585-1672)

Juliana Child, Nicole Wills, Max Keisling, & Sean Rimkunas, quartet
Sarah Pinto & Stefanie Nicou, oboe
Julia Ladd & Emily Roach, bassoon
Jean Radice, organ

Ithaca College Women's Chorale
Janet Galván, conductor
Adam Good, graduate assistant
James Wolter, graduate assistant

Descend, Love

Discendi Amor

Sally Lamb McCune*
(b. 1966)

James Wolter, conductor
Molly Ferguson, soloist

Magnificat

Niccola Porpora
(1686-1767)

I. Magnificat anima mea

II. Et exultavit

Nicolette Nordmark & Olivia Bartfield, soloists

III. Et misericordia

IV. Fecit potentiam

V. Gloria Patri

VI. Sicut erat

Madeleine Parkes, organ

Order My Steps

Glenn Burleigh
(1949-2007)

John Holiday, soloist*
Casey Quinn, piano
Cooper Casterline, percussion
John White, bass*

Biographies

Sean Linfors is a recent appointee to the School of Music faculty at Ithaca College, where he directs choral ensembles and teaches conducting. Dr. Linfors holds a Ph.D. in Choral Music Education from Florida State University, and is an educator, conductor, and published scholar. A teacher for ten years in Richmond VA, Newport News VA, and Orlando FL, he has conducted honor choirs and orchestras, and workshops for teachers and music students. 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*. While Linfors was the Associate Director of the Greater Richmond Children's Choir (VA), the group was invited to perform at the National Conference of the American Choral Directors Association. Recently, Dr. Linfors was invited to conduct the East African Choral Festival in Nairobi, Kenya.

Janet Galván, Director of Choral Activities at Ithaca College, conducts the Ithaca College Choir and Women's Chorale. She was Artistic Director for the Ithaca Children's Choir until spring of 2016. Her New York colleagues recognized Dr. Galván's contribution to choral music when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award. In demand as a guest conductor, Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Washington's Constitution Hall, Minneapolis' Orchestra Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. 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 in Ireland, Italy, the Czech Republic, Austria, Canada, and Spain. 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, Ireland, Canada, Belgium, Austria, the Czech Republic, Greece, and Brazil as well as national and regional choral and music education conferences and the World Symposium on Choral Music. She was on the conducting faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in February of 2012 and the Oberlin Conducting Institute 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. In addition, she has been an artist in residence at many universities, leading masterclasses, working with the university choirs, and presenting sessions. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings). Galván was presented the 3rd Distinguished Alumni Award in Music Education and Choral Music from the University of North Carolina on November 3, 2016.

John Holiday, one of Broadway World's "New York Opera 2015 Gifts that Keep on Giving" and recent nominee for "Newcomer of the Year" by the German magazine *Opernwelt*, has established himself as a singer to watch. Holiday won critical acclaim for his performance as Caesar in the U.S. Premiere of Vivaldi's *Catone in Utica* during the 2015 Glimmerglass Festival. In the summer of 2017, Holiday returns to the Glimmerglass Festival singing the title role in *Xerxes* by Handel. During the 2016-2017 season Holiday will debut with Boston Baroque in the role of Tolomeo in *Giulio Cesare in Egitto* by Handel. He will also appear with the Nashville Symphony in Handel's *Messiah* and as a soloist in the *Chichester Psalms* by Leonard Bernstein with The Phoenix Symphony. As a champion and big advocate of new works, Holiday will make his house debut with Opera Philadelphia singing the role of John Blue in a world-premiere of Daniel Roumain's *We Shall Not Be Moved*, a production directed by the award-winning Bill T. Jones. He debuted with the Spoleto Festival USA 2015 in the world premiere of *Paradise Interrupted* and also substituted in the role of Zaida in Cavalli's *Veremonda, l'amazzone di Aragona* during its U.S. Premiere run. Holiday debuted in 2014 at the Los Angeles Opera in Barrie Kosky's acclaimed production of Purcell's *Dido and Aeneas* as the Sorceress and appeared with the Wolf Trap Opera in June 2014 as Caesar in Handel's *Giulio Cesare in Egitto*. During the 2013-2014 season, he was seen in the title role of *Radamisto* at the Juilliard School under Anne Manson, and as Sposo in Scarlatti's *La Sposa dei Cantici* with Ars Lyrica in Houston. Holiday made his Carnegie Hall debut as a soloist with the Atlanta Symphony Orchestra in 2012 in Bernstein's *Chichester Psalms*. Holiday joined the roster of the Metropolitan Opera to cover Nireno in David MacVicar's new production of *Giulio Cesare in Egitto* and reprised his roles in Philip Glass's *Galileo Galilei* at the Cincinnati Opera, having first performed the work at the Portland Opera. In addition to his classical repertoire, Holiday excels in jazz and gospel music. Holiday recently released his debut jazz album entitled "The Holiday Guide." Holiday's recital schedule includes engagements in many different parts of the U.S. Major competitions and award programs - notably the Wolf Trap Foundation for the Performing Arts, the Richard Tucker Foundation, the Gerda Lissner International Vocal Competition, and the Dallas Opera Guild - have recognized his accomplishments. Holiday joined the faculty of the Ithaca College School of Music in the fall of 2015 and currently serves as an Assistant Professor of Music Performance.

