4-7-2016

Concert: Ithaca College Choir

Ithaca College Choir
Janet Galván
Emily Preston
Adam Good

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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
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
Emily Preston, conductor
Johannes Brahms (1833-1897)

O Schöne Nacht
Johannes Brahms (1833-1897)

Měsíčku na nebi hlubokém (Song to the Moon)
from the opera Rusalka
Laura McCauley, soprano
Antonín Dvořák (1841-1904)

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)

Hector Gonzales-Smith, counter-tenor

Lass Dich Nur Nichts Nicht Dauren
Johannes Brahms (1833-1897)

(Geistliches Lied) Op. 30
*Carl Ruck, organist
**Jon Riss, organist

*Kingston and Ithaca performances
**Wayne performance

*Carl Ruck, organist
**Jon Riss, organist

*Kingston and Ithaca performances
**Wayne performance
City Called Heaven

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

Intermission

Trials and Comfort

Kyrie from Mass in G

Adam Good, conductor
Josi Petersen, soprano

Franz Schubert (1797-1828)

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 from the Motion Picture Working Girl

Carly Simon (b. 1945)
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 spendor. 
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 Infantils de Catalunga.

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 Chursh, 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

**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

**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 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
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<td>Jessica Voutsinas</td>
<td>Michael White</td>
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<td>Cold Brook, NY</td>
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<td>Caitlin Walton</td>
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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.