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Concert: Ithaca College Choir

Ithaca College Choir

Janet Galván

Emily Preston

Adam Good

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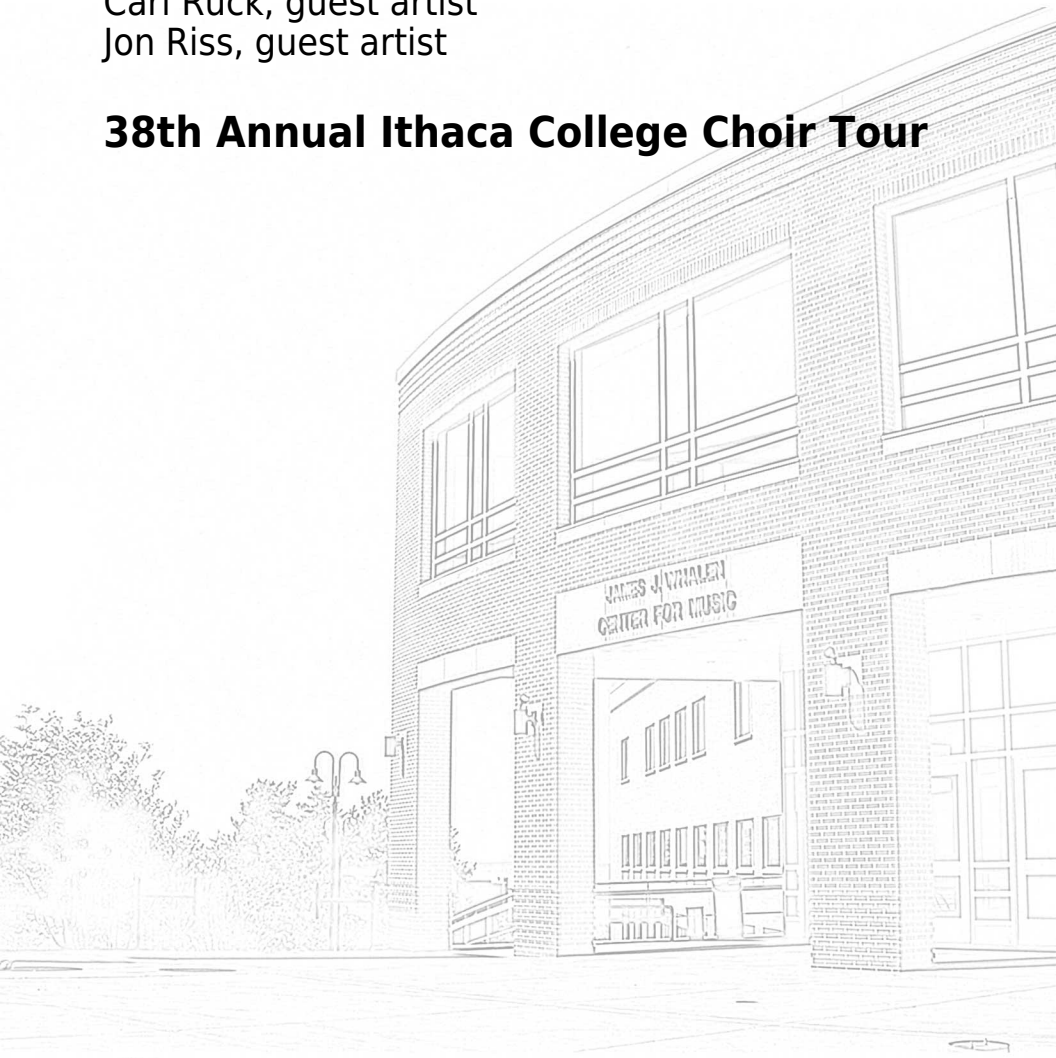
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Ithaca College Choir

Janet Galván, conductor

Emily Preston, graduate conducting assistant
Adam Good, graduate conducting assistant
James Lorusso, collaborative pianist
Carl Ruck, guest artist
Jon Riss, guest artist

