3-2002

Concert: Ithaca College Choir Ireland Tour - "Cycles"

Ithaca College Choir
Lawrence Doebler
Jessica Lavway

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Ithaca College Choir

Ireland Tour March 2002

Cycles

In collaboration with the Irish World Music Centre of the University of Limerick
ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor
Jessica Lavway, graduate conductor

Soprano I
Brittney Borgstedt
   Ft. Montgomery, NY
Meagan Johnson
   Mason, MI
Amber LaBella
   Lansing, NY
Shannon McElroy
   Wappingers Falls, NY
Kristen Robinson
   Alburtis, PA
Maria Rondinaro
   New Milford, NJ

Alto I
Karla Faggard
   Sandpoint, ID
Ivy Gaibel
   Groton, NY
Jessica Holl
   Bridgewater, VA
Jessica Julin
   Danville, CA
Angela Ramacci
   Bethlehem, PA
Nikki Schwarz
   Sterling, MA

Soprano II
Sonia Rodriguez Bermejo
   Las Palmas, Spain
Adele Betz
   Bethesda, MD
Amanda Capone
   Cresco, PA
Jessica Lavway
   Damariscotta, ME
Sacha Mackerwicz
   Duxbury, MA
Melissa Sanfilippo
   Syosset, NY

Alto II
Nicole Asel
   Midlothian, VA
Jessica Corvino
   Easton, PA
Andrea Kraynak
   Allentown, PA
Elissa Levitt
   Potsdam, NY
Rebecca Sach
   Brookhaven, PA
Elisa Scisioli
   Syracuse, NY
Tenor I
Andrew Chugg
Rochester, NY
Sean Clark
Westland, MI
Scott England
Johnstown, NY
J. Thomas Morris
Standish, ME
James Paisley
Lititz, PA
Edwin Vega
Florence, KY

Tenor II
Sean Anderson
Oswego, NY
Peter Bush
Palmyra, NY
Erik Butzek
Orchard Park, NY
Christopher Desjardins
Andover, MA
Sean Fox
Jefferson Township, NJ
André Hafner
McGraw, NY

Baritone
Jermaine Hill
Springfield Gardens, NY
Christopher Martin
Lindenhurst, NY
Michael Kilcoyne
Skaneateles, NY
James Roumeles, Jr
West Haven, CT
Scott Seltzer
Yorktown Heights, NY
Michael Vaughn
Limerick, PA

Bass
Josh Bouchard
Eastford, CT
Philip Thornblade
Orwell, VT
Eric Toyama
Churchville, NY
Marc Webster
Rochester, NY
Caleb Whelden
Nantucket, MA
Nathan Wilson
Riverside, NY
### Ithaca College Administration

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<tr>
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<td>William Scoones</td>
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<td>Dean, School of Music</td>
<td>Arthur E. Ostrander</td>
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<td>Tour Manager, Associate Dean, School of Music</td>
<td>William Pelto</td>
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### Voice Faculty

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<tbody>
<tr>
<td>Randie Blooding</td>
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<td>Carol McAmis</td>
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<td>Patrice Pastore</td>
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<td>Kelly Samarzea</td>
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### Choral Faculty

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<tr>
<td>Lawrence Doebler</td>
<td>Choir, Madrigals</td>
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<tr>
<td>Janet Galván</td>
<td>Choral Union</td>
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<tr>
<td>Lauri Robinson-Keegan</td>
<td>Women's Chorale</td>
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<td>Chorus</td>
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<td>Vocal Jazz Ensemble</td>
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### Choral Staff

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<tr>
<td>Jessica Lavway</td>
<td>Assistant Tour Manager</td>
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<tr>
<td>Katie Ballantyne, '00</td>
<td>Graduate Assistant</td>
</tr>
<tr>
<td></td>
<td>Assistant Tour Manager</td>
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CYCLES...
Cycle is defined as a group of songs treating the same subject. The cycles explored in this program can be observed individually or viewed as one complete cycle that describes the Human condition. Intense passion of words and music rivet our mind in ways that evoke a wide range of emotion.

