

# FAMILY WEEKEND 2021

Department of Dance and Movement Studies  
and  
Hamilton College Choir

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Friday, October 8, 2021 at 7:30 pm  
Wellin Hall  
Schambach Center for Music and the Performing Arts

Family Weekend 2021  
Department of Dance and Movement Studies and Hamilton College Choir

Back to Bach

Choreography: Paris Wilcox  
Soundscore: Johann Sebastian Bach, Violin Concerto in E Major  
Dancers: Toscana Finke, Maggie Maselli, Jackson Bedward

For the Season

Choreography: Paris Wilcox  
Soundscore: Ronan Hardiman, "Lament"  
Dancers: Marjorie Wang, Paris Wilcox

Basic Training at the Stickland School

Choreography: Bruce Walczyk  
Performers: Bruce (Professor Walnut) Walczyk, Richard (Master Musician Hickory) Lloyd, Xavier (Dogwood) Alveraz-Burock, Arpita (Lilac) Banik, Thomas (Dogwood) Benson, Sambat (Spruce) Bhandari, Rachel (Butternut) Budd, Lóri (Maple) Fejes, Dana (Juniper) Goettler, Ian (Birch) Nduhiu, Hao (Oak) Shen, Hannah (Aspen) Singer, Elijah (Lilac) Weiss, Lucy (Willow) Zullo

This work incorporates live rhythms from the performers' use of *Olisi* (fire-hardened rattan sticks) along with Richard Lloyd on percussion. The self-defense methods used to defend Stickland from potential invaders are derived from Filipino martial arts.

Periodicity

Choreography: Paris Wilcox  
Soundscore: Kodo, "Nanafushi"  
Dancers: Jackson Bedward, Lóri Fejes, Toscana Finke, Alexa Goldstein, Maya Gustavson, Madison Hopkins, Maggie Maselli, Fiona Morrison, Bailey Reese, Marjorie Wang

Tech Crew:

Lighting Design: Bill Di Paolo  
Light Board Operator: Bud Edwards  
Sound: Steve Price  
Stage Crew: Sam Demarco and Shannon Scally

Thanks to Michelle Reiser-Memmer, Kim Carroll, Elaine Heekin, and Mei Khan

Born and raised a dairy farm in Earlville, New York, Paris Wilcox began his ballet training with Donna Decker, Michel Fokine's grand-niece, at age six. Matriculating at Hamilton College in the fall of 1991, Paris worked extensively with the Dance Department, performing classical and original works by Leslie Norton, Elaine Heekin, and Bruce Walczyk. After earning a double concentration in the classics and dance, he accepted a trainee position at The Rock School of Pennsylvania Ballet in Philadelphia. Following a subsequent year with Orlando Ballet, Paris was asked to join Kansas City Ballet, where he danced principal roles throughout his 11-year tenure. Retired from the Kansas City Ballet stage in May 2008, Paris relocated to Phoenix, Arizona where he served as the education and public relations coordinator for Ballet Arizona until 2010. In addition to serving as permanent guest faculty with his alma mater, Ballet Arts, in Clinton, and as resident teacher for the Colgate Ballet Club, Paris continues to teach master classes and at summer intensive courses throughout the country. He received his Dance MFA from Hollins University, where he presented thesis work on "The Aesthetics of Labor." Paris and his wife Heather Culbertson '94 currently reside in Earlville where he operates and manages Halcyon Farm, a 165-acre grass-fed lamb and beef farm.

Bruce Walczyk is a professor at Hamilton College teaching martial arts and dance, kinesiology, and choreography. He

has developed a unique approach that combines traditional martial arts and performance forms and brings them into a contemporary context. He continues to produce choreography blending these ideas and emphasizes the Malay concept *dari bunga datang buah* which translates into “from the flower comes the fruit” meaning from the dance comes the combative action. Bruce continues to present his research on martial arts and dance throughout the US and Southeast Asia.

Richard Lloyd '73 is a composer and performer, currently working as a lecturer, accompanist, composer and advisor in the Dance Department at Hamilton College, as well as minister of music at St. James Episcopal Church in Clinton. Lloyd has worked as a teaching artist and performing artist in the Central New York Arts in Education Institute. Among the grants he has received are three from Meet the Composer for dance-music collaborations and performance art. Lloyd has created three solo performance art pieces, *Dick Does Poetry*, *What's In the Refrigerator?* and *Distractions*.