38th Annual Ithaca College Choir Tour



ITHACA COLLEGE

School of Music

At the Intersection of Music, Love, and Imagination

Janet Galván, conductor
Emily Preston and Adam Good, graduate
conducting assistants
James Lorusso, collaborative pianist
Carl Ruck and Jon Riss, guest artists

Night, Love, Imagination, Day

Abendlied		Johannes Brahms (1833-1897)
	<i>Emily Preston, conductor</i>	
O Schöne Nacht		Johannes Brahms (1833-1897)
Měsíčku na nebi hlubokém (Song to the Moon) from the opera <i>Rusalka</i>		Antonin Dvořák (1841-1904)
	<i>Laura McCauley, soprano</i>	
Song to the Moon (La Luna)		Randall Stroope (b. 1953)
All We Need		Dale Trumbore (b. 1987)
Unclouded Day		arr. Shawn Kirchner (b. 1970)

Trials and Comfort

Prelude		Ola Gjeilo (b. 1978)
Seek Him That Maketh The Seven Stars		Jonathan Dove (b. 1959)
	<i>Hector Gonzales-Smith, counter-tenor</i>	
Lass Dich Nur Nichts Nicht Dauren (Geistliches Lied) Op. 30		Johannes Brahms (1833-1897)
	<i>*Carl Ruck, organist</i>	
	<i>**Jon Riss, organist</i>	
	<i>*Kingston and Ithaca performances</i>	
	<i>**Wayne performance</i>	

City Called Heaven

arr. Josephine Poelinitz

*Heather Barnes, soprano
D'quan Tyson, baritone
Joshua Dufour, baritone*

Intermission

Trials and Comfort

Kyrie

from *Mass in G*

Franz Schubert

(1797-1828)

*Adam Good, conductor
Josi Petersen, soprano*

My Life is Not this Steeply Sloping
Hour
(Mein Leben ist nicht diese Steile
Stunde)

Music by Robert Lepley
Text by Rainer Maria Rilke

(b. 1949)

Expanded Palettes

Alélouya

Emile Desamours

(b. 1941)

Swingle Song

Darmon Meader

(b. 1961)

Let the River Run

Carly Simon

(b. 1945)

from the Motion Picture *Working Girl*

arr. Craig Hella Johnson

(b. 1962)

Kyle Banks, Nick Duffin, Holden Turner, percussion

Tradition

Deep River

arr. H.T. Burleigh

(1866-1949)

Ezekiel Saw De Wheel

William L. Dawson

(1899-1990)

Program Notes

Abendlied

Abendlied, and *O Schöne Nacht*, are from 4 quartets, opus 92, originally set for 4 solo voices.

The text of this piece was written by Friedrich Hebbel and talks about the struggle between night and day. The reference to this struggle is a metaphor for life and death.

Translation:

Peacefully does night struggle with the day.
As if they are able to soften or to dissolve
Are you asleep, Grief, who depressed me?
What was it, my heart, that made me happy?
Both joy and sorrow, I feel, did melt away
But gently they brought the slumber
And while always floating upward
My entire life comes to me like a lullaby.

O Schöne Nacht

The choir then sings *O Schöne Nacht*, the first of the four quartets of Opus 92. This text is by poet and philosopher Georg Friedrich Daumer. His poetry was favored by Brahms and were also used in the *Neue Liebeslieder*, Op. 65.

In addition to featuring each voice part, this gorgeous song contains many of Brahms' compositional tendencies. The piano part which begins by calling our attention to look up at the night sky, is luxurious. The vocal writing is superb, and the piece contains text painting, hemiola, duple vs. triple rhythms, and a beautiful marriage of text and music. The beginning is a description of the beautiful night. In the middle, the text changes to a description of a young boy sneaking quietly to his beloved.

Translation:

O lovely night
In the sky, fairytale-like shines the moon in its full splendor.
The little stars are pleasant company.
The dew glistens brightly on the green stem.
In the lilac bush sings the nightingale.