The stories are told through simple and complex harmonic vocabulary, counterpoint, melody, sprechstimme, tempi, and rhythms. Each composer crafts his or her work in a manner that evokes from us a vivid response. The words and music may trigger in us yet another sensation, different from our neighbor, different from the many performer feelings into a synergistic whole that is live art’s reason for being.

...of land and love explores the responses aroused by our national anthems and the folk songs that are entwined in the land and the country itself. As a student at Oberlin College’s Conservatory of Music during the height of the Cold War, I witnessed the first exchange of artists between Russia and the United States. It was the Leningrad Symphony Orchestra. The orchestra was absolutely silent (unlike US orchestras constant ‘warming-up’ on stage), the conductor approached the podium, and the orchestra stood and played from memory the National Anthem of the United States followed by the Russian National Anthem. I was stunned at the beauty of this simple gesture from our so-called Cold War enemy. It was profoundly moving.

The day after the 9/11 attacks in New York, Washington, DC and Pennsylvania I reiterated the Oberlin history to Dana Wilson, one of our composers and asked if he would write an arrangement for the Choir. The next day we had the completed work. Later Dana asked if he could do the same for the Irish National Anthem.

These two anthems are the context and prelude for the hauntingly beautiful love song that is tied to the River Lagan that flows through Northern Ireland and empties into the North Channel at Belfast and the timeless Irish Tune from County Derry arranged without words by Percy Grainger.

...of birth-death-rebirth is a cycle that reflects the traditional credo movement in a mass. The worshiper recites the litany of beliefs and the life of Jesus Christ: the birth, depicted here in the Byrd and Lauridsen; death (which follows abruptly in the credo ) by the Handl; the D major
palette of Lauridsen is juxtaposed by the A flat double-choir texture of the description of Christ’s death on the cross. Instead of the credo text of resurrection we conclude the cycle with Dawson’s Ain’a that good news.

...of trouble-alienation-loss-forgiveness describes an event in King David’s reign that caused him absolute grief. The ‘waters’ are troubled in the prophecy announced by Hogan’s setting of Wade in the water. Harmonically Sometimes I feel like motherless child oozes from the troubled waters. Absalom, David’s popular son is the motherless child, being isolated from his father by David’s advisor’s who fear for their own position. David follows the counsel of his advisors and allows David to be killed in battle. In the Dinerstein the keys of B minor and E flat minor and the molasses-like counterpoint draw the listener inside the tormented mind of King David as he mourns the death of his son Absalom. When David heard concludes with a sigh (still in E flat minor), after which, from a distance a quartet sings in E minor a plea of forgiveness found in the Agnus Dei ("Lamb of God, who takes away the sins of the world, have mercy on us"). Two choirs join the quartet in this quest for forgiveness and peace modally set by Vaughan Williams.

...of mother’s love-mother’s grief-mother’s unconditional love depicts the unconditional love of a mother as she rocks her baby to sleep, promising to nurture, protect, and to "dream visions wondrous fair". As the child is rocked to sleep (in G flat) all seems well with the world. At the outset of Stabat mater there is mystery in the chant-like sounds (in A flat) when suddenly the basses singing low A natural, quietly shake the listener. Penderecki then begins to create the horrible scene of the mother of Christ at her son’s crucifixion. The horror is transferred to us through many compositional techniques, including chant, twelve-tone writing, sprechstimme, a climatic 48-note sonority, speaking, complex orchestration, augmentation-diminution of rhythmic notation and dynamic contrasts all within a three-choir setting.

The surprise ending of the Penderecki leads flawlessly into the Thompson setting of unconditional love through his spiritual rendering of Alleluia!

