


VOICES MULTICULTURAL CHORUS
PRESENTS

EXPLORING ITHACA'S HERITAGE THROUGH SONG

LORRENE ADAMS, ARTISTIC DIRECTOR
ROSS MIZRAHI, ASSOCIATE DIRECTOR

4:00 PM MAY 4, 2019
FIRST BAPTIST CHURCH OF ITHACA
309 N. CAYUGA ST



 *Affiliated Choruses
of Ithaca*



Join VOICES for the Fall 2019 semester!

Our December 7, 2019 concert *Just for the Fun of It!* will feature an eclectic selection of songs that evoke the simple pleasures of choral singing. Selections blend diverse cultures and language from the Brazilian forest, Bosnia, Broadway, to the Cajun lowlands. Rehearsals start late August 2019. No audition required and no prior experience necessary.
<http://acithaca.org/groups/voices/join/>



VOICES Multicultural Chorus is part of Affiliated Choruses of Ithaca,
a 501(c) (3) nonprofit organization.

Program

Bogoroditse Devo Sergei Rachmaninoff, Transcribed for men's chorus by Steven Milloy

Yal Asmar Ellon Traditional Syrian Song, arr. Edward Torikian

Kaipaava Finnish Folk Song, arr. Essi Wuorela and Jussi Chydenius
Soloists – Cynthia Howell and Lisa Baclawski

Finnish Dancing – Friends of the Finger Lakes Finns Dancers

Raatikkoon – likely arrived with earliest Finnish settlers in the US, still popular today

Seni – harvest dance reflecting the short growing season

Bohm'ska Galoppen – Gallop After Bohn, traces to a coastal Swedish-speaking community

Dance of Zalongo Greek Folk Song, arr. Carol Barnett

Va Pensiero Giuseppe Verdi

Intermission & Historic Images

Ej, Za Dworem Na Gorce Polish Folk Melody, arr. Stanislaw Wiechowicz, ed. Richard Zelinski

Three Hungarian Folk Songs Béla Bartók, English version Benjamin Suchoff

Carrickfergus Irish Folk Song, arr. Lorrene Adams
Guitar, Bob Keefe

Irish Dancing – Dancers from Crane Irish Dance

The High Cauled Cap - traditional ceili dance

The Butterfly - slip jig performance piece

Tell Me Ma - two-hand reel

The Seamróg - modern reel choreography

Deep River Anonymous Spiritual, arr. H. T. Burleigh

Greensleeves Traditional English, arr. Bob Chilcott

Corn Dance Traditional Gayogohó:no (Cayuga)

Program Context

The songs we sing today follow the rich history of settlement of Ithaca and the surrounding area into the early 1900s. Our guide for this journey was *The Peopling of Tompkins County: A Social History* by Carol Kammen. A few historical milestones are included here to explain our music selections.

While the first humans in the area date back 10,000 or more years, the people indigenous to the Ithaca area in historical times are members of the Gayogohó:no or Cayuga Nation. The Cayuga Lake region is their traditional territory for agriculture, hunting, and fishing. By the mid 1700's there were multiple Gayogohó:no sites in what is now the City of Ithaca. Most were driven out by the infamous campaign of General John Sullivan in 1779 which destroyed at least 14 settlements on both sides of Cayuga Lake.

While there were European explorers and missionaries in the area prior to the American Revolution, active settlement began with the carving up of the state into military tracts after the war. Both New Englanders and Mid Atlantic colonists moved into the area bringing their English heritage.

Among the first African Americans in the Ithaca area were enslaved individuals. They came as migrants from the south settling in the Caroline area. Many remained enslaved until 1827 when New York State abolished slavery. By 1823 there were 50 or more African Americans residing in the Ithaca area. By 1840, more than 15 Irish Catholic families had settled in the city along Cayuga Inlet with many working in the boatyards or on construction crews.

A new wave of immigration occurred in the 1890s extending until passage of restrictive immigration laws in 1907. Immigrants came to Ithaca from eastern and southern Europe, among them Hungarians, Polish, Italians, and Greeks. A family or two would find their way to Ithaca and then recruit others from their homelands. Finns arrived around 1910, attracted to farmlands in the southern part of the county. Syrians formed a small community near the salt works in Lansing. The Ithaca Jewish community grew after 1900 fueled by persecution in Russia and Eastern Europe. New immigration restrictions and World War I curtailed the flow of new populations temporarily, but rich racial and cultural diversity had been established in the community by the early 1900s.

