

# Choral Collage

## Ithaca College Chorus

Derrick Fox, conductor

## Ithaca College Madrigal Singers

Derrick Fox, conductor

## Ithaca College Women's Chorale

Janet Galván, conductor

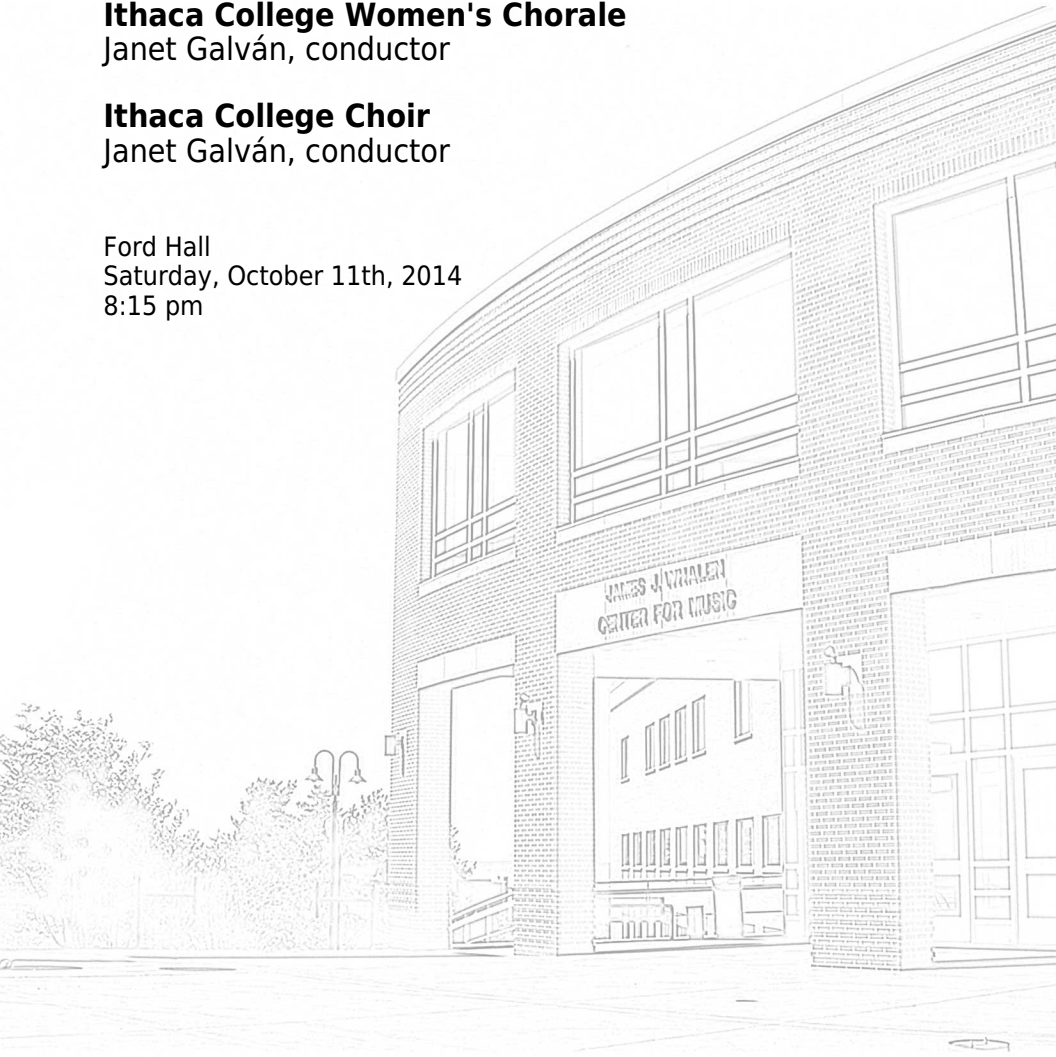
## Ithaca College Choir

Janet Galván, conductor

Ford Hall

Saturday, October 11th, 2014

8:15 pm



**ITHACA COLLEGE**

School of Music

# Program

**Ithaca College Chorus**  
**Derrick Fox, conductor**  
**Justin Ka'upu, graduate assistant**  
**Alexander Greenberg and Jonathan Vogtle, collaborative pianists**

## Life is a Song

**“Music expresses that which cannot be put into words and that which cannot remain silent”**

### Spirit

Lilizela

trad. Xhosa folk song  
compiler Mollie Stone  
University of Cape Town Choir for  
Africa