The youth sneaks to his beloved quietly.
Oh beautiful, O beautiful night.

There are many stories and myths related to stars and the moon. You will hear these spoken and sung.

Song to the Moon is from the opera *Rusalka*. Rusalka is a water sprite from Slavic mythology, usually living in a lake or river.

In the opera, Rusalka tells her father that she has fallen in love with a human prince and wants to become human. This story is the same as the plot of *The Little Mermaid*. The father thinks this is a bad idea but does lead her to a witch for help. Rusalka sings her "Song to the Moon," asking the moon to tell the prince about her love. This text describes the same scene as described in Stroope's *Song to the Moon (La Luna)*.

Translation:

Moon, high and deep in the sky
Your light sees far,
You travel around the wide world,
and see into people's homes.
Moon, stand still a while
and tell me where is my dear.
Tell him, silvery moon,
that I am embracing him.
For at least momentarily
let him recall of dreaming of me.
Illuminate him far away,
and tell him, tell him who is waiting for him!
If his human soul is in fact dreaming of me,
may the memory awaken him!
Moonlight, don't disappear, disappear!

Randall Stroope sets a free paraphrase of a small portion of the original text from Rusalka's *Song to the Moon* in his *Song to the Moon (La Luna)*.

All We Need was commissioned by Ithaca College for the Ithaca College Choir in 2015.

The text is Annie Finch's poem "Earth Day" and is a celebration of all that the planet offers us as well as a plea to respect what we find here. The recurring refrain of the piece is simple, but profound: "All We Need" is to find love in what we already

have, both in the “faces of the people we love” and on the earth itself. If, as Annie writes, we need to “live with the memory of a future we want to imagine,” then it is also up to us to create this future in the way we live our lives every day.

- Notes by Dale Trumbore

This is the transitional piece in this set – leading from the beauty of night and the mysteries of the moon to “wake to sunlight.”

Unclouded Day

This arrangement by Shawn Kirchner is the first movement of *Heavenly Home: Three American Songs*. The arrangement is for 8-part a cappella chorus and is a setting of a gospel tune by J.K. Atwood. The arrangement includes bluegrass vocal stylings combined with counterpoint and fugue that reaches a peak at the words “in the city that is made of gold.”

Prelude

Our presentation includes the first section of this majestic piece by Ola Gjeilo. Gjeilo describes this piece as entrance music. It is joyful and celebratory.

Translation:

Rejoice, resound with joy.

O you blessed souls

Rejoice, resound with joy the Great Trinity is revealed

And everywhere adored.

Give glory. Give it glory

The Great Triad is adored. Give it glory.

Seek Him That Maketh the Seven Stars

Text:

Seek him that maketh the seven stars and Orion

And turneth the shadow of death into the morning.

Alleluia, yea, the darkness shineth as the day, the night is light about me.

Amos 5:8 Psalm 139

In this piece, Jonathan Dove uses the organ (or piano) to great effect – making the instrument sound like twinkling stars.

Jonathan Dove has been influenced by John Adams, Steve Reich, Arvo Pärt, and Benjamin Britten.

His music has been described as “the austerity of minimalism meeting with passion of romanticism.” Certainly, one can hear the minimalism in the repeated “seek him” fragments. This is contrasted with the long fluid lines throughout the piece.

Jonathan Dove says this about the piece:

The theme of light, and star-light in particular, is an endless source of inspiration for composers. I came across these words about light and stars while looking for a text to set as an anthem for the Royal Academy of Arts’ annual Service for Artists: I thought these images would have a special meaning for visual artists. The anthem begins with a musical image of the night sky, a repeated organ motif of twinkling stars that sets the choir wondering who made them. The refrain ‘Seek him’ starts in devotional longing but is eventually released into a joyful dance, finally coming to rest in serenity. Seek Him was commissioned by the Royal Academy of Arts and first performed at St. James’ Piccadilly in May 1995.