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. Born in Detroit in 1966, Lamb McCune was educated at the University of Toronto, California Institute of the Arts, and earned her MFA and DMA at Cornell University (1998). Her principal teachers have included Steven Stucky, Roberto Sierra and Mel Powell. 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. A dedicated teacher, Lamb McCune has taught at Cornell University, Syracuse University, and currently serves on the faculty at Ithaca College. She has served as guest composer at Eastman School of Music, University of South Carolina, Pepperdine University, University of Pittsburgh, Bradford, and in regional public schools in Syracuse and Ithaca.

Jean Clay Radice has taught organ and harpsichord at Ithaca College since 2007. She studied organ at Syracuse University before obtaining a bachelor's degree in organ performance from Boston University and a master's degree in organ performance from the University of Cincinnati College-Conservatory of Music. Her major teachers have been Will Headlee, George Faxon, Jack Fisher and Roberta Gary. She is an accomplished church musician. She is currently Organist and Choir Director at St. Paul's Episcopal Church in Owego, Organist and Schola Director of the Episcopal Church at Cornell, and has served as organist and choir director at other churches in the Finger Lakes. Her expertise in church music includes the music of the Episcopal Church, the English anthem, and Anglican hymnody. At Ithaca College, she specializes in the historical keyboard literature for organ and harpsichord up to and including the music of Johann Sebastian Bach. She annually presents several collaborative recitals, both with faculty and with students, relating to the music of the Baroque. Her harpsichord collaborative all-Bach recitals have included the complete Book II of The Well-Tempered Clavier (2008), the Goldberg Variations (2009), the Six Partitas (2010), the complete Inventions and Sinfonias (2010), early works, fantasias, and Klavieruebung Part II (2011) and the French Suites (2013). She was the organ continuo player for the Ithaca College 2010 performance of the Mass in B Minor, and regularly plays both organ and harpsichord continuo on faculty recitals. She encourages the development of student continuo players, all of whom perform on the School's new David Leach continuo organ (2008). In academic year 2011-2012, Professor Radice was a member of the Ithaca Bach Ensemble, a faculty ensemble devoted to the performance of solo and chamber instrumental and vocal works of J. S. Bach. She is a member of the Association of Anglican Musicians, the American Guild of Organists, and the Organ Historical Society. In addition to her college teaching and church work, Professor Radice maintains an active studio of private organ, harpsichord, and piano students.

John White is Associate Professor of Music Theory and Director of the Ithaca College Jazz Vocal Ensemble. He remains active professionally as a pianist and multi-instrumentalist, specializing in diversity. Musically he exists equally at home in the worlds of jazz, classical, and popular music. John is also co-developer of the Takadimi system of rhythm solfege.

Program Notes

Ithaca College Chorus

One of the great musical traditions of the United States is the regular holiday performance of George Frideric Handel's *Messiah*. The Christmas sections of the work and the iconic Hallelujah Chorus are well-known and celebrated even outside the musical spheres. Handel's writing for chorus was accessible, expressive, and grand, and these attributes pervade his many other choral works as well. The composer featured chorus prominently in his oratorios (generally narrative works based on Biblical stories), not just in *Messiah*, but in the near-entirely choral *Israel in Egypt*, and in his dramatic Old Testament oratorios *Solomon* and *Judas Maccabaeus*.

