4-25-1924

Ithaca Conservatory Music Festival

Ithaca Conservatory Symphony Orchestra

Ithaca Conservatory Chorus

Bert Rogers Lyon

Patrick Conway

George Daland

See next page for additional authors

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Authors
Ithaca Conservatory of Music
Season 1923-24
April 25th and 26th
Music Festival

BERT ROGERS LYON, Conductor of Choral Concerts
PATRICK CONWAY, Conductor of Orchestral Concerts
GEORGE DALAND Organist
EDITH KIMPLE Accompanist

Soloists
Sopranos Lucy Marsh, Ruth Rodgers
Contraltos Amy Ellerman, Doris Howe
Tenor William Wheeler
Baritones Clarence Whitehill, John Quine
Bass Charles Trowbridge Tittman
Pianist Leon Sampaix

First Methodist Episcopal Church
Corner Aurora and Mill Streets
Ithaca, N. Y.
FIRST CONCERT
Friday Evening, April twenty-fifth
BERT ROGERS LYON, Conductor
GEORGE DALAND, Organist

ELIJAH, An Oratorio . . . . . . Mendelssohn
RUTH RODGERS
DORIS HOWE
CHORUS
ORCHESTRA

SECOND CONCERT
Saturday afternoon, April twenty-sixth
Conservatory Symphony Orchestra
PATRICK CONWAY, Conductor

Soloists
RUTH RODGERS, soprano
LEON SAMPAYX, pianist

THIRD CONCERT
Saturday Evening, April twenty-sixth
SONG RECITAL — PART I

Lucy Marsh, soprano
WILLIAM WHEELER, tenor
CHARLES TROWBRIDGE TITTMAN, bass

Intermission

STABAT MATER, An Oratorio . . . . . . Rossini
LUCY MARSH
AMY ELLERMAN
CHORUS
ORCHESTRA

WILLIAM WHEELER
CHARLES TROWBRIDGE TITTMAN
SOLO CHORUS
ORGAN
The cultural value of a Music Festival in any community cannot be overestimated. It gives the people an opportunity to hear, in their own locality, choral, orchestral and oratorio works of the highest type, sung by the greatest artists of the day, supplemented by a selected and eminently trained chorus and orchestra, thus satisfying a desire felt by every soul of refinement and culture.

No institution is more adequately fitted to present such a musical treat as a conservatory of music, which has attained a recognized high standard. Thus the Ithaca Conservatory of Music felt its responsibility in the continuance of the work which was so ably carried on for a number of years by Cornell University in the presentation of their splendid May Festivals.

ORGANIZATIONS

The Conservatory Oratorio Chorus organized, trained and directed by Bert Rogers Lyon has made a thorough study of the masterpieces of choral literature and has already to its credit splendid performances of "The Creation," Mendelssohn's "Athalie" and several smaller works. This chorus forms the nucleus of the Festival Chorus which has also among its members a number of the finest musicians in Ithaca.
THE CONSERVATORY SYMPHONY ORCHESTRA

Under the direction of Patrick Conway has been said to be one of the finest organizations of its kind in the East. Unusual tonal beauty and fine unity characterizes the work of this organization, which has had considerable experience, not only in giving successful concerts but in the accompanying of celebrated soloists.

CONDUCTORS

Mr. Bert Rogers Lyon, a director in the vocal department of the Ithaca Conservatory, is a musician whose training has been both broad and thorough. He possesses a wide knowledge of piano and organ, is a master accompanist and possesses a thorough understanding of the art of singing. In the field of choral conducting, Mr. Lyon has been eminently successful; he brings to his task of director, not only a contagious enthusiasm for the best in music, but also a thorough understanding of the standard choral works, and a record of artistic achievement in the presentation of them. Mr. Lyon’s musical education has been directed by such celebrated teachers as William Shakespeare in London, M. Jacques Bouhy in Paris, Herbert Witherspoon in America, and others.

Patrick Conway, director of the Conservatory Symphony Orchestra and dean of the Conway Band School, affiliated with the Ithaca Conservatory of Music, is an orchestra and band conductor of national repute. Mr. Conway played his first big engagement at the Pan-American Exposition in 1901, since then he has gone from triumph to triumph, having been heard in most of the larger cities in the country. Possessing a peculiar faculty of unifying and vitalizing any ensemble group he may be conducting, his organization has been said to be “as sensitive to his baton as a photographic plate to the light.” This distinguished conductor has his orchestra under control at all times, which is one of the charms of his concerts.

Mr. George Daland, organist with the Festival Chorus, is director of the School of Organ playing at the Ithaca Conservatory and a former organist at Cornell University. Mr. Daland, who has had a wide and varied experience in every branch of organ work, is a musician of the highest type, having been a proficient teacher in piano, voice, and violin. He brings to his organ playing a thorough knowledge of legitimate organ literature and presents it with a consummate skill. Mr. Daland played the organ part in the Festival Concert when “Elijah” was first presented in Ithaca at the Cornell May Festival under the direction of Dr. Hollis Dann.
Clarence Whitehill, member of the Metropolitan Opera Co., is acknowledged throughout the world as the outstanding baritone of our time and is without a doubt, the greatest interpreter of "Elijah" before the public today. Three years ago Mr. Whitehill sang "Elijah" in London and the London Dispatch said, "We are inclined to place Clarence Whitehill as the best "Elijah" we have ever heard. He was the one artist from whom attention never flagged." His success at the Metropolitan has been one of the greatest ever scored by an American. Clarence Whitehill is a name written large in the annals of musical history, not only is he famed as an Oratorio singer, but in operatic roles as well. In Germany Mr. Whitehill is regarded as a Wagnerian singer whom German singers take as a model.