This piece is one of seeking comfort and serenity and relates to our theme of night, moon, and the stars earlier in the program.

Lass Dich Nur Nichts Nicht Dauren (Geistliches Lied) Op. 30

Translation:

Let nothing ever grieve you;
be at peace.

Whatever God ordains,
accept it gladly, my soul!

Why do you want to worry today
about tomorrow?

The One is lord of all;
he also gives to you
that which is yours.

In all things be not inconstant;

stand firmly.
Whatever God ordains is and signifies the best.
Amen.

Johannes Brahms composed *Lass dich nur nichts nicht dauren* in 1856. The composition is based on ideas of serenity and trust. The text was from the German poet Paul Flemming. The composition includes two overlapping canons. The canons are between the soprano and tenor and the bass and alto at the interval of a ninth. The overall form is ABA with a beautiful Amen as a coda.

City Called Heaven

This piece is a sorrow song in a slow Gospel setting.

Text:

I am a poor pilgrim of sorrow.
I'm tossed in this wide world alone
I ain't got no hope for tomorrow
I'm trying make it, make heaven my home

Sometimes I am tossed and driven, Lord,
Sometimes I don't know where to roam
I've heard of a city called heaven
I've trying to make it, make heaven my home.

This piece became very important to the choir this year as an expression of the ongoing cry for social justice.

Kyrie

Schubert composed his *Mass in G* in 1815 and is the best known of his shorter masses. The entire mass was composed in less than a week and was written when Schubert was 18 – younger than most of the singers on stage.

My Life Is Not This Steeply Sloping Hour

Translation of the German text by Rainer Maria Rilke:

My life is not this steeply sloping hour, in which you see me hurrying.

Much stands before me. I stand before it like a tree.

I am only one of my many mouths and at that the one that will be still the soonest.

I am the rest between two notes which are somehow always in discord because death's note wants to climb over but in the dark interval reconciled, they stay there trembling
And the song goes on beautiful.

This composition was recorded by New York Voices. On a concert that was a tribute to Dave Riley, former Vocal Jazz Director at Ithaca College, the Choir sang this piece with New York Voices.

Alélouya

This composition by Emile Desamours, one of Haiti's most active composers, is in imitation of the rara music heard from the beginning of Lent until Easter Sunday. Raras are roving bands of dancers who roam through the countryside of Haiti at night during Lent, singing tunes to call out the bad behavior of specific people (often politicians). Desamours has captured the celebratory nature of the secular form in a sacred tune about Easter. This piece has additive rhythmic patterns that are found in rara.

We were fortunate to have a member of choir whose mother (Marguerite Pierre) worked with us on the pronunciation of the Haitian and answered questions about the text and appropriate movement. Kudos to the sopranos who are spitting out very fast Haitian text!

Translation:

Allelu! Today, Sunday, makes three days since they sacrificed Him on a cross.

We buried him in the tomb that they were going to forget him for all time.

He is alive. Glory to God. Christ is alive, you hear? Christ is alive forever.

We ourselves also. Thanks to him. We can live forever in the kingdom of His Father.

Jesus is resurrected. Oh, Alleluia.

Jesus died, they buried him and on the third day he rose.

It's not a zombie without a soul because He is alive for sure.

Come on, Let's go tell Father Peter. Let's go look for Matthew.

Let's tell little Mark, too bad Thomas won't believe.

We all can quit crying. Sing in order for us to celebrate life.

Yes, Jesus is alive for all time. Alleluia. Jesus paid for my sins

on the cross.

He died, He rose. Grace. His is enough to save me. Amen.
Alleluia.

Swingle Song

This composition by Darmon Meader was written in homage to the early Swingle Singers.

The Choir was fortunate to be conducted by Darmon Meader on this composition in February. It begins with straight eighth notes and gradually moves to swing.

Let the River Run

This creative arrangement of Carly Simon's tune from the Motion Picture *Working Girl* is filled with hope.