Swell the Full Chorus, a short celebratory exclamation at the end of Act Two of *Solomon* HWV67 (1748), places the chorus in the role of the admiring crowd as they proclaim the wisdom of Solomon the King of Israel, who has just resolved the famous question of the two mothers fighting over the parentage of a single baby. A simple structure in song form allows Handel to express the contrasting sentences: "Swell the full chorus to Solomon's praise," a vibrant and arpeggiated theme, and the gently sung, "Flow sweetly the numbers [songs] that dwell on his name."

Before Handel wrote any oratorios, however, he was a court composer to the Elector of Hanover, who was to become King George II of England. In 1727, upon the occasion of George II's coronation, Handel was asked to compose four ceremonial anthems, now called the Coronation Anthems. One of these, *Zadok the Priest*, is still played at the coronation of each British monarch. **The King Shall Rejoice** HWV260, along with the other anthems, charged the new King with the obligation to show judgement and mercy, and rejoiced in his new reign over a grateful people, using Old Testament texts, in particular the book of Psalms. Handel takes brief sentences for each movement of this anthem, finishing with a single-worded "Alleluia," using the music itself instead of text to exalt the King's name.

Ithaca College Madrigal Singers

Judas Maccabaeus HWV63, written in 1746 at the height of Handel's oratorio career, allows the chorus to serve the function of popular acclamation. **Sing Unto God** and **Hallelujah, Amen** are punctuation in the third part of the oratorio. Judas (of the Maccabean people) has come to power, roused his people against an enemy, and finally achieved victory and peace for his people. In these two numbers (performed together in this concert, but separated by several arias in the original structure), the people rejoice in their conquering hero and give praise to their God. Polyphonic and more harmonically varied than *Swell the Full Chorus*, these works nonetheless reflect a united populace, much as the later work does.

The **Magnificat** text is one of the most frequently set Marian antiphons, and is perhaps the earliest Christian hymn. Its origin is in Luke 1:46-55, wherein Mary visits her cousin Elizabeth (commonly known as the Visitation) and delivers the news of Jesus' coming. The antiphon ends traditionally with a statement of the Gloria Patri (Doxology). The text is often used during Advent-tide.

My soul magnifies the Lord, and my spirit rejoices in God, my Savior;
For He has regarded the lowliness of His handmaiden.
For behold, from this day all generations will call me blessed.
For the Mighty One has done great things to me, and holy is His name;
And His mercy is on those who fear Him from generation to generation.
He has shown strength with his arm; He has scattered the proud in the
imagination of their hearts.

He has cast down the mighty from their thrones and has exalted the lowly.
He has filled the hungry with good things, and the rich He has sent empty
away.

He has helped his servant Israel in remembrance of his mercy
as He spoke to our fathers, to Abraham and to his seed forever.
Doxology: Glory to the Father and to the Son and to the Holy Ghost
As it was in the beginning is now and shall be forever. Amen.

Heinrich Schütz, born 100 years before J.S. Bach, is regularly regarded as one of the most influential composers and organists of the 17th century. His organ writing was at the forefront of the school that led to Bach's later mastery of the style, and his settings of the Passions according to Matthew, Luke, and John presaged Bach's own.

Schütz's last works are grouped in an opus he titled *Schwanengesang*, Swan Song. The last work in this final set is his *Deutsches Magnificat* SWV 494, his fourth setting of the Magnificat from Luther's Bible. The influence of Schütz's teacher Giovanni Gabrieli, with whom the composer studied in Venice in his youth, can be seen in the *Deutsches Magnificat*. Schütz's use of antiphonal choirs echoes the Venetian *cori spezzati* tradition. The doubling instruments are not specified, instead merely divided into First and Second Choir. Today's performance features a quartet of vocalists and portative organ serving as the concertists and a larger group of singers accompanied by reeds as the ripienists.