Although Lucy Marsh is widely known and in great demand as a concert singer, a fact peculiar to her among artists is, that she is equally well known through her Victor records, the silvery quality of her voice, the even scale and faultless intonation, the agility and perfection of her colatura together with her strength of personality and gracious manner make Lucy Marsh an incomparable singer of Oratorio, Songs and Opera. Miss Marsh is a native of Ithaca and a graduate of the Ithaca Conservatory.

Charles Trowbridge Tittman, America's leading Oratorio Bass, has been soloist for the famous Bach Festivals for eight consecutive years, and also soloist with the Detroit, New York, Baltimore and Philadelphia Symphony Orchestras and at most of the big Festivals. Mr. Tittman is considered essentially an oratorio singer, his voice is rich and resonant and his delivery of the recitative and arias, dignified, authentic or pathetic as the text requires. Mr. Tittman's first appearance in the "Stabat Mater" which he will sing in this Festival in April, was in the famous Cincinnati Festival of 1918 in company with Hinkle, Matzenaur and Martinelli.
RUTH RODGERS, beautiful and noted soprano, is a native of Ithaca and received her early training in her home town. She studied at the Ithaca Conservatory of Music, obtaining a thorough grounding not only in singing, but in piano, harmony, languages, dramas and the other subjects that go to make up a well rounded artist’s education. She also was a student at the Cornell University Summer School from which she received a diploma in Music. Ruth Rodgers completed her training in New York under the direction of Isadore Luckstone, eminent coach and accompanist. Her voice is of an exquisite golden quality, displaying richness and clearness in every note, tone shadings which charm the ear and a musical understanding which makes each song, aria or operatic selection which she sings a living, breathing thing. The secret of her success is not confined to her marvelous voice, but is also the result of beautiful stage presence and charmingly attractive personality. Mrs. Rodgers has been heralded as one of the foremost sopranos of our time.

WILLIAM WHEELER’s place in the front ranks of American tenors is not an accident, but is the result of a gradual growth. His naturally fine vocal endowments have been supplemented by a thorough collegiate and conservatory education, and a wide experience in the oratorio and concert field. Mr. Wheeler has particularly distinguished himself in oratorio, both in standard works and modern compositions, and has been in great demand for Festival engagements. Mr. Wheeler, who is a graduate of the Ithaca Conservatory, is at present dean of the University School of Music, Ann Arbor, Michigan.

DORIS HOWE, contralto, is a native of Bay City, and received the greater part of her training at the University School of Music, Ann Arbor, Mich., under the personal supervision of William Wheeler. Miss Howe is one of the young singers who have been gradually coming to the fore in the world of music and she has proved herself an artist of the highest type. Possessing a contralto voice of rich deep quality, which she uses sympathetically and always with absolute control, Miss Howe sings in a simple, unaffected manner which adds greatly to the charm of her performance.
“JOHN QUINE is more than a vocalist, he is a singer of attainment. He understands how to penetrate the spirit of a song and by means of his knowledge of style, his excellence of diction and his attention to phrasing, he can realize that inner spirit for his audience. He is one of those rare singers who gets his songs over.” So the art of Mr. Quine has been characterized by William B. Murray, the critic of the Brooklyn Eagle. Mr. Quine possesses a baritone voice of exceptional quality which he uses with true artistry. Perhaps the most significant feature of his singing is the “clearness of the interpretative designs. There is never any uncertainty as to his purpose which always commends itself as formed with musical intelligence and artistic sensibility.” Mr. Quine is a director in the voice department of the Ithaca Conservatory.

AMY ELLERMAN is also an American, born in South Dakota, and her personality reflects much of the frank charm of the West. Miss Ellerman’s voice is rich in quality and good throughout its range, “a large voice handled with skill displaying variety of tone color, quite unusual with contraltos.” The New York Herald of April 30, 1922, said, “Amy Ellerman was the best of the new contraltos—good voice and a real gift for song interpretation. The best voices that this chronicler heard during the season were; contraltos, Sophie Braslau, Calve, Schuman Heink, Merle Alecock and Amy Ellerman.”

LEON SAMPALX, virtuoso and master teacher is a pianist who has attained international prominence, and of whom a prominent critic has said “he displays all the finesse of de Pachman, holding in reserve a brilliant dynamic force which is equal to that of Paderewski, an artist with the rare gift of crystal clarity.” After a recent New York recital, the New York American gave a modest description of this artist in these words, “Leon Sampaix who has already registered in New York as an interesting and gifted pianist, is a musician of much experience and that itself accounts for his clear and careful performance, technic that is a pattern of precision and a sense in nuance that appeals and charms.” Mr. Sampaix will be soloist with the Conservatory Symphony Orchestra at the Orchestral Concert on the second day of the Festival.
PRICES

Season tickets - - - - - $3.00
Single ticket - - - - - 1.50

Seats Reserved

MAIL ORDER SALE

Mail order sale of season tickets will open March 24th. All orders received prior to that date will be considered as of that date. Mail orders accompanied by remittance will be filled in order of receipt. Checks should be made payable to the Ithaca Conservatory of Music.

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MISS GERTRUDE EVANS, Business Executive,
Ithaca Conservatory of Music,
Ithaca, N. Y. :

Please find my (check) for three dollars ($3.00) for season ticket for the Music Festival held in the First Methodist Church, April 25th and 26th.

Name..................................................................................

Address..............................................................................
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