It is our hope that seeing young adults expressing themselves so beautifully fills your hearts with hope for the future. We don't just make pretty sounds. We try to become better people through our music, and we hope to communicate and touch the hearts of our audiences. We believe in the power of music to elevate, to touch, and perhaps to heal.

Deep River and Ezekiel Saw De Wheel

The spiritual is a treasured American art form. For many years, the Ithaca College Choir has honored this art form and ended every tour concert with H. T. Burleigh's *Deep River* and William Dawson's *Ezekiel Saw De Wheel*. H. T. Burleigh was born in Erie, Pennsylvania. He attended the National Conservatory of Music in New York. Although the school's Director, Antonin Dvorak, was not one of Burleigh's teachers, the two did spend time together. It is said that Burleigh often sang spirituals for Dvorak, and he worked as his copyist in 1893. There are many reports of Dvorak being touched by these songs, some of which he incorporated into his *New World Symphony*.

Burleigh became known for his spiritual arrangements, and his arrangements helped to make spirituals a popular genre for concert singers. William Dawson is another great name in spiritual arrangements.

Dawson was born in Anniston, Alabama. He studied at the

Homer Institute of Fine Arts, the Chicago Musical College, and the American Conservatory of Music where he received a master's degree. He taught at the Tuskegee Institute from 1931-1956 where he developed the Tuskegee Institute Choir into an internationally renowned ensemble that sang at New York City's Radio City Music Hall in 1932 for a week of six daily performances.

Dawson began composing at a young age and his *Trio for Violin, Cello and Piano* was performed by the Kansas City Symphony Orchestra when he was quite young. He composed both choral and orchestral works. His best known works are arrangements and variations on spirituals; his *Negro Folk Symphony* of 1934 garnered a great deal of attention at its world premiere, with Leopold Stokowski conducting the Philadelphia Orchestra. *Ezekiel* is one of his most popular spirituals. Dawson's arrangements of traditional African-American spirituals are widely published in the United States and are regularly performed by school, college and community choral programs. He was a guest artist at Ithaca College in the 1980's. We are honored by this connection to Dawson in our choral history.

Ithaca College Choir **Janet Galván, conductor**

The Ithaca College Choir, under the direction of Janet Galván, is recognized through its annual tour, performances at ACDA and MENC Conferences and international concerts as one of the most innovative ensembles at the collegiate level. The 2016 choir tour is the 38th annual tour.

The Ithaca College Choir has toured extensively on the East Coast, South and Mid-West United States and in 2002 performed in Ireland. The Choir has presented major concerts at the American Choral Directors Association in Providence, the Music Educators National Conference in Baltimore and Providence; Lincoln Center Avery Fisher Hall and Alice Tully Hall, Carnegie Hall, Symphony Space, St. Patrick's Cathedral, and Cooper Union in New York City; the Brooklyn Academy of Music in Brooklyn, the Troy Savings Bank in Troy, NY and the Strand Theatre in York, PA. The choir has performed with the Cayuga Chamber Orchestra, the Ithaca College Orchestra, the Ithaca College Chamber Orchestra, and the Ithaca College Wind Ensemble.

In each of the last thirty-eight years, the Ithaca College Choir has premiered a work that premiered at the Ithaca College Composition Festival.

Dr. 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. In 2010, she founded the chorus UNYC that has performed with the Cayuga Chamber Orchestra (Lanfranco Marcelleti, conductor). Her New York colleagues recognized Dr. Galván's contribution to choral music in 1995 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' 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 Ireland, Italy, the Czech Republic, Austria, Canada, and Spain. Her 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, Belgium, Austria, the Czech Republic, Greece, and Brazil, as well as 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 February of 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 August of 2007 and was reprinted in *La Circulare del Secretariat de Corals Infants 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 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 is the founder and faculty advisor of the Ithaca College ACDA Student Chapter. This chapter has won Outstanding Student Chapter at the last five national conventions of ACDA. She is past president of NYACDA.

