

Ithaca College Madrigal Singers

Derrick Fox, conductor

Ithaca College Women's Chorale

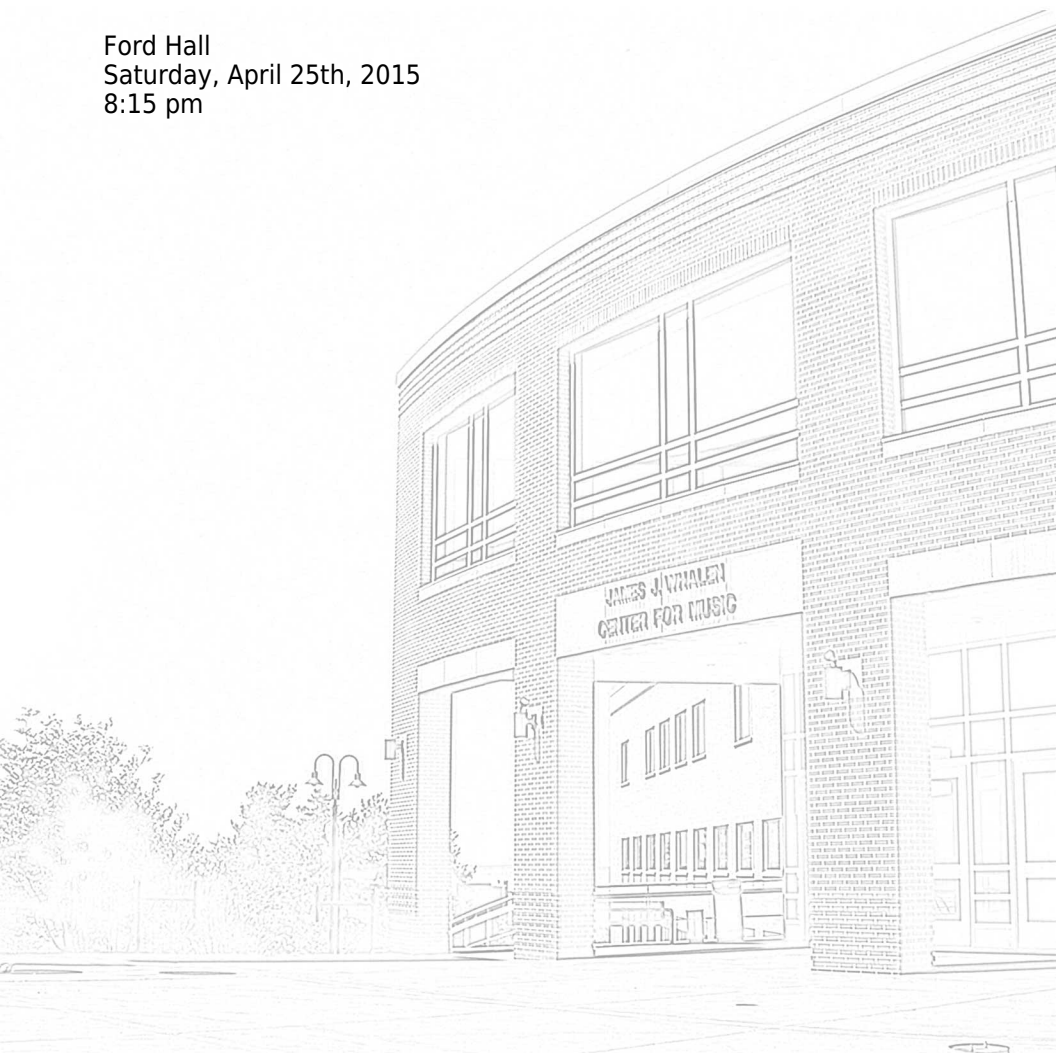
Janet Galván, conductor

Emily Preston, graduate conductor

Ford Hall

Saturday, April 25th, 2015

8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Madrigal Singers Derrick Fox, Conductor

The Silver Swan

Orlando Gibbons
(1583-1625)

When That I Was and a Little Tiny Boy

Matthew Harris
(b.1956)

Esto Les Digo

Kinley Lange
(b.1950)

Lucrezia Ceccarelli, soprano

Os Justi

Anton Bruckner
(1824-1896)

Domine ad adjuvandum me festina

Antonio Vivaldi
(1678-1741)

*Leanne Contino, soprano
Emily Kenyon and Corey Dusel, violin
Erin Kohler and Michael Petit, viola
David Fenwick and Bryce Tempest, cello
Jacob Walsh and Melissa DeMarinis, oboe
Jean Radice, continuo organ

**Ithaca College Faculty*

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

Waterfalls

Angele Dei

Adriel Elijah Rondell Miles
(b.1992)

Five American Folk Songs
All the Pretty Little Horses
Scarborough Fair
Hold On

Dana Wilson
(b.1949)

Potter's Clay

Paul Fowler
(b.1978)

Ka Waílele O Nu'uano

Vicky Holt, Choreography

Arr. Herb Mahelona

Special thanks to Nola Nahula and Leah Bernstein

Joshua

Paul Caldwell and Sean Ivory

Shawn Rimkunas, trumpet

Biographies

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 Espago Cultural (Brasilia, Brazil).