...of mortal understanding and ineffability relates a simple Czech phrase that speaks "good night" but traditionally means death. Husa uses the pitches of D and A as anchors while describing the text through two simple melody lines and a crescendo of ever changing chords that almost always include the interval of a major third. A long diminuendo recaps both the chords and melodic fragments and ends where it began on D and A.
Chen Yi begins this Chinese conundrum on the pitches D and A... without knowing of Husa's piece! (Chen Yi dedicated this composition to Husa on the occasion of his 80th birthday). The listener is drawn to the rests, as if a question is asked and one awaits a response to the query. The anchor is again D and A, first with the women then combined with the men creating a texture of many queries. The piece is sung in traditional Beijing Opera style that is characterized by a nasal, piercing tone that authentically sounds the Chinese characters with quick and slow glissandi from above or below. The meaning is both understood and not understood – it is ineffable.

...Of healing and triumph utilizes African American Spirituals to ameliorate oppression. Biblical stories were passed from generation to generation through these folk songs (slaves were not allowed to be literate). The stories were always positive and promised a better life after death...no oppression could eliminate that belief. Today everyone sings these uplifting tunes that help us all heal and have hope for a future filled with peace and understanding amongst all.

Text and Translations

My Lagan love

"Where Lagan stream sings lullaby
There blooms a lily fair.  
The twilight gleam is in her eye,  
The night is on her hair;  
And like a lovesick lenanshee,  
She hath my heart in thrall:  
Nor life I owe, nor liberty,  
For love is lord of all.

And often, when the beetle's horn  
Has lull'd the eve to sleep,  
I creep into her shieling lorn  
And through the dooring peep:  
There on a cricket's singing stone  
She spares the bogwood fire,  
And hums, in sad sweet undertone,  
The song of heart's desire.  
By Lagan stream.

---Poem by Joseph Campbell

Lenanshee – a fairy mistress of Irish folk lore.  
Beetle’s horn – the cricket’s chirp  
Shieling lorn – forlorn dwelling, wretched hovel  
She spares the bogwood fire – she banks the peat fire.
Hodie Christus
Today Christ is born,
Today the Savior appears,
Today on earth the angels sing,
The archangels rejoice,
Today the just exalt, saying:
Glory to God in the highest. Alleluia!

O magnum mysterium
O great mystery, and wondrous sacrament,
That animals should see the newborn Lord,
Lying in their manger!
Blessed is the Virgin whose womb was worthy
To bear the Lord Jesus Christ. Alleluia!

----Translation by Ron Jeffers

Ave verum corpus
Hail true body, born of the Virgin Mary,
Truly suffered, was sacrificed on the cross for us,
Whose side was speared causing blood to flow.
Feed us now and in death’s hour.

Agnus Dei
Lamb of God who takes away the sins of the world
Have mercy upon us.
Lamb of God who takes away the sins of the world
Grant us peace.

Stabat Mater
There the Mother stood grieving,
Beside the cross weeping,
While on it hung her son.
Who is the man who would not weep
If he should see the Mother of Christ
In such great distress?
Oh Mother, fount of love,
Make me feel the force of your grief,
So that I may mourn with you,
Grant that my heart may burn
In loving Christ my God,
So that I may be pleasing to him.
O Christ, when from here I must depart,
Grant that, through your Mother,
I may obtain the palm of victory.
When my body perishes,
Grant that my soul be given
The glory of Paradise.

Song (Good night)

Good night my love,
Sleep gently
That you may dream sweet dreams.

Xuan
The Dao that can be explained
Is not the Dao of the Eternal.
The name that can be named
Is not the name of the Eternal

The nameless originated Heaven and Earth
The named is the Mother of All Things.

Thus, without expectation
One will always perceive the subtlety;
And, with expectation
One will always perceive the boundary.

These two have different names,
Yet their source is the same.
Together they are called profound.
Profound and mysterious,
The gateway to the Collective Subtlety.