## INTERMISSION

### Hamilton College Choir

“Together at Last” from *Quarantine Madrigals* (2020)  
Text by Amy Fogerson

Reena Esmail (b. 1983)

Together at last  
Voices entwining  
In a Communion of Song

In May 2020, the global choral community learned that the aerosols produced while singing in a group create a high-risk environment for the spread of the coronavirus. We had one summer to rethink our craft and figure out a way to keep singing, and somehow work around this risk. Some turned to physical mitigations, such as frequent testing, specialized singers' masks, increased physical distancing, enhanced filtration systems, and significantly shortened rehearsal sessions. Others embraced the possibility of online collaboration. Disappointed with the limitations of conference software when used for singing, Indian American composer Esmail collaborated with Houston-based choir Conspirare to create a set of contemporary madrigals that would allow an individual singer to record multiple parts of the same song in isolation. This attempt, based on texts by poet and alto Amy Fogerson, resulted in a poignant articulation of the moments of loneliness we shared over the last year. The final piece in the *Quarantine Madrigals* cycle is “Together at Last,” designed to be sung when we can sing together safely again. We are delighted to have you share this moment with us.

“Богородице Дево” from *All-Night Vigil* Op. 37 (1915)

Sergei Rachmaninoff (1873-1943)

Богородице Дево, радуйся,  
благодатная Марие, Господь с тобою.  
Благословена ты в женах,  
и благословен плод чрева твоего,  
яко Спаса родила еси душ наших.

Rejoice, virgin mother of God,  
Mary, full of grace, the Lord is with you.  
Blessed are you among women,  
and blessed is the fruit of your womb,  
for you have borne the Savior of our souls.

Translation by Barry Johnston

The *All-Night Vigil* is often referred to as Russian composer Rachmaninoff's Vespers in the United States. The work was composed in two weeks during January and February of 1915, just two years before Rachmaninoff moved Stockholm and later New York City. Like nine of the fifteen movements, “Богородице Дево” is based on znamenny chant.

Earth Song (2006)  
Text by composer

Frank Ticheli (b. 1958)

Sing, Be, Live, See...

This dark stormy hour,  
The wind, it stirs.  
The scorched earth  
Cries out in vain:

O war and power,  
You blind and blur,  
The torn heart  
Cries out in pain.

But music and singing  
Have been my refuge,  
And music and singing  
Shall be my light.

A light of song  
Shining Strong: Alleluia!  
Through darkness, pain, and strife, I'll  
Sing, Be, Live, See...

Peace.

Using a quintessential early 21st-century harmonic language, the opening of Ticheli's *Earth Song* paints an ethereal soundscape. The cluster chord suspensions are dissonant, but still hopeful. This work is deeply personal for many of our singers. During the pandemic, the choir rehearsal has become one of the only places where we find refuge, community, and expression. *Earth Song* ends with a direct modulation to an unrelated key for the word "Peace". The harmonic shift is refreshing, rather than jarring, emphasizing the sense of renewed hope we are experiencing as new opportunities for music-making arise.

*In Meeting We are Blessed* (2016)  
Text by R. Gatsnahos after Donne

Troy D. Robertson (b. 1961)

We are met together and in meeting we are blessed.  
Peace in coming and in going, peace in labor and in rest.

Hold on dear brother!  
Hold on dear sister!  
Hold on to me.

You're not alone.  
No, and you never more will be.  
I will be with you and I will carry you with me.

Friendship endures and surely we will prove  
It's not ourselves, but our bodies that move.

Hold on dear family\*!  
Hold on dear sibling\*!  
Hold on to me.

Djembe: Ryan Hayes '24

\*Lyrics have been altered to represent all members of the choir and Hamilton community

*In Meeting We are Blessed* was composed for a collaboration between the Nairobi Chamber Chorus and the Festival Singers of Florida. For the event, Robertson fused Kenyan rhythms and American pop vocal styles into a choral idiom. The Hamilton College Choir performs this piece as a celebration of our upcoming opportunities to travel together and meet fellow-singers through performance and cultural outreach.

Ambe (2017)

Andrew Balfour

Based on an original song, gifted by Cory Campbell, edited by Catherine Robbins

Text by Cory Campbell

Ambe

Ambe Anishinaabeg

Biindigeg Anishinaabeg

Mino-bimaadiziwin omaa

Ambe!

Come in

Come in, two legged beings

Come in all people

There is good life here

Come in!