Dr. Fox 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 professional engagements include the Connecticut All-State High School Mixed Choir (2016), Tennessee All-State Treble Honor choir (2016), the Kansas All-State Middle Level Honor choir (2017), the Arkansas All-State Mens Choir (2017), American Choral Directors Association National Convention in Salt Lake City (2015), the Midwest Clinic International Band, Orchestra and Music Conference in Chicago (2015) and the National NAfME Convention in Nashville (2015).

He is a contributing author in the Hal Leonard/McGraw Hill choral textbook *Voices in Concert* and his arrangement *Lord, Give Me Just a Little More Time* is available in the Hal Leonard Sacred Music Series.

Janet Galván, director of choral activities at Ithaca College, conducts the Ithaca College Choir and Women's Chorale and is artistic director for the Ithaca Children's Choir. Galván's New York colleagues recognized her contribution to choral music in 1995 when she received the ACDA New York Outstanding Choral Director Award. In 2010, she founded the chorus UNYC that has performed with the Cayuga Chamber Orchestra (Lanfranco Marcelleti, conductor). 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's Symphony 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 to 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, Belgium, Austria, the Czech Republic, Greece, and Brazil, for national and regional choral and music education conferences, and at the World Symposium on Choral Music. She was on the conducting faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in 2012, and the Oberlin Conducting Institute in 2014.

Galván has two choral music series with the Roger Dean Publishing Company and is the author of chapters in two books, *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program: Philosophy, Planning, Organizing and Teaching*. She is also the series advisor to *Latin Accents*, a series with Boosey & Hawkes. Her article on the changing voice was published in the *International Federation of Choral Music Journal* in 2007 and was reprinted in *La Circulare del Secretariat de Corals Infantils de Catalunya*. 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 master classes, working with university choirs, and presenting sessions.

Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings). She is the founder and faculty advisor of the Ithaca College ACDA student chapter, which has won outstanding student chapter at the last five national conventions of ACDA. She is past president of NYACDA.

The works of **Dana Wilson** have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Formosa String Quartet, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Xaimen Symphony, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as hornists Gail Williams and Adam Unsworth, clarinetist Larry Combs, trumpeters James

Thompson and Rex Richardson, and oboist David Weiss.

He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia. They have received several prizes, including the Sudler International Composition Prize and the Ostwald Composition Prize, as well as awards from the International Trumpet Guild and the International Horn Society; are published by Boosey and Hawkes, Alfred Music Publishers, the American Composers Forum, and Ludwig Music Publishers; and can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

Adriel elijah rondell **miles** (b. 1993) is a Jamaican-American composer living outside Burlington, VT. Beginning as a choral composer, he now finds himself writing using a variety of techniques for various ensembles. Studying both classical and jazz music, Miles strives for versatility and diversity as a musician and an artist. He is currently a senior at Ithaca College pursuing a degree in music composition under the tutelage of Dr. Dana Wilson and Dr. Jorge Villavicencio Grossmann.

Program Notes

First Program Note

Angele Dei

I always find that people retain vestiges of former selves that—whether consciously or subconsciously, for good or ill—guide their decision-making in their daily lives. This is my personal relationship with Christianity, and though I myself am no longer Christian, I still find great comfort in setting, listening to, and performing Christian texts. When I entertained setting *Angele Dei*, I knew it had to exude a visceral, transcendental quality that can span across beliefs. I find this mystical aspect of Christianity, which used to be fundamental in Catholicism and Orthodox traditions, to be somewhat absent in today's conception of the religion, but it is most readily tangible in music. Here I attempt to capture only a small window of this transcendence.

Potter's Clay

The poetry of *Potter's Clay* was written by my good friend, Naomi C. Rose; it ends the first story found in her award-winning children's book, "Tibetan Tales for Little Buddhas," with a foreword by His Holiness the Dalai Lama. Throughout the story, Naomi weaves a mantra from the Buddhist tradition, "Om mani padmé hum."