An English contemporary of Schütz, John Donne, provides the text for **At the Round Earth's Imagined Corners**. Donne's Holy Sonnets are much revered for their insight into Donne's view of the human condition, emphasizing the conflict between religion and what Donne called "true religion." The poem concludes with the poet's ecstatic plea for redemption.

Ithaca College Women's Chorale: Descend, Love

Every piece in this program was written for females to sing. One was composed by a female composer, one was written for young women, and the last was arranged for the GMWA Women of Worship to sing.

The Women's Chorale program begins with a Sally Lamb McCune piece asking for love to descend. **Discendi, Amor Santo** for SSAA a cappella combines two texts: a single verse of "Discendi, Amor Santo" from 15th-century Bianco Da Siena's "Laudi Spiritualis" with a single verse from Christina Rossetti's "A Christmas Carol" (aka "The Shepherds Had an Angel"). In the former, the poet invites divine love to descend from the heavens and ignite his soul. In the latter, Rossetti considers the gift of love manifested in the birth of the Christ child. Together, they remind the listener that holy love may come in many forms. Dedicated to Ryan.

Descend, holy love
Visit my mind with your ardent love
So that I burn up with you completely

The second composition is a setting of the **Magnificat** written for the young women at the Ospedale Santa Maria dei Derelitti in Venice in 1745. This is one of many compositions written for all-girl choirs and orchestras of the Venetian Ospedali tradition. There were four charitable Ospedali in Venice for the orphans and abandoned young people of the city. Music was a special part of the education of the girls who lived there. They were given opportunities to work with great composers, including Antonio Vivaldi, Baldassare Galuppi, Johann Adolph Hasse, and Nicola Porpora. The girls of the Ospedali became excellent musicians. They had lessons in singing, playing instruments, and music theory.

By the mid-18th century, a performance by the female musicians of the Ospedali was an event attended by many visitors to Venice. The Ospedali repertoire is considered to be the largest existing collection of music for female voices.

Porpora was a performer, composer, and teacher. Two of his famous voice students were Joseph Haydn and the castrato Farinelli.

Porpora composed 44 operas, 11 oratorios, and numerous masses and motets.

As one can see from the text, the *Magnificat* (Song of Mary) also refers to God's love descending. (See Madrigal Singers notes for English translation).

Finally, in **Order My Steps**, the singers pray for God's love to descend and to guide them.

Order My Steps is one of the most beloved tunes in the Gospel repertoire. It was composed by Glenn Burleigh, a renowned composer, conductor, clinician, and pianist. Glenn Burleigh was the first guest conductor for the Ithaca College Gospel Festival and was committed to the idea that people from all backgrounds could sing Gospel music together. Burleigh founded the Glenn Burleigh Music Workshop and Ministry, Inc. in 1993. Many of his musical compositions are on file at the Center for Black Music Research at Columbia College in Chicago and at the American Music Center in New York City.

Burleigh served as the principal accompanist and Assistant Music Director for Lyric Theater of Oklahoma and was also the accompanist for the Ebony Opera Guild of Houston, Texas. The popularity of *Order My Steps* made Burleigh's name known around the world. This arrangement was written for the GMWA Women of Worship and became a hit on their debut CD in 1994.

Chorus

Soprano

Ellen Anothony
Preston Armente
Anastasia Arvanites
Kelsey Beyer
Hannah Blanchette
Katrina Blayda
Kelsey Bocharski
Lydia Brown
Sidney Brunner
Kayla DeMilt
Erica Errath
Kristen Kasky
Julia Kesel
Julia Ladd
Alice Lambert
Emma Levy
Amy Manchester
Brittany Mechler
Kelly Meehan
Olivia Norton
Eliona Noznesky
Stella Rivera
Molly Robbins
Sydney Rosen
Lillian Rushing
Catherine Salvato
Olivia Schechtman
Maggie Snyder
Kathryn Spellerberg
Elizabeth Stamerra
Maggie Storm
Katelyn Swaenepoel
Kristen Warnokowski
Paige Washington
Judelle White
Paige Whitmore
Cordelia Wilson