### Love

She Walks In Beauty

*Justin Ka'upu, conductor*

Kevin Memley

### Unity

Veni Sancte Spiritus K.47

Wolfgang Amadeus Mozart  
(1756-1791)

*Soloists:*  
*Kathleen Maloney, soprano*  
*Ryan Kennedy, alto*  
*Nick Kelliher, tenor*  
*St. John Faulkner, baritone*

### Family

Lullaby

Dan Elder

### Faith

Didn't My Lord Deliver Daniel

trad. African American Spiritual  
arr. Moses Hogan  
(1957-2003)

**Ithaca College Madrigal Singers**  
**Derrick Fox, conductor**

**Songs of Love and Lust**

**"The desire of love is to give. The desire of lust is to get."**

**-Anonymous**

O Occhi Manza Mia

Orlando di Lasso  
(1532-1594)

Il Bianco e Dolce Cigno

Jacques Arcadelt  
(1507-1568)

Mon Coeur se Recommande à Vous

Jean Baptiste Weckerlin  
(1821-1910)

Come Again! Sweet Love Doth Now Invite

John Dowland  
(1562-1626)

*Soloists:*

*Leanne Contino, soprano*

*Paul Tine, baritone*

*Quartet:*

*Leanne Averill, soprano*

*Sun Hwa Reiner, alto*

*Drew Carr, tenor*

*Michael Galvin, bass*

*Kevin Covney, guitar*

Hark All Ye Lovely Saints Above

Thomas Weelkes  
(1576-1623)

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

**Leap Into Song, Leap Into Love**

I Cannot Dance, O Lord  
from *Songs of Meditation*

Stephen Paulus  
b.1949

The Kiss

Jussi Chydenius  
b.1972

*Soloists:*  
*Laura Stedje*  
*Jennifer Pham*

Give Me Just a Little More Time

Albert E Brumley  
arr. Derrick Fox

*Soloists:*  
*Emily Preston*  
*Laura Hoalcraft*  
*D'Laney Bowry*  
*Juliana Joy Child*  
*Heather Barnes*

Gloria Kajoniensis

Gyöngyösi Levente  
b.1975

*Andrew Hedge, percussion*  
*Thomas Smith, percussion*

**Ithaca College Choir**  
**Janet Galván, conductor**  
**Justin Ka'upu and Emily Preston, graduate assistants**  
**Ali Cherrington, collaborative pianist**

**Until the Music Called**

**"I saw not they were strange, the ways I roam until the music called  
and called me thence."**

**-Josephine Preston Peabody**

**"But music and singing have been my refuge, and music and singing  
shall be my light."**

**- Frank Ticheli**

Come 'Round Right

Simple Gifts

When Johnny Comes Marching Home

Get Off The Track

Sally Lamb McCune

b.1966

*\*Susan Waterbury, violin*

*Sonsoles Llodra, violin*

*Renee Tostengard, viola*

*\*Elizabeth Simkin, violoncello*

*Jeanette Lewis, piccolo*

*Andrew Hedge, percussion*

*Soloists:*

*Josi Petersen, Brett Pond*

Earth Song

Frank Ticheli

b.1958

**No Applause**

After Music

Eric William Barnum

b.1979

The Coronation Scene

from the opera *Boris Godunov*

Modest Mussorgsky

(1839-1881)

*\*Marc Webster, Boris Godunov*

*Torrance Gricks, Prince Shuysky*

*Michael Galvin, Nathan Haltiwanger, Jason Peterson, and Brett Pond, the  
Boyars*

*Stage Director:*

*\*Catherine Weidner*

*Russian Diction Coach:*

*Ksenia Lelëtkina, Eastman School of Music*

*\*Ithaca College Faculty*

## **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. He 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.

He 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. 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).

## **Sally Lamb McCune**

Sally Lamb McCune's catalogue 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. Ms. Lamb McCune is the recipient of numerous honors, including awards from the American Academy and Letters (the 2001 Charles Ives Fellowship), ASCA), the Whitaker New Reading Session, the New York Foundation for the Arts, and Meet the Composer. As a dedicated teacher, Lamb McCune has taught at

Cornell University, Syracuse University, and currently serves on the faculty at Ithaca College.