This mantra is spoken to Avalokitesvara, the bodhisattva of compassion, who vowed to hear the prayers of all the sentient beings and postpone his own enlightenment until every being on earth achieved nirvana. In some renderings of Avalokitesvara's story, Amitabha Buddha endows him with 11 heads and 1,000 arms, so he may better hear and assist those who suffer. His mantra, "Om mani padmé hum," manifests compassion, good fortune, and purifies negative karma. -Paul Fowler

Joshua

Joshua examines an ancient story. It is informed by musical material from two traditions vastly separated by time, geography and experience. The African and Jewish Diaspora cultures might seem to have little in common. But Israel's identity and spiritual tradition were codified in a collection of amazing stories. Through an uncanny series of historical twists and turns, slaves in America heard of Israel's journey. They empathized with the proud and purposeful nation forced into slavery by Egypt. They found hope in Israel's great escape: the Exodus, four decades of desert subsistence and entrance into a Promised Land flowing with milk and honey. Joshua examines one chapter in this story. After Moses died, God called Joshua to assume leadership of the nation, and lead a march on Jericho. The instructions were precise: march seven times around the city; blow the trumpets; sound the battle cry (literally, all shriek at the same moment). Miraculously, the impregnable fortress crumbled, eliminating the final barrier separating Israel from the Promised Land. On a second level, Joshua honors the people and events who/which challenge the impenetrable walls we build in our own lives: the walls behind which we hide from ourselves and each other; the walls that keep us isolated and alone; the walls that separate us from our respective Promised Lands.

Joshua is dedicated to the memory of Moses Hogan. The Hebrew text we use

in the work's opening section (from the Old Testament book of Joshua) reflects this fact: *God said, "My servant, Moses, has died. Rise now. Every place you tread with the soles of your feet I will give you. As I was with Moses, I will be with you. I will never fail you nor abandon you."*

Moses Hogan explored a rich musical inheritance to find a unique and marvelous Promised Land of his own. Our world is infinitely more beautiful for his journey. Pearl Shangkuan commissioned Joshua for the Calvin College Women's Chorale. It is the inaugural title in Pearl's new Mosaic series, published by earthsongs.

Joshua would be a very different piece without the generous assistance of Joshua Jacobson, Artistic Director of the Samir Chorale in Boston. After selecting excerpts from the Old Testament book of Joshua to open our work, we sent them to Jacobson. He gave us Hebrew transliterations. Later, we asked if he could provide us with traditional Hebrew cantillation related to the Joshua story. He recorded himself singing it and emailed us an mp3...something so ravishingly beautiful that we find ourselves listening over and over just for pleasure. The melody played by the trumpet in the opening section of Joshua is based on Jacobson's singing. This musical material reappears in the trumpet solo near the end of the piece. -Paul Caldwell and Sean Ivory

Domine ad adjuvandum me festina

Domine ad adjuvandum
me festina.

Lord, my God, assist me now,
make haste to help me.

Gloria Patri, et Filio,
et Spiritui Sancto;

Glory be to the Father, and to the
Son,
and to the Holy Ghost;

sicut erat in principio
et nunc, et semper
et in saecula, saeculorum
Amen.

as it was in the beginning,
is now, and ever shall be,
world without end.
Amen.

Esto les digo

Esto les digo
si dos de ustedes se ponen,
se ponen de acuerdo aquí en,
en la tierra para pedir,
pedir algo en oración,
mi padre que está en el cielo,
se lo dará.
Porque donde dos o tres
se reúnen en mi nombre,
alli estoy yo,
en medio de ellos.

This I say to you,
if two of you are put,
are put in accord here in,
in the earth to ask,
to ask anything in prayer,
my Father which is in heaven,
will give it to you.
Because where two or three
are gathered in my name,
there am I
in the midst of them.

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 sapientiam,
et lingua ejus loquetur judicium.
Lex Dei ejus in corde ipsius:
et non supplantabuntur gressus
ejus.
Alleluia.

The mouth of the righteous utters
wisdom,
and his tongue speaks what is
just.
The law of his God is in his heart;
and his steps will not be
impeded.
Alleluia.

Personnel

Ithaca College Madrigal Singers

Soprano

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

Tenor

Kyle Banks
Drew Carr
Seamus Buxton
Kyle Cottrell
Nicholas Kelliher

Alto

Sophie Israelsohn
Mattina Keith
Gillian Lacey
Claire Noonan

Bass

Michael Galvin
Patrick LaRussa
Paul Morgen
Paul Tine

Ithaca College Women's Chorale

Soprano I

Lucrezia Ceccarelli
Magdalyn Chauby
Juliana Joy Child
Christina Christiansen
Laura Douthit
Kimberly Dyckman
Haley Evanoski
Allison Fay
Caroline Fresh
Julia Gershkoff
Ann-Marie Iacoviell
Imogen Mills
Kelly Timko

Soprano II

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

Soprano II/Alto I

Annina Hsieh
Alexa Mancuso

Alto I

Ellen Atwood
Heather Barnes
Ellen Jackson
Alexandria Kemp
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 Kruzona
Amanda Nauseef
Bergen Price
Tara Stacey
Laura Stedje
Karimah White