The Songs

Bogoroditse Devo is a setting of the "Ave Maria" taken from Sergei Rachmaninoff's *Vsenoshchnoe bdenie* (All-Night Vigil), an a cappella composition that was premiered in 1915. The language is Slavonic used in many Eastern Orthodox denominations.

*Rejoice, virgin, God-bearer
Mary, full of grace, the Lord be with you
Blessed are you amongst women
and blessed is the Fruit of your Womb
for you have borne the Savior of our souls*

Yal Asmar Ellon is a popular traditional song from Aleppo in northern Syria. The song originated in the nineteenth century, the era of the famous singer-songwriters of Aleppo. As in Arab song traditions, the singer addresses his beloved discreetly using the male pronoun.

*Hey beautiful dark one!
My heart is tired, my brother. My unrequited love for you gets me down.
Hey you, who have beautiful big eyes! You break my heart.
Seven coins I offer for your hand in marriage, o brother, from my own money.
In order to make you happy, o brother, I give you the best of my fortune.*

Kaipaava is a traditional Finnish folk song of love by Essi Wuorela and Jussi Chydenius.

*And without the moon or sun to shine, this world it is so dark,
With a fa la la and a fa la la, this world it is so dark.
And for the sake of one fine boy my heart is troubled and sad,
With a fa la la and a fa la la, my heart is troubled and sad.
You are fine like the grass on the meadow, I am lowly like the earth,
With a fa la la and a fa la la, I am lowly like the earth.
Oh, if you knew, my beloved, how much I miss you now!
For sure you would hasten back to me and not tarry on your way,
With a fa la la and a fa la la, and not tarry on your way.*

Dance of Zalongo relates the heroic acts of the women of Souli, who danced to the edge of the nearby Zalongo canyon and one by one leapt to their death, often with their children, to avoid capture and enslavement during the Souliote War in 1803. The song is known and danced throughout Greece today.

*I bid farewell to the poor world.
I bid farewell to sweet life.
and I bid farewell to you forever my unfortunate country.
Goodbye fountains, forests, goodbye birds and mountain slopes.*

Va! Pensiero, also known in English as the "Chorus of the Hebrew Slaves," is a chorus from the third act of the opera Nabucco (1842) by Giuseppe Verdi inspired by Psalm 137. It is often sung as a symbol of Italian culture and patriotism.

*Hasten thoughts on golden wings.
Hasten and rest on the densely wooded hills,
where warm and fragrant and soft
are the gentle breezes of our native land!*

Ej, za Dworem Na Gorce (Behind the Master's House) is a traditional Polish folk song arranged by composer Stanisla Wiechowicz.

*Behind the master's house, on the mountain,
a girl was pasturing her flock.
A boy went by,
and kicked a sheep with his foot.
Just you wait, my courtier,
if my ewe disappears.*

Three Hungarian Folksongs is a collection of the folksongs "In the Village," "Boatman," and "See the Roses" from the Csik District by Hungarian composer Béla Bartók composed between 1914 and 1918.

*In the village lives a sweetheart. Have you seen her anywhere?
In the garden by her window, Tell me will he find her there?
Where she leaves him. How he suffers!
She deceives him. Yet he loves her.
In the village lives a sweetheart. Have you seen her anywhere?*

*Boatman! Boatman! Ferry me across the sea.
Hurry. Hurry. Take me now!
Boatman! Boatman! Ferry me across the sea!
In the window of his room. In the window roses bloom.
Hey there boatman! Ferry me across the sea!
Hurry! Hurry! Take me now!*

*See the roses blooming yonder, far from dead leaves.
Thou the flower. I the dry branch far from thee.*

Carrickfergus is an Irish folk song, named after the town of Carrickfergus in County Antrim, Northern Ireland. The origins are unclear; it may have evolved from several tunes. The Irish lyrics were about a man betrayed, a bawdy and humorous ditty. By contrast, the English lyrics are nostalgic.

*I wish I was in Carrickfergus
Only for nights in Ballygran
I would swim over the deepest ocean
Only for nights in Ballygran*

Deep River is an anonymous spiritual representing the journey to freedom. There are several layers of meaning to the lyrics. Campground refers to camp meetings or revivals where slaves could share their sorrows and hopes and the vision of freedom in heaven. The “Deep River” likely referred to the Ohio River, one of the borders between slave and free states and the hope of freedom on earth.

*Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into campground.
Deep, deep river, home over Jordan,
Deep, deep river, want to cross over into campground.
Oh, don't you want to go to that gospel feast,
That promised land where all is peace?
Oh, deep river.*

Greensleeves is a traditional English folk tune dating back at least to 1580. Its mournful tone is captured in the opening stanzas.

*Alas my love you do me wrong
To cast me off discourteously;
And I have loved you oh so long
Delighting in your company.*

Corn Dance is a Gayogohó:no (Cayuga) dance song traditionally performed as part of a mid-winter festival expressing thanks for the bounty of the harvest. It is sung in repetitive, call and response form.

*O, give us food, Give of the corn,
Praise to thee. Giver of Corn, Yo ho!*

Historical Images Please be sure to view the presentation of historical images complementing our songs that will be playing during intermission. The photographs were obtained in large part from the collection of The History Center in Tompkins County which also provided historical references for our song selections. Make sure to visit The History Center at their new home in the Tompkins Center for History and Culture at 110 North Tioga Street.

VOICES Multicultural Chorus

Sopranos

Lisa Baclawski
Alex Battaglia
Patricia Baxter
Mary Centrella
Mary Jane Dempsey
Avery Faucette
Valentina Fulginiti
Marissa Gee
Brittany Jaromin
Melody Johnson
Susie Kossack
Lexa Liepe
Christine Sparfel

Altos

Silvia Amigo-Silvestre
Linda Duttweiler
Cynthia Howell
Andrea Kabcenell
Julie Lauren
Linda Loomis
Sabine Mann
Bronwyn Mohlke
Sherrie Norman
Carol Ornstein
Barbara Schwartz
Alison Taren
Lena Trancik
Carol Whitlow
Cora Yao

Tenors

Kelly Doolittle
Michael Duttweiler
Elaine Gries
Ron Liso
Elizabeth Moon
Helen Saunders

Basses

Richard Battaglia
David Gries
Louis Hicks
William Lesser
Brendan McLaughlin
Ross Mizrahi
Ed Olmstead
Rich Recchia
James Skaley

Artistic Director



Lorrene Adams, Artistic Director for VOICES Multicultural Chorus, is a member of the music faculty at Lansing High School. In addition to teaching introductory and advanced placement music theory, she gives voice lessons, directs the school's Mixed Chorus, Varsity Chorale, and Show Choir, and is music director and conductor for the annual school musical. She is a *summa cum laude* graduate of Ithaca College with an M.M. in conducting.

Associate Director

Ross Mizrahi holds Bachelor and Master of Arts degrees in music education from Ithaca College. With 14 years of directing and teaching experience, he currently is general music teacher for South Hill elementary school in Ithaca. Ross is an accomplished singer in his own right. For three years he was singer and educational coordinator with "Sons of Pitches" performing in hundreds of venues all over the Northeast.



Accompanist

Rachel Hidlay holds a Bachelor's degree in piano performance with extra credits in music education from Liberty University, as well as a Master's degree in piano performance from Ithaca College. She currently teaches 40 students in a private studio in her home. Rachel also is on staff as an accompanist for Lansing School District.

Our Contributors and Sponsors

Each year, more than 60 individuals and organizations provide financial support to the Affiliated Choruses of Ithaca. The Community Arts Partnership, the Community Foundation and its Strebel Fund for Community Enrichment and Vector Magnetics Fund also provide key support. We thank the many businesses that advertised in our program this year. Please support our advertisers with your business! See the program shell for more information.

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Acknowledgements

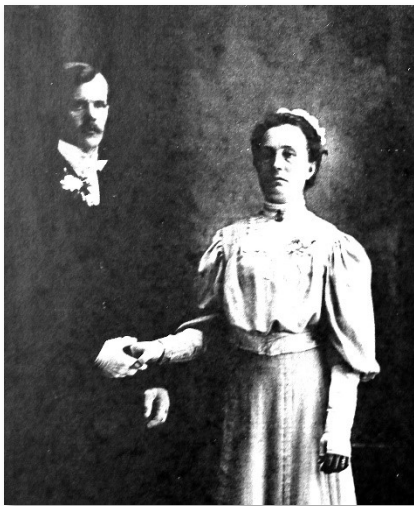
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December 2018 Concert "Big Bands and Ballads: Swinging through the Season"



Give me your
tired, your
poor, your
huddled
masses
yearning to
breathe free.

Emma Lazarus

A black and white photograph of the Statue of Liberty, positioned behind the text. The statue is holding a torch in her right hand and a tablet in her left. The background is a light, hazy sky.