## **Elizabeth Simkin**

Elizabeth Simkin, Associate Professor of Violoncello, did her doctoral study at the Indiana University in Bloomington, Indiana. Her Master of Music degree was from Eastman School of Music, and her Bachelor of Music degree was from Oberlin College. Simkin studied with Janos Starker, Steven Doane, Richard Kapuscinski, and Toby Saks. She served as a teaching assistant to Janos Starker and as a faculty member at Indiana University University, Earlham College, Eastman School of Music, Bowdoin Summer Music Festival, and the Heifetz International Music Institute. Simkin was also a member of the Richmond Symphony Orchestra and the Cayuga Chamber Orchestra. She has played with the Ariadne String Quartet, Ensemble X, and the Taliesin Trio. She has also performed as a soloist with the Buffalo Chamber Orchestra, New Music Festival. She had a Fellowship at the Tanglewood Music Center. She has also performed International recitals as a United States artistic ambassador.

## **Susan Waterbury**

Susan Waterbury, violinist, serves as Associate Professor of Violin at the Ithaca College School of Music where she teaches violin and performs regularly with the Sheherazade Trio and the Ariadne String Quartet. From 1995-99, Waterbury was Associate Professor of Violin at the University of Memphis where she taught violin and performed with the Ceruti String Quartet. Previously, Waterbury was Artist-in-Residence and Co-Artistic Director for the Garth Newel Music Center in Hot Springs, VA where she performed chamber music concerts year-round. She has also held positions with the University of California, Riverside Campus, and Oberlin Conservatory of Music.

As a founding member of Cavani, Waterbury performed and taught regularly for concert series and festivals throughout the U.S. and abroad. The Cavani Quartet garnered many awards



including first prize in the 1989 Walter W. Naumberg Chamber Music, and the Cleveland Quartet and Carmel Chamber Music competitions as well as earning prizes at the Banff International, Chicago Discovery, Coleman, and Fischhoff competitions.

A new music enthusiast, Waterbury has worked with many composers, including Steven Stucky, Donald Erb, Joan Tower, Ellen Zwilich, Jennifer Higdon, Michael Doherty, Kamran Ince, Sally Lamb, Christopher Rouse, Gordon Stout, and John Adams. Waterbury has recorded on the Azica, Albany, Pantheon, Polygram, and Cleveland Institute of Music label.

In recent summers, Waterbury taught and/or performed for The Quartet Program, Zeltsman Marimba Festival, the Adriatic Chamber Music Festival (Termoli, Italy), Deia International Music Festival, (Mallorca, Spain), Tuckamore Festival (Newfoundland, Canada), Bennington Music Conference (Vermont), and Garth Newel Music Center (Virginia).

## **Marc Webster**

Marc Webster, Bass. D.M.A. in progress, Eastman School of Music; A.D., The Juilliard School; M.M., Eastman School of Music; B.M., Ithaca College. Recent operatic performances with The Juilliard Opera Center, Wolf Trap Opera, Seattle Opera Studio, Florida Grand Opera Studio, San Francisco Opera Merola Studio, and Eastman Opera Theater. Favorite recent opera roles include Sarastro in *Die Zauberflöte*, Tutor in *Le Comte Ory*, Rambaldo in *La Rondine*, Seneca in *L'incoronazione di Poppea*, Pistola in *Falstaff*, Sir Giorgio in *I Puritani*, and Osmin in *Die Entführung aus dem Serail*. Mr. Webster, an active recitalist has also recently performed with The New York Festival of Song with Stephen Blier and the Marilyn Horne Foundation *The Song Continues* series in Weill Hall. He was a finalist with the Metropolitan Opera National Council Auditions and holds First Place Awards from the Jessie Kneisel Lieder Competition, Eastman Concerto Competition, and The Eastman Opera Competition. Oratorio performances with Juilliard Symphony in Alice Tully Hall, Colonial Symphony, Jacksonville Symphony, Eastman Symphony, Buffalo Philharmonic, Rochester Philharmonic, and Boston Chamber Orchestra at Trinity Cathedral. Studies with Carol Webber, David Parks, and Robert

C. White. Marc Webster has coached with Warren Jones, Martin Katz, Renata Scotto, Dolora Zajik, Håkan Hagegård, Jane Eaglen, Sherri Greenawald, Stephen Wadsworth, Nico Castel, Margo Garrett, Brian Zeger, Diane Richardson, Denise Massé, Corradina Caporello, Benton Hess. Upcoming performances in 2011-2012 with Opera Arkansas, Mercury Opera, Syracuse Opera.

## **Catherine Weidner**

Catherine Weidner, Chair of IC's Department of Theatre Arts, is a teacher, director and actor. In the summer of 2014 she directed *As You Like It* for Theater at Monmouth in Maine, and played Silda in *Other Desert Cities* at the Hangar Theatre.