Carl D. Ruck is the Minister of Music at Church of Christ Uniting in Kingston. A native of the Wyoming Valley, Mr. Ruck earned a B.S. degree in Music Education from Mansfield University of Pennsylvania and a Master of Music degree in organ performance from the School of Music at Ithaca College in Ithaca, New York. For thirty-two years he was employed as a Music Specialist for the Department of Defense Elementary and Secondary Schools and was assigned to the Marine Corps Base at Quantico, Virginia. Concurrently, Mr. Ruck served as the guest organist/choir director at many of the largest Washington, DC area houses of worship including Capitol Hill United Methodist Church, First Baptist Church of the City of Washington, DC (the church where President Jimmy Carter taught Sunday School during his years in the White House and President and Mrs. Harry Truman were members during their White House years), the National Cathedral, Western Presbyterian Church, and the Church of the Holy City. He played with the Capital City Symphony for their performance of the Saint-Saëns "Organ Symphony" and several performances at the White House. Mr. Ruck studied with Lois Housley, W. Kent Hill, George Damp, and William Neil.

Jon Riss is Director of Choirs at Hastings High School and Farragut Middle School, where he conducts five choirs and teaches 5th and 8th grade music classes. Mr. Riss is the 2013 recipient of the American Guild of Organists Choir Master Prize, and was awarded 2nd Prize in the 2009 American Choral Directors Association National Student Conducting Competition, Undergraduate Division.

Mr. Riss has been a NYSSMA Voice Adjudicator since 2015. He received the Choir Master Certificate and Associate Certificate from the American Guild of Organists in 2013 and 2012 respectively. Mr. Riss has toured the United States and Europe as a guest accompanist for choral festivals, including the inaugural NAFME All-Eastern Honors Treble Voice Chorus (2013), the 2013 OAKE National Youth Choir, the 2012 ACDA Western Division Junior High Girl's Honor Choir, and the 2010 Rhapsody! Children's Music Festival (Vienna, Salzburg, and Prague), all under the baton of Dr. Janet Galván. He has also

been a frequent participant in Ithaca College's all-Bach harpsichord recitals in collaboration with former teacher Jean Radice.

Mr. Riss earned a Master of Music degree in choral conducting from Temple University, where he was the 2012 recipient of the Elaine Brown Tribute Award, awarded to a graduating conducting student "who most reflects the musicianship, dedication to excellence, and humanitarianism that has distinguished the career of Dr. Elaine Brown." He earned a Bachelor of Music degree in music education from Ithaca College in 2009. He was a member of the 2008 ACDA Eastern Division Collegiate Honor Choir, an ensemble comprised of 32 vocalists selected from throughout the northeastern United States. Mr. Riss's principal conducting teachers have been Paul Rardin and Janet Galván. Additional studies in conducting have been with Luis Biava, Jeffrey Cornelius, Rollo Dilworth, Lawrence Doebler, Paul S. Jones, and Stephen Peterson; organ and harpsichord with Jean Radice, Timothy Olsen, Carol Weitner, Jonathan Biggers, and Julie Carney; voice with Brad Hougham and Jennifer Kay; and piano with Carol Weitner, Julie Carney, and the late Jim Guldenstern.

Mr. Riss studies organ improvisation and conducting with Dr. Justin Bischof. Mr. Riss is also the organist/choirmaster at the Presbyterian Church of White Plains and Music Supervisor at Cultural Arts Playhouse in Plainview.