Translation by Cory Campbell

This piece is based on an original Ojibway song that was gifted by traditional drummer and singer Cory Campbell to Andrew Balfour (of Cree descent) and the University of Manitoba Concert Choir. Campbell describes the song as “a call to the people to the ceremonial way of life or to the red road or, quite frankly, to whatever we have going on, because everything happens with spirit and in spirit.” The steady, repeating rhythmic patterns in Balfour’s composition echo the drum patterns of Campbell’s song, representing the heartbeat of Mother Earth. According to Balfour, the soaring soprano line that emerges from this rhythmic texture conveys the powerful totem of the eagle which represents the teaching of love, wisdom, and strength.

Light of a Clear Blue Morning (1977, renewed 2005, arr. 2010)

Dolly Parton (1946), arr. by C. Hella-Johnson (b. 1962)

Text by Dolly Parton

It’s been a long dark night

And I’ve been a waitin’ for the morning

It’s been a long hard fight

But I see a brand-new day a-dawning

I’ve been looking for the sunshine

You know, I ain’t seen it in so long

And everything’s gonna work out just fine

And everything’s gonna be all right

’Cause I can see the light of a clear blue morning

I can see the light of a brand-new day

I can see the light of a clear blue morning

And everything’s gonna be all right

It’s gonna be okay

Soloist: Hannah Petersen ’21

Hella-Johnson’s arrangement of Parton’s tune captures both vulnerability and resilience. The College Choir has remained steadfast and committed to nurturing the choral culture on our campus, despite the restrictions of the pandemic. It is our sincere hope that the College Choir’s journey over the past year will be a source of inspiration for all those who need to be reminded that clear blue mornings will come again.

Dear is thy homestead, glade and glen,  
 Fair is the light that crowns thy brow;  
 Gather we close to thee again,  
 Mother, all loving thou hast been,  
 Our own sweet Lady thou! Our own sweet Lady thou!

Haunting our hearts in absent days,  
 Calling us back from stress and storm,  
 Tenderly all thy good old ways  
 Shine in thy smiles; be love thy praise!  
 Thine arms are ever warm. Thine arms are ever warm.

Memory still shall close enfold,  
 Bringing us joys of days of yore;  
 Faith shall thy constant fame uphold,  
 While years, Carissima, grow cold.  
 We love thee evermore. We love thee evermore.

All former members of the Hamilton College Choir are invited to join us for the singing of the Hamilton College  
 alma mater.

#### Collaborative pianist

Tina Togli, DMA, is a native of Philadelphia, PA. and holds degrees from SUNY Stony Brook, Curtis Institute of Music, and Temple University. An avid collaborative pianist, she has recorded art songs with Hamilton soprano, Lauralyn Kolb, for New World Records, and performed extensively throughout the US. She is a Lecturer in Piano at Hamilton.

#### Conductor

Charlotte Botha, DMA, is a conductor, composer, and ensemble singer from South Africa, who regularly appears as a guest conductor domestically and internationally. Since her tenure as conductor of the Drakensberg Boys Choir, Charlotte has nurtured her passion for working with children's and equal-voice choirs. Current engagements include the United Children's Choir of Lithuania and the Southwest ACDA tenor-bass choir. Her conducting degrees are from the University of Pretoria, Nelson Mandela University, and the University of North Texas, where she also completed a related concentration in Music Theory. Since her appointment as Director of Choral Activities at Hamilton College in fall 2020, Charlotte has led the College Choir and established Hamilton Voices, a flexible ensemble that uses interdisciplinary approaches to highlight often neglected social and environmental justice issues.

#### Hamilton College Choir Charlotte Botha, conductor

Julian Arky	Maia Disbrow	Julia Mancuso	Olivia Seymour
Eliza Behrke	Eva Millay Evans	Maggie Marks	Katherine Shock
Kate Burnham	John Frank	Niamh McDade Clay	Anna Skrobala
Sofi Block	Elizabeth Gee	Kelly McElroy	Joey Tarlavsky
Bitong Cao (Shelly)	Jeremy Gordon	Benn Otten	Kateryna Tsaryova
Maia Chakin	Ryan Hayes	Grace Park	Hunter Wisneski
Mia Chervenkova	John L. Hern III	Kate Peinkofer	Maximilian Wohlfeld
Gwen Child	Helen S Higgins	Hannah Petersen	Cynthia Yang
Phoebe Child	Matthew Jankowski	Kirk Petrie	Lecen Zhang
Sophie Crehan	James Kaeser	Alex Ruffer	
Rebecca Dalphin	Sampson Lamberth	Alyssa Samuels	
Shraddha Datta	David Li	Ella Scott	
Kaylee Davis	Daniel Lipson	Veronica Seixas	