Other recent directing credits include: an adaptation of Jane Austen's *Emma* for Nebraska Repertory Theatre; *Taming of the Shrew*, *Titus Andronicus*, and *Merry Wives of Windsor* for the Illinois Shakespeare Festival; *Two Gentlemen of Verona* for Theatre at Monmouth in Maine; *Or*, at Caffeine Theatre in Chicago, and a one-man version of *Henry V* in Austin, Texas for Rude Mechanicals/Red Then Productions. As an actress she has worked at The Kennedy Center in *A Streetcar Named Desire* with Patricia Clarkson, Amy Ryan and Noah Emmerich; at Center Stage in Baltimore in *Blithe Spirit* and *Mary Stuart*; and at Arena Stage in Washington, DC in *The Heidi Chronicles*. She has worked at The Guthrie Theater, Theatre de la Jeune Lune, the La Jolla Playhouse, and with Bread & Puppet. She holds a BFA in Acting from Ithaca College and an MFA in Directing from the University of Minnesota, and has also trained at Complicite in London, The Second City in Chicago and The Neighborhood Playhouse in New York. For ten years she was the Program Director of The Shakespeare Theatre Company's Academy for Classical Acting at the George Washington University. She also taught The Theatre School at DePaul University, where she served as Head of BFA Acting.

# Program Notes

## Ithaca College Chorus

The essence of South African choral music is rooted in the activities of everyday life. South Africans sing for birth, death, marriage, sickness, and health. The distinguishing characteristic of South African choral music is the use of dance which adds a new rhythmic pattern to already complex songs. **Lilizela** exemplifies how modern South African arrangers continue to encapsulate the spirit of the South African people through choral music. Lilizela is sung at weddings, competitions, and various recreational events but is most often sung as a choral processional.

Oh Lilizela!

Kwashay' umoya

Kwangena thina bo,

Kwashay' umoya

Oh, Ululate!

the spirit is moved

We come in,

the spirit is moved

It was during the experiences of my third son's birth in the hospital that the idea of this piece originally took shape. Somewhere in the middle of the night, I had some piano music of my own playing on the CD as we were trying to catch some rest before the final labor. I remember watching my lovely wife resting and hearing music softly permeate the room. Suddenly it hit me, "This melody needs to be sung!" Weeks later, I came across Lord Byron's beautiful poem, ***She Walks in Beauty***. - Kevin Memley

***Veni, Sancte Spiritus*** was written by Mozart at the age of 12 for the dedication of the chapel on Rennweg and may have also served as a compositional exercise in preparation for the Missa Brevis in G (K. 49). There are several Feasts of the Church wherein a "sequence" hymn may be sung. Veni Sancte Spiritus is one of five sequences that can be sung just before the Alleluia (Gospel acclamation). After the Council of Trent, in the Missal of Pius V (published 1570), the number of sequences was reduced to four. Mozart's lighthearted setting of the text is cleverly infused with classical harmonic language and components of classical formal structure that have become monikers of Mozart's compositional oeuvre.

Veni sancte Spiritus:

Reple tuorum corda fidelium:

et tui amoris in eis ignem

accende.

Come Holy Spirit:

fill the hearts of your faithful,

and kindle your love in them.

Qui per diversitatem linguarum cunctorum gentes in unitate fidei congregasti Alleluia.	You have gathered the nations together in the unity of faith Alleluia.
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"**Lullaby**" is the final installment of *Three Nocturnes* for chorus and piano. The cycle explores both observational and psychological experiences associated with love, nature, and light. "Lullaby" is a simple song of reassurance, as mother may sing to her child to stave off fear of the darkness and solitude of night. The beauty of the text lies in its dual nature, as it also serves to comfort those who grieve over loss. The "day is gone, and gone the sun," has its origins in the first line of the text traditionally sung to "Taps," the tune generally played on the bugle or trumpet for military funerals or to signal the end of the day. - Dan Elder

One of the leading arrangers of spirituals, Moses Hogan utilizes call and response, extended harmonies, and rhythmic drive, popular characteristics of African American "musics," to bring to life the sentiment embedded in the text of the traditional spiritual, ***Didn't My Lord Deliver Daniel***.