Personnel

Ithaca College Choir

Soprano I

Emily Behrmann-Fowler
Ithaca, NY
Magdalyn Chauby
Grand Island, NY
Juliana Child
East Bridgewater, MA
Kathleen Maloney
Burnt Hills, NY
Laura McCauley
Wayne, PA
Emily Preston
Ithaca, NY

Soprano II

Heather Barnes
Yonkers, NY
Kimberly Dyckman
Dix Hills, NY
Amanda Galluzzo
Clinton, NJ
Imogen Mills
Pennington, NJ
Josi Petersen
Portland, OR
Lily Saffa
Darien, CT

Tenor I

Seamus Buxton
Charlotte, VT
Jacob Cordie
Keizer, OR
Adam Good
Lititz, PA
Jacob Kerzner
Sheffield, MA
Duncan Krummel
Hood River, OR
Taylor Smith
Manorville, NY
Patrick Starke
Pine Bush, NY

Tenor II

Kyle Banks
Huntington, NY
Drew Carr
Royersford, PA
Timothy Powers
Summerfield, NC
Adam Tarpey
Wakefield, MA
Stephen Tzianabos
Southborough, MA
Bradley Whittemore
Rochester, NY

Alto I

Natalia Bratkovski
Corning, NY
Hector Gonzalez Smith
Jacksonville, FL
Nicholas Kelliher
Baldwin, NY
Sarah Loeffler
Bridgewater, NJ
Victoria Trifiletti
Airmont, NY
Ariana Warren
East Northport, NY

Alto II

Catherine Barr
Drexel Hill, PA
Claire Noonan
Geneva, NY
Bergen Price
Skytop, PA
Sunhwa Reiner
Montrose, NY
Laura Stedge
Suffern, NY
Jessica Voutsinas
Newtown, PA
Caitlin Walton
Davenport, IA

Baritone

Nick Duffin
Great Barrington, MA
Joshua Dufour
Drexel Hill, PA
Sean Gillen
Sussex, NJ
Christopher Hauser
Simsbury, CT
James Lorusso
Acton, MA
Holden Turner
Rochester, NY
D'quan Tyson
East Stroudsburg, PA
Marshall Pokrentowski
Syracuse, NY

Bass

Ethan Fisher
Rochester, NY
Michael Galvin
Loudonville, NY
Sean Gatta
Oakdale, NY
William Leichty
Unadilla, NY
Logan Mednick
Rock Hill, NY
Michael White
Cold Brook, NY

Ithaca College Administration

Thomas Rochon	President
Benjamin Rifkin	Provost
Karl Paulnack	Dean, School of Music
David Pacun	Associate Dean, School of Music
Shea Scruggs	Director of Music Admissions
Christy Agnese	Operations and External Relations Officer

Choral Faculty

Janet Galván	Director of Choral Activities, Conducting
Derrick Fox	Assistant Professor of Choral Music, Music Education

Voice Faculty

Erik Angerhofer	Carol McAmis
Randie Blooding	Deborah Montgomery-Cove
John Holiday	David Parks
Brad Hougham	Patrice Pastore
Carl Johengen	Dawn Pierce
Jennifer Kay	Ivy Walz
Caitlin Mathes	Marc Webster

Choral Staff

Emily Preston	Graduate Conducting Assistant
Adam Good	Graduate Conducting Assistant

Collaborators

Marguerite Pierre, Diction
New York Voices
Ithaca College Voice Faculty

Tour Dates

Wayne, PA

Thursday, April 7

7:00 p.m.

St. David's Episcopal
Church

763 Valley Forge Road
Wayne, PA 19087

Kingston, PA

Saturday, April 9

7:00 p.m.

Church of Christ Uniting
190 S. Sprague Avenue
Kingston, PA 18704

Riverton, NJ

Friday, April 8

7:00 p.m.

Christ Episcopal Church
305 Main Street

Riverton, NJ 08077

Ithaca, NY

Wednesday, April 13

8:15 pm

Home Concert at Ithaca
College SoM

953 Danby Road
Ithaca, NY 14850

Ithaca College School of Music: Our Mission

The Ithaca College School of Music educates students who transform the human condition through the art and practice of music. Since its founding in 1892 as a conservatory, the School of Music earns its reputation as one of the best in the nation, offering a superb blend of full-time faculty, performance opportunities, state-of-the-art facilities, access to liberal arts courses, and success in career placement. It's a place where students work with world-class professionals every day to become world-class professionals themselves.