---Written by Lao Zi (Sixth Century B.C., Zhou Dynasty)
----Translated by Chen Yi
ITHACA COLLEGE CHOIR

IRELAND TOUR
March 2002

Lawrence Doebler, conductor
Jessica Lavway, graduate conductor

CYCLES...

I.
...of land and love

National Anthems of Ireland and United States
My Lagan love
Irish Tune from County Derry

arr. Dana Wilson*
arr. James Erb
arr. Percy Grainger

II.
...of birth-death-rebirth

Hodie Christus
O magnum mysterium
Ave verum corpus
Ain’a that good news

William Byrd/Doebler ed.
Morten Lauridsen
Jacob Handl/Doebler ed.
arr. William Dawson

III.
...of trouble-alienation-loss-forgiveness

Wade in the water
Sometimes I feel like a motherless child
When David heard
Agnus Dei (from Mass in G minor)

arr. Moses Hogan
arr. Robert Fountain
Norman Dinerstein
Ralph Vaughan Williams

Carol McAmis*, soprano
Kelly Samarzea*, contralto
David Parks*, tenor
Randie Blooding*, baritone
INTERMISSION

IV.
...of mother's love-mother's grief-unconditional love

A Welsh Lullaby
Stabat Mater
Alleluia

arr. K. Lee Scott
Krzysztof Penderecki
Randall Thompson

V.
...of mortal understanding and ineffability

Song (Good night)
Xuan

Karel Husa
Chen Yi

VI.
...of healing and triumph

There is a balm in Gilead
The battle of Jericho

arr. Brian Fairbanks
arr. Moses Hogan

* Ithaca College Faculty
The works of **Dana Wilson** have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Memphis Symphony, Washington military bands, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia. They have received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Composition Prize; are published by Boosey and Hawkes, Ludwig Music Publishers, and Dorn Publications; and can be heard on Klavier, Albany, Summit, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of Contemporary Choral Arranging, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

**James Erb** organized the Richmond Symphony Chorus in 1971. In 1994, he retired from the University of Richmond, where he had been a faculty member since 1954. During his tenure he taught a variety of music courses, conducted and directed the University's choral organizations, served a term as chair of the Music Department and earned U of R's Distinguished Educator Award three times. He was also named one of Virginia's Teachers of the Year in 1993. He is currently part of a three man team working on a new edition of the more than 500 motets of the 16th-century Flemish composer Orlando di Lasso (1532—1594). Mr. Erb studied with the eminent conductor Antonia Brico and holds degrees from Colorado College, the Austrian State Academy of Music, a masters degree in singing from Indiana University and MA and PhD degrees from Harvard.
Percy Grainger, 1882-1961, began as primarily a choral composer, writing many arrangements of folk music and setting texts by Kipling. His musical interests were broad and varied, and in the later part of his life, he composed mainly for the wind band. Perhaps his most notable work is the masterfully crafted "Lincolnshire Posy." With the use of an Edison phonograph, he was the first composer in England to make extensive recordings of regional folksongs and this material formed the basis for this work. Grainger’s personal life was intensely complicated and it is thought that this in particular led to the depth of his music’s impact on its listeners.

William Byrd lived from 1543-1623. It is thought that he may have been a student of the English composer, Thomas Tallis. Little is known of his early life, though, prior to the start of his partnership with Tallis, which began in 1572. By 1575 the two had obtained a monopoly on music publishing in England. Byrd’s works include masses, psalms, anthems, madrigals, and works for the keyboard and other instruments.

Morten Lauridsen is currently serving as Composer-in-Residence for the Los Angeles Master Chorale, and is one of America’s most widely performed composers. He also serves as the Professor and Chair of the Composition Department at the University of Southern California School of Music. His works have been featured by ensembles such as the Atlanta Symphony Chorus, Chanticleer, and the Elmer Isler Singers. He has received awards from the National Endowment for the Arts, Chorus America, ASCAP and Meet the Composer.