## Ithaca College Madrigal Singers

***O Occhi, manza mia*** is an example of an arrangement of a secular song in the rustic style of Neapolitan street music known as villanesche, in which the harmonic language and voice-leading was purposefully unlearned and parallel-fifths were included as a way of imitating the improvisations of untrained musicians. The original *O Occhi, manza mia* was an anonymous three-voice villanesca that Lassus probably learned as a young man in Naples. Lassus's arrangement follows Adriano Willaert's literal arrangement style, in which the melody is moved from the top voice to the tenor line to allow for a more balanced harmonization, along with some additional minor changes and interpolations that somewhat gentrify the more rustic original. - Gregory Brown

O occhi, 'manza mia, cilgi dorati, O faccia d'una luna stralucenti.	O my beloved's eyes, set in gilded lashes, O face luminous as the moon.
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Tienemi mente, Gioia mi bella, Guardam'un poc'a me, fa mi contiento.	Remember me, My lovely treasure Look after me a while, satisfy me.
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***Il Bianco e Dolce Cigno*** represents the established style of Italian madrigals written in the early sixteenth century. In 1539, Arcadelt published four books of madrigals for four voices and later relocated to France in 1553 where he wrote chansons and conducted at the court of the Cardinal of Lorraine. Arcadelt balances homophony and imitative passages to add contrast to Guarini's provocative text. He masterfully drives the piece to a climactic closing with overlapping points of imitation at the text "die a million deaths," equating death with physical passion.

Il bianco e dolce cigno cantando more,	The white and lovely swan singing dies,
ed io piangendo giungo al fin del viver mio.	And I while weeping, I reach the end of my life.
Strano e diversa sorte che'i more sconsolato,	Strange and different fate, that he dies unconsoled,
Ed io moro beato. Morte, che nel morire	And I die blessed. Death, that in the dying
Mi empie di gioia tuto e desire.	Fills me with all joy and desire.
Se nel morir altro dolor non sento	If in dying no other pain I feel,
di mille morte il di sarei contiento	A thousand deaths a day would content me

***Mon Coeur se Recommande à Vous*** has been misattributed to Orlando di Lasso for many years. This divine musical commentary on love was actually arranged by Jean Baptiste Weckerlin in the late nineteenth century. This also coincided with the resurgence of scholarly interest in the music of di Lasso, possibly leading to the confusion.

Mon coeur se recommande à vous,	My heart is offered still to you
Tout plein d'ennui et de martyre;	Be not to constancy untrue;
Au moins en dépit des jaloux	Full now of woe and deep despairing
Faites qu'à Dieu vous puisse dire!	Say one farewell, my sorrow sharing
Ma bouche qui savait sourire	My mouth which once could smile in gladness,
Et conter propos gracieux	And charming stories improvise
Ne fait maintenant que maudire	Now can only curse in its madness
Ceux qui m'ont banni de vos yeux.	Those who banished me from your eyes.

Dowland's ***Come Again! Sweet Love Doth Now Invite*** is a spectacular example of the lute songs common in the early seventeenth century. These solo songs accompanied by lute, viol and are usually published with soprano and lute and also for soprano with alto, tenor, bass accompaniment. The phrase structure is fairly strophic and usually set better quality poems than madrigals.

***Hark All Ye Lovely Saints Above*** is a call to enjoy spring and the amorous nature of the season. The 'Fa la la' section was a traditional refrain that would reflect both the frolic of the tune and those thoughts considered too racy to be uttered in polite company. In a setting typical of Elizabethan secular madrigals at the turn of the 16th century, Weelkes set six voices, alternating between homophony and imitative polyphony. Queen Elizabeth I loved music and her court supported many musicians and their compositions.

## **Ithaca College Women's Chorale**

***I Cannot Dance, O Lord*** was composed by Stephen Paulus. He was born in Summit, NJ, on August 24, 1949. Raised in Minnesota from age two, he studied piano in his youth and later on earned a doctorate degree in composition at the University of Minnesota, where his teachers included Dominick Argento. While a student there in 1973, Paulus, ever a supporter of the music and careers of his colleagues, co-founded the American Composers Forum, still the largest composer-advocacy organization in the U.S. Paulus' music has been described by critics as rugged, angular, lyrical, lean, rhythmically aggressive, original, often gorgeous, moving, and uniquely American. *I Cannot Dance, O Lord* comes from *The Songs of Meditation*, a set of pieces for female chorus.

**The Kiss** by Finnish composer Jussi Chydenius, is a setting of a poem by Sara Teasdale. 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 *Rajatón*.

