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Concert: Ithaca College Choir - Tour 2003

Ithaca College Choir

Lawrence Doebler

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ITHACA COLLEGE CHOIR

TOUR
March 2003

Lawrence Doebler, conductor

PEACE ...

Spring Dreams

Chen Yi

Laudibus in sanctis

William Byrd/
edited by L. Doebler

Messe

Kyrie

Frank Martin

Gloria

Credo

Sanctus

Agnus Dei

Intermission

Dona nobis pacem

Ralph Vaughan Williams

Agnus Dei

Beat! beat! drums!

Reconciliation

Dirge for Two Veterans

The Angel of Death

O man greatly beloved

Kerry Mizrahi,* piano
Karla Faggard, soprano
Michael Vaughn, baritone
Spring Dreams
Meng hao-ran (689-740, Tang Dynasty)
Spring dreams not conscious of dawning,
Not awoken till I hear birds singing;
O night long, wind and showers –
Know you how many petals falling?

Laudibus in sanctis
Psalm 150
Sing praises to the Lord on high in His sanctuary: Let the firmament glorify the mighty works of the Lord. Sing the glorious deeds of the Lord and the mysteries of His power; send forth the power of His hand. Let the martial trumpet praise His marvelous name: let the poet’s lyre honor the Lord. Let the resounding drums echo in praise of God on high: Let the high organ sound forth in praise of the blessed Lord.

Let the clear psaltery sing to Him with quivering strings and the joyful dancer praise Him with nimble foot. Let the brilliant cymbal sound forth Divine praise; The sweet-sounding cymbal be filled with the