Jacob Handl, also known as Jacobus Gallus, lived from 1550-1591. He was born in Slovenia and spent most of his life serving the Catholic Church of Austria. He served as Kantor for many courts during his life, and as a composer, came to be known by some as "the Bohemian Palestrina" because of his beautiful and well-crafted use of counterpoint. His ability to move seamlessly between double and triple meters, using the text accents to drive his rhythmic variety is thought to have surpassed Palestrina, though the complexity of it sometimes met with criticism during his lifetime. His works are mostly comprised of settings of sacred Latin texts.

William Dawson was born in 1898 and grew up in Alabama. He was trained, at a young age, to become a shoemaker, but at the age of 19, he was given the opportunity to attend the Tuskegee Institute where he studied harmony, piano and a variety of band and orchestral instruments. He later received a Master of Music Degree from the American Conservatory of Music in Chicago and returned to Tuskegee as the organizer and director of its School of Music and conductor of its nationally-known Tuskegee Institute Choir. He made his
compositional debut in 1934 when his "Negro Folk Symphony" was performed by the Philadelphia Orchestra under the direction of Leopold Stokowski. Before his death in 1990, he composed many choral works and arranged a number of traditional spirituals.

**Moses Hogan**, a conductor, arranger and pianist of international reputation is currently serving as Artist-in-Residence at Loyola University in New Orleans. His arrangements of spirituals and other works have been performed by such groups as the Boys Choir of Harlem and the Plymouth Music Series of Minnesota and have been met with praise by numerous choral directors and national organizations.

**Robert Fountain** was renowned as a choral conductor at Oberlin College Conservatory of Music and The University of Wisconsin-Madison. His choirs and town-gown ensembles represented the highest calibre of music making of any college program. Dr. Fountain's legacy lives on through the many conducting students that he inspired.

**Norman Dinerstein**, 1937-1982, served as Professor of Composition and Theory and Head of the Division of Composition, Theory, History and Literature at the College-Conservatory of Music, University of Cincinnati. He also served on the faculties of the Hartt College of Music, Princeton University and the New England Conservatory of Music. His awards and honors included the Koussevitsky Tanglewood Composition Prize, the Raphael Sagalyn Orchestral Award, an appointment to the Ford Foundation Composer-in-Residence in Pasadena, California, and awards from ACAP and the Ohio Arts Council. His works include compositions for orchestra, chorus, band, jazz orchestra, chamber ensembles and solo voice.

**Ralph Vaughan Williams**, well-known British composer, lived from 1872-1958. As a child, he learned the piano, violin and harmony and went on to be a student at the Royal College of Music and Trinity College in Cambridge. He studied with Max Reger in Berlin and returned to England following World War I to teach at the Royal Conservatory of Music. Vaughan Williams wrote a great deal of choral music including numerous small works, pieces for chorus and orchestra and many larger sacred works.

**K. Lee Scott**, a nationally known choral composer and conductor. He has served on the faculties of the University of Alabama School of Music and the University of Alabama at Birmingham Department of music. He has published more than 250 compositions, arrangements and editions.
Krysztof Penderecki was born in Poland in 1933 where he learned the violin as a child and then late studied composition at the Music Academy in Krakow. He taught at the Academy and later alternated years teaching at the Volkwang Hochschule für Musik in Essen and the Yale School of Music. Penderecki's choral music includes eleven works, all very strong in social commentary injustices against humanity.

Randall Thompson, a New York City native was born in 1899 and died in 1984. Though he grew up in New Jersey, he has been described as "a New Englander at heart". He studied at Harvard University where he joined the Glee Club after an initially unsuccessful audition attempt. This membership led to his work with Dr. Archibald Davidson, the director and his mentor. In 1927, he became the choir director at Wellesley University. He also spearheaded a survey in the 1930's that helped to improve the level of instruction and performance of college choral ensembles across the nation. His well-known choral works include "The Peaceable Kingdom," based on the Biblical book of Isaiah, "The Testament of Freedom," and the settings of Robert Frost poetry included in "Frostiana."