After the Civil War, *The Sacred Harp*, rooted in the four-shape tradition, became a significant source of religious musical material in the African American community in the southern United States. In the late 19th century, gospel music infiltrated the shape-note hymn traditions in the small rural churches of the South. The gospel tradition was published largely in the seven-shape note system and was referred to as seven-shape gospel music, distinguishing it from other music written in the seven-shape notation. The use of southern gospel tunes written in seven shape notation was not uncommon in white and black communities. By the 1930s, there were over twenty-nine seven-shape gospel companies publishing tunebooks in the southern United States. A product of my dissertation research, **Give Me Just a Little More Time** is an arrangement that showcases the many musical characteristics commonly found in the singing of this tune at shape note singings in the African American community. - Derrick Fox

**Gloria Kajoniensis** uses text from the Franciscan Friar from Transylvania, János Kájoni. It was published in 1676. The text has a folk character. The music is quite close to Hungarian folk music. The Gloria is an arrangement of the folk song, "Take Care, Old Woman" and has a wild barbaric character.

Gyöngyösi was born in Cluj Napoca but moved to Hungary when he was 14 and admitted to the Béla Bartók Secondary Music School. He studied composition with György Orbán at the Ferenc Liszt Academy of Music. He has written many choral works and he was awarded the Erkel Prize in 2005 and the Bartók-Pásztory Ditta-prize in 2009.

Glory to God in the highest  
heaven, and on earth peace  
among those whom he favors,  
Holy peace to believers and those  
who confess their sins to You.

We praise You, Lord,  
we say You blessings,  
and we adore You.

King and eternal Father  
and only Son,  
Father's descendant.

Oh my God, Lamd of God,  
who takes away sins of the world,  
please, have mercy on me.

You, who takes away the sins of  
the world, we unclean are  
begging you, let us overwhelm  
you with our questions.

Because You're called the Saint,  
You rule over everything,  
and only You're worshipped.

Although with the Holy Spirit  
we sing this song for You,  
who reigns with the Father.

Amen.



# Ithaca College Choir

## Come 'Round Right

*Simple Gifts* was written in 1848 by Joseph Brackett, Jr. (1797-1882) Born in Cumberland, Maine as Elisha, Brackett Jr. took his father's name when his family joined the Shaker community. As a leader and Church Elder in the community, Brackett Jr.'s output as a composer was limited to a handful of songs. *Simple Gifts* is considered a dance song, one of the three categories (anthem, hymn, and song) in Shaker choral music.

*When Johnny Comes Marching Home* (1863) was written by Irish immigrant Patrick Gilmore (1829-1892), considered by scholars as the 'father of American band.' A charismatic leader and community builder, Gilmore enlisted his entire band in the Union Army, where they served as entertainers and stretcher-bearers in some of the most gruesome Civil War battles. Although *When Johnny Comes Marching Home* shares a likeness to an earlier Irish anti-war tune, Gilmore's transformation of the song was so well received by Union and Confederate sides alike, it has become an American classic. (Note: McCune's arrangement incorporates another tune that transcended allegiances during the Civil War, the *Battle Hymn of the Republic*.)

*Get Off the Track* (1844) was written by Jesse Hutchinson (1813-1853) and performed by the popular Hutchinson Family Singers, whose repertoire furthered several political and social causes of the day. Based on the minstrel tune *Old Dan Tucker*, Jesse Hutchinson recast the song using anti-slavery lyrics. Vocal abolitionists, the Hutchinson's toured the U.S. and abroad when the family traveled with Frederick Douglas to England in 1845.

Program Notes by Sally Lamb McCune

**"Earth Song"** is one of only a few works that I have composed without a commission. Instead, it sprang out of a personal need during a time when so many in this country, include myself, were growing disillusioned with the war in Iraq. I felt a strong impulse to create something that would express my own personal longing for peace.

It was this longing which engendered the poem's creation. Normally, I would spend countless hours, weeks, perhaps months, searching for the perfect poem to set. But in this case, I knew I had to write the poem myself, partly because it is not just a poem, but a prayer, a plea, a wish—a bid to find inner peace in a world that seems eternally bent on war and hatred.

But also, the poem is a steadfast declaration of the power of music to heal. In the end, the speaker in the poem discovers that, through music, he is the embodiment of hope, peace, the song within the Song. Perhaps music has the power not only to nurture inner peace, but also to open hearts and ears in a world that desperately needs love and listening." -Frank Ticheli

**After Music** inspired the season for choir. The poem by Josephine Preston Peabody (1874-1922) speaks to the musicians in choir because she puts forth the idea that one can move far from one's home like lost children – not realizing how far they had wandered until the music called and “called me thence.” Music can call us back to a place where we feel most like our best selves. The songs lead to a country where one's soul can awaken to let us know who we are. Eric William Barnum is a composer who continues to seek new ground musically. His goal is to provide meaningful experiences for singers and audiences.