Alto

Laurel Albinder
Aleyna Ashenfarb
Lilli Babilonia
Kathleen Barnes
Ally Brown
Rebecca Butler
Willa Capper
Jena Caster
Chelsea Catalone
Stephanie Chan
Molly DeLorenzo
Olivia Dillon
Emily Dimitriou
Darius Elmore
Lilia Farris
Keilah Figueroa
Olivia Gellar
Kristen Harrison
Dana Herbert
Thea Hollman
Julia Imbalzano
Kate Jurek
Rachael Langton
Melanie Lota
Anna Marcus-Hecht
Peri Margolies
Stefanie Nicou
Kristen Petrucci
Sarah Pinto
Emily Roach
Rachel Steiner
Claudia Torzilli
Margot Wegman

Tenor

Daniel Angstadt
Tyler Bage
David Blitzman
Scott Byers
Daniel Carney
Griffin Charyn
Zachary Cohen
Kyle Cottrell
Francesco DiLello
Brendan Duffy
Jeffrey Elrick
William Esterling
Will Fazzina
Bryan Filetto
Liam Fletcher
Lucas Hickman
Joseph Horner
Joshua Jensen
Patrick King
Tommy Koo
Alex Kosick
Adam Kruschwitz
David Morris
James Murphy
Nicholas Paraggio
Aaron Roberts
Samuel Sauer
David Willett

Bass

Ryan Brady
Christian Brand
Matt Brill
Hayden Parker Callister
Anthony CarlChristopher Caza
Christopher Chi
Cameron Costello
Christopher Davenport
Kevin DeLisa
Nicholas Dell'Amore
Alex Dempsey
Jason Eldridge
Paul Fasy
Ben Fleischer
Johnathan Fulcher
Jacob Furco
Ben FuttermanPeter Gehres
Eugene Iovine
Dgybert Jean
Conor Kelly
William Latino
Shiyuan Li
Nathaniel Long
Jeremy Lovelett
Matthew Lucas
Dante Marrocco
Daniel McCaffrey
Ryan Mewhorter
Nick O'Brien
Jake O'Connor
Mark Prowse
Shaun Rimkunas
Henry Smith
Ian Soderberg
Andrew Sprague
Alec Targett
Stone Washburn
Joshua Williams
Raheim Williams
Leon Yu
Justin Zelamsky

Madrigal Singers

Soprano

Juliana Child
Allison Fay
Caroline Fresh
Imogen Mills
Laura Stedje

Alto

Catherine Barr
Claire Noonan
Deanna Payne
Margot Wegman
Nicole Wills

Tenor

Kyle Cottrell
Brendon Duffy
Max Keisling
James Wolter

Bass

Johnathan Fulcher
Jeremy Lovelett
Shaun Rimkunas
Josh Williams

Women's Chorale

Soprano I/II

Annie Brady
Lucrezia Ceccarelli
Chandler Cronk
Jamila Drecker-Waxman
Molly Ferguson
Caroline Fresh
Phoebe Holland
Ann-Marie Iacoviello
Nicolette Nordmark
Erin O'Rourke
Madeleine Parkes
Noelle Rai
Anastasia Sereda
Kristy Shuck
Corinne Vance
Aquiela Walden
Amber Ward
Carlynn Wolfe

Soprano II

Christine DeNobile
Sarah Kieran
Abby Mae Rogers
Haley Servidene
Sage Stoakley
Carolynn Walker
Alexandra Wright

Soprano II/Alto I

D'Ianey Bowry
Hannah Cayem
Olivia Hunt
Carrie Lindeman
Alison Melchioma

Alto I

Olivia Bartfield
Kate Bobsein
Jenna Caprigione
Virginia Douglas
Emily O'Connor
Olivia Rhein
Nicole Rivera-Diaz
Jaclyn Scheiner

Alto I/II

Jasmine Pigott
Casey Quinn
Michelle Shaubi

Alto II

Alexia Castle
McKinny Danger - James
Lindsey Davis
Meghan Murray
Claire Park
Abby Sullivan
Felicity Thomas
Lindsey Weissman
Karimah White

Upcoming Performances

Save the dates...

The Ithaca College Choir will be performing Handel's *Messiah* with the Cayuga Chamber Orchestra on Saturday, December 3rd, 2016 at 7:30pm at St. Paul's United Methodist Church.

The Choir will also be performing at Lincoln Center on Saturday, April 29th, 2017.