Karel Husa was a professor of composition at Cornell University and Ithaca College School of Music. He won a Pulitzer Prize for his "Symphony for Prague". Dr. Husa was commissioned by Ithaca College in 1981 to write a choral piece "Everyday". During the current academic year Dr. Husa has been our guest visiting 'Karel Husa' professor, celebrating his 80th birthday and having some of his works performed by our ensembles at Alice Tully Hall on March 4th 2002.

Chen Yi is a native of Guangzhou, China. Her early studies in music were severely curtailed because of the Cultural Revolution during which time she spent two years in a forced labor camp. After this experience, Chen Yi returned home and was the concertmistress and composer for the Beijing Opera Troupe. After formal musical training in China resulted in a Master of Arts in composition, she came to the United States to study and received her Doctor of Musical Arts with distinction in 1993 from Columbia University. As one of China's most important composers, Chen Yi has received commissions, awards, grants and prizes that are numerous and prestigious. They include the Chinese National Composition Competition, and the Lili Boulanger Award. Grants Chen Yi has received include those from the National Endowment for the Arts, the Mary Flager Cary Charitable Trust, the Fromm Music Foundation, the Walter and Haas Fund, the Ford Foundation, the NYSCA, and the Meet the Composer/Reader's Digest Consortium Commissioning Program in the States. She has also been the Composer-in-Residence for the Women's Philharmonic, Chanticleer and the Aprtos Creative Arts Program, all in the San
Francisco area. In Chen Yi’s work, she blends elements of Chinese and Western traditional music with the desire to create "real music" for society and future generations.

Brian Fairbanks, a Seattle native, is a Masters candidate at University of Washington. He is currently the Music Director at Esperance Baptist Church in Edmonds, Washington and served previously as Choral Director at Kenmore Baptist Church, also in Esperance. In 1991, he received Second Prize in the Washington National Cathedral Young Composers Contest.

H. T. Burleigh, was born in 1866 in Erie, PA. Though he worked as a laborer through much of his youth and young adulthood, his love for and skills in music developed through singing in numerous church choirs. At the age of 26, he received a scholarship to study at the National Conservatory of Music. While there, he studied voice, harmony, counterpoint and played in the orchestra. His biggest influence was that of Antonin Dvorák, who served as the Conservatory’s director. He both encouraged Burleigh’s compositional growth, and learned from him, later using spirituals Burleigh had taught him in his Symphony No. 9 "For the New World". He published at least two-hundred songs and arrangements before his death in 1949.

Ithaca College Faculty

Randie Blooding (baritone), Associate Professor of Voice at Ithaca College, has been a member of the faculty for 12 years. He has performed throughout the U.S. with the Dallas Civic Opera, Nashville Opera, Pittsburgh Opera Theatre, Atlanta Choral Guild and the New York Opera Repertory Theater. Previously on the faculties of Middle Tennessee State University and Southern Methodist University, he has received honors and awards from the National Federation of Music Clubs’ National Artist Competition, the National Association of Teachers of Singing competition and the Metropolitan Opera auditions.

Carol McAmis (soprano), Professor of Voice at Ithaca College, has been on the faculty for twenty-two years. She has also taught at Manchester College and University of Kansas. She has performed with the Ithaca Opera Association, the Cayuga Chamber Orchestra, the Fort Wayne Philharmonic, and appeared at Carnegie Hall. Professionally certified as a FELDENKRAIS Practitioner™, she teachers workshops throughout the U.S. which represent a unique approach to learning and teaching singing based on twenty years of
experience with various holistic disciplines including the FELDENKRAIS METHOD®, Myotherapy, Neuro-Linguistic Programming, performance psychology and guided imagery.