**The Coronation Scene** is at the end of the Prologue. The time is 1598. In the scene before the Coronation scene, Boris Godunov has retreated to the Novodievichy Monastery near Moscow.

At the urging of the police officer, the crowd is begging Boris to become Tsar of Russia. Boris has refused the throne and is in sorrow over Russia's misery. The police have told the crowd to be at the Kremlin the next morning ready to cheer.

The coronation scene begins when the bells of Moscow herald the coronation of Boris. From the porch of the Cathedra of the Dormition, Prince Shuysky tells the crowd to sing a great chorus of praise. The boyars (members of the old nobility, second only to the ruling princes) come out from the cathedral. Boris appears and the shouts of "Glory" reach a high point then subside. Boris delivers a brief monologue saying that his soul is disturbed and that an evil foreboding has reached his heart. HE asks for God to help him to be a great leader. Then he invites the people to bow to the former rules of Russia. He then invites them all to a feast.

On a square in the Kremlin, the new tsar is overcome by fear and dread. He asks God to look kindly on him. He invites the people to a feast, and they cheer.

*Prince Shuysky:*  
May long live the tsar Boris Fedorovich!

*People:*  
Live long and be well, the tsar - our dear father!

*Prince Shuysky:*  
Glorify him!

*People:*  
As in the sky to the sun beautiful glory, glory!  
So also in Russia, to Tsar Boris, glory!  
Live long and be well the tsar, our dear father!  
Rejoice, o people! Rejoice, make merry, o people!  
Orthodox people! Exalt Tsar Boris and glorify him!

*Boyars:*

May long live Tsar Boris Feodorovich!

*People:*

May he live long!

*Boris Godunov:*

My soul is disturbed.

An evil foreboding has fettered my heart with an involuntary fear.

Oh, the righteous one, o my father almighty!

Look down from heaven upon the tears of thy faithful servants.

And grant me Thine holy blessing; so I may be good and righteous as Thou art and rule my people with honor.

Now, let us honor the departed rulers of Russia, and then, summon the people to the feast; everyone, from the boyars to the blind beggar, everyone is welcome, all are my dear guests!

*Boyars and People:*

May God grant many years to our Tsar Boris.

# Personnel

## Ithaca College Chorus

### Soprano I

Sherley-Ann Bellus  
Hannah Cohensmith  
Christina Cimitriou  
Courtne Elscott  
Lillian Fu  
Kate Griffin  
Emilly Heerd  
Erin Kohler  
Alice Lambert  
Kathleen Maloney  
Nora Murphy  
Sandi O'Hare  
Madeline Parkes  
Rachel Rappaport  
Claudi Torzilli  
Corinne Vance  
Carolynn Walker  
Laura White

### Alto I

Vivian Becker  
Zo Bookman  
Lynda Chryst  
Gillian Dana  
Melissa DeMarinis  
Grace Demerath  
Emily Doveala  
Brittany Francis  
Anna Grace Geddes  
Goldye Horan  
Julia Imbalzano  
Ryan Kennedy  
Rachel Langton  
Virginia Maddock  
Stephanie O'Brien  
Shaman O'Leary  
Lauren Saylor  
Emmalouise St. Amand  
Ashley Watson

### Soprano II

Andrea Bickford  
Ava Borowski  
Annie Brady  
Lauren Bristow  
Jenna Capriglione  
Alena Chekanov  
Amy Chryst  
Christine DeNobile  
Elizabeth DeGroff  
Rachel Doud  
Angeline Garavente  
Emily Kenyon  
Casey Kobylar  
Jeanette Lewis  
Keeley McLaughlin  
Kelly Meehan  
Amanda Miller  
Alyssa Napier  
Maggie Nobumoto  
Deanna Payne  
Abby Rogers  
Johanna Ruby  
Anastasis Sereda  
Kristen Vollmer  
Judelle White  
Kathleen Winschel  
Carolynn Wolfe  
Alexandra Wright

### Alto II

Darya Barna  
Rachel Benjamin  
Claire Cahoon  
Chutikan Chaikittiwatana  
Kritin Jannotti  
Jamie Kelly  
Breanna Kmiecik  
Stephanie LoTempio  
Hannah Martin  
Brooke Morris  
Lindsay Osgood  
Kailey Schnurman  
Felicya Schwarzman  
Melody Zimmerman

**Tenor I**

Benjamin Bartell  
Daniel Block  
Seamus Buxton  
Drew Carr  
Matthew Della Camera  
Mark Farnum  
Michael McCarthy  
Adam Morin  
Joshua Vanderslice  
Patrick Young

**Baritone**

Nicholas Alexander  
Partick Cannady  
Connor Carroll  
Aaron Civic  
Kevin Coveney  
Liam Cunningham  
Thayre Davis  
Stephan Douglas-Allen  
Corey Dusel  
St. John Faulkner  
Sean Gillen  
Alexander Greenberg  
Christopher Hauser  
Partick Holcomb  
Eugene Iovine  
James Johnston  
William Keisling  
Joshua Kelly  
Jesse Law  
Ravi Lesser  
Nathaniel Long  
Jackson Mahy  
Matthew Moddy  
Paul Morgan  
Matthew Morrison  
Jacob Morton-Black  
Daniel Ostrow  
Michael Palmer  
Michael Petit  
Marshall Pokrentowski  
Nathaniel Ring  
Stephen Rothhaar  
William Schmidt  
Brandon Schneider  
Seth Waters  
Ian Wiese  
Derek Wohl

**Tenor II**

Thomas Barkal  
Parker Callister  
Taylor Chadwick  
Alexander Clift  
Kyle Cottrel  
Matthew Coveney  
Nicholas Kelliher  
William Latino  
Alex Miller  
Michael Nowotarski  
Paul Penso  
Michael Ranalli  
Matthew Snyder  
Stephen Tzianabos  
Elijahda Warner  
Chris Wold

**Bass**

Mike Alderman  
Anthony Cabbage  
David Fenwick  
Raymond Fuller  
Hiroo Kajita  
Patrick LaRussa  
William Leichty  
Logan Mednick  
Seam Nimmo  
Nick O'Brien  
Corey Totten  
George Wilhelm  
James Yoon

# Ithaca College Madrigal Singers

## **Soprano**

Leanne Averill  
Lucrezia Ceccarelli  
Leanne Contino  
Imogen Mills  
Katie O'Brien

## **Tenor**

Kyle Banks  
Drew Carr  
Jacob Cordie  
Kyle Cottrell  
Nicholas Kelliher

## **Alto**

Mattina Keith  
Gillian Lacey  
Claire Noonan  
Sunhwa Reiner

## **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  
Edda Fransdottir  
Caroline Fresh  
Julia Gershkoff  
Jennifer Giustino  
Ann-Marie Iacoviello  
Xandry Langdon  
Imogen Mills  
Katie O'Brien  
Kelly Timko  
Victoria Trifiletti

## **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**

Brittney Aiken  
Annina Hsieh  
Alexa Mancuso  
Hillary Robbins

## **Alto I**

Ellen Atwood  
Heather Barnes  
Megan Brust  
Samantha Cruz  
Ellen Jackson  
Alexandria Kemp  
Jennifer Pham  
Jenny Schulte

## **Alto I/II**

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

## **Alto II**

Cailey Blatchford  
D'Laney Bowry  
Mattina Keith  
Carolyn Kruzona  
Amanda Nauseef  
Bergen Price  
Laura Stedje  
Karimnah 'Mimi' White

# Ithaca College Choir

## **Soprano I**

Leanne Averill  
Emily Behrmann-Fowler  
Lyndsey Boyer  
Leanne Contino  
Amanda Galuzzo  
Emily Preston  
Sarah Welden

## **Soprano II**

Megan Benjamin  
Kate Clemons  
Laura McCauley  
Josi Petersen  
Liliana Saffa  
Kristi Spicer

## **Alto I**

Annie Barrett  
Wei En Chan  
Sophie Israelsohn  
Sarah Loeffler  
Rebecca Saltzman  
Ariana Warren

## **Alto II**

Mika Genatossio  
Samantha Kwan  
Claire Noonan  
Rachel Ozols  
Sunhwa Reiner  
Caitlin Walton

Ali Cherrington, collaborative  
pianist

## **Tenor I**

Jacob Cordie  
Eric Flyte  
Joshua Fogerty  
Torrance Gricks  
Duncan Krummel  
Taylor Smith  
Patrick Starke

## **Tenor II**

David Allen  
Kyle Banks  
Joseph Fritz  
Scott Irish-Bronkie  
Justin Ka'upu  
Timothy Powers  
Bradley Whittemore

## **Baritone**

Jordan Bachmann  
Martin Castonguay  
Joshua Dufour  
Matthew Jones  
Paul Tine  
D'quan Tyson

## **Bass**

Matthew Boyce  
Eliodoro Castillo  
Fred Diengott  
Michael Galvin  
Nathan Haltiwanger  
Jason Peterson  
Brett Pond