David Parks (tenor), Professor of Voice at Ithaca College, has been on the faculty for fourteen years, and previously served as voice teacher at William and Mary College for four years. He has performed with the Syracuse Opera, Michigan Opera Theatre, Virginia Opera, Arizona Opera, Opera Delaware, the Syracuse Symphony, Pacific Symphony, Erie Philharmonic, Louisville Bach Festival, Spoleto U.S.A., and Piedmont Opera Theater. His extensive international performances include appearances with the Spoleto Festival in Italy, CAPAB Opera, PACOFS Opera, the National South African Arts Festival, and the Mauerbach Festival in Vienna. He recently traveled to Sarajevo where he performed as the only American soloist in the Sarajevo Philharmonic Orchestra’s performance of Mozart’s "Requiem".

Kelly Samarzea (contralto) joined the Ithaca College faculty as Assistant Professor of Voice in 2001, previously having served on faculty at Mississippi State University. She has appeared regionally with the Cincinnati Opera, Des Moines Metro Opera and the Indiana University Opera Theater, in addition to extensive international performances throughout the Middle East and Asia. She has received prizes and honors from the Metropolitan Opera auditions, Opera Music Theater International, and the National Association of Teachers of Singing. Her upcoming engagements include a performance of Beethoven’s "Ninth Symphony" at Cornell University.

Ithaca College Choir

The Ithaca College Choir, under the direction of Lawrence Doebler, is recognized through its annual tour and many campus appearances as one of the finest and most innovative ensembles at the collegiate level.

In each of the last twenty-three years, the Ithaca College Choir has premiered works that have been published by Theodore Presser as part of the Ithaca College Choral Series. Composers who have accepted commissions are Vincent Persichetti, Samuel Adler, Karel Husa, William Schuman, Eugene Butler, Iain Hamilton, Ellen Zwilich, Richard Wernick, Peter Schickele, Thomas Pasatieri, Augusta Read Thomas, Ronald Caltabiano, two by Norman Dello Joio, Thea Musgrave, Daniel Pinkham, Daniel Asia, Chen Yi, Robert Maggio, Lowell Lieberman and George Tsontakis.
The Ithaca College Choir has toured extensively on the east coast and in the mid-west and has presented major concerts at the American Choral Directors Association in Providence, the Music Educators National Conference in Baltimore; 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 New York and the Strand Theatre in York Pennsylvania. In addition to their a cappella tradition, the choir has performed with the Cayuga Chamber Orchestra, the Ithaca College Orchestra and Wind Ensemble, and other professional ensembles.

Lawrence Doebler is a professor of music at Ithaca College where he serves as director of choral activities. Currently in his twenty-fourth year at the college, his duties include conducting the Choir, Madrigal Singers, and Choral Union and teaching conducting (both undergraduate courses and graduate majors), choral techniques, and choral literature. Early training in keyboard, strings, voice, and brass led to degrees in conducting from Oberlin Conservatory and Washington University in St. Louis. Professor Doebler began his professional career in 1969 at Smith College. From 1971 through 1978 he taught and conducted at the University of Wisconsin at Madison.

Mr. Doebler has received awards for research and teaching excellence from the University of Wisconsin and Ithaca College and has appeared throughout the eastern and Midwestern United States as a clinician and guest conductor. As an editor of "no barline" Renaissance music, Mr. Doebler's editions are published by the Lorenz Company in the Roger Dean catalogue. In addition to his academic appointments, he currently serves as music director of the Cayuga Vocal Ensemble and has served as director of music at churches in Cleveland, St. Louis, Madison, and Ithaca.

Mr. Doebler, the Choir and Madrigal Singers are available for workshops and concerts. These groups can work with your ensembles in a variety of situations including movement (based on some of Dalcroze's principles), coaching, dealing with the emotion of the text, and learning to be independent musicians in an ensemble experience. These groups are available to work with any size ensemble from a small madrigal group to several large choirs together. During the past twenty-three years, Mr. Doebler and the choir have worked with well over one hundred ensembles either on tour or on the Ithaca College campus. On tour the Choir often performs their full concert in the evening and works with area schools the following day. Please call Lawrence Doebler or Townsend Plant, Director of Admissions for the School of Music if your are interested in working with the Choir, Madrigals, or Professor Doebler—607/274-3366.
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Location</th>
<th>Event</th>
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<tbody>
<tr>
<td>March 3</td>
<td>3:00 p.m.</td>
<td>Rochester, NY</td>
<td>Concert</td>
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<td>Rush-Henrietta High School</td>
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<tr>
<td>March 9</td>
<td>3:00 p.m.</td>
<td>Ennis, Ireland</td>
<td>Workshop</td>
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<td>Maoin Cheoil an Chlair</td>
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<tr>
<td>March 10</td>
<td>3:00 p.m.</td>
<td>Galway, Ireland</td>
<td>Workshop</td>
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<td>Aula Maxima</td>
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<td>University College Galway</td>
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<tr>
<td>March 10</td>
<td>8:00 p.m.</td>
<td>Galway, Ireland</td>
<td>Concert</td>
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<td>Collegiate Church of St. Nicholas</td>
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<td>March 12</td>
<td>8:00 p.m.</td>
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<td>St. Vincent’s Church,</td>
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<td>University College Cork</td>
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<td>March 13</td>
<td>1:15 p.m.</td>
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<td>Mary Immaculate College</td>
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<tr>
<td>March 13</td>
<td>2:30 p.m.</td>
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<td>Workshop</td>
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<td>University of Limerick</td>
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<td>Augustinian Church</td>
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<td>March 23</td>
<td>7:30 p.m.</td>
<td>Corning, New York</td>
<td>Concert</td>
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<td>Corning West High School</td>
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<td>March 24</td>
<td>3:00 p.m.</td>
<td>Ithaca, New York</td>
<td>Home Concert</td>
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<td>April 13</td>
<td>5:00 p.m.</td>
<td>Setauket, New York</td>
<td>Concert</td>
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<td>St. James Catholic Church</td>
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<td></td>
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<td>Ward Melville High School Choirs and Orchestra, Ithaca College Choir</td>
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<td></td>
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<td>Brahms German Requiem and Ireland Tour Music</td>
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The School of Music

Ithaca College's School of Music, housed in the James J. Whalen Center for Music, enjoys a distinguished reputation among institutions for professional music study in the United States. A celebrated faculty teaches some 450 undergraduate music majors each year, maintaining the conservatory tradition within a comprehensive college setting. The School of Music is home to specialists in virtually every orchestra and band instrument; in voice, piano, organ, and guitar; and in music education, jazz, composition, theory, history, and conducting. Ithaca's music professors perform regularly on campus and throughout the country in recitals and concerts, contribute to publications and professional organizations, and make presentations at numerous conferences and workshops every year.

What really sets apart the Ithaca College School of Music is the faculty's combination of impressive credentials and dedication to teaching students—to fostering students' learning, developing their talent, and transforming them into trained professionals ready to participate in the strongest school systems, the best graduate schools, and the finest orchestras, opera companies, and other arts organizations. Students who enroll in the School of Music are already dedicated musicians who want to study with the best. From Ithaca's unique environment, where caring faculty require excellent musicianship and performance, students emerge prepared to make the most of their abilities.

Ithaca College-Irish World Music Centre Scholarship and Performance Exchange Program

The Ithaca College Choir's 2002 tour to Ireland is part of an exchange program between the College and the Irish World Music Centre of the University of Limerick. In addition to such concert tours, the multi-faceted program also sees individual Ithaca College students studying at the IWMC, during both the year and summer sessions. Additionally, IWMC students travel each spring semester for residencies at Ithaca College, and in March 2001, the IWMC faculty presented workshops and performances in Ithaca.

The Irish World Music Centre is a graduate school offering performance and academic courses in music and dance, and has a special interest in research and innovation in Irish and Irish-related music worldwide. Programs of study there include traditional Irish music and dance, classical string performance, chant and ritual song, and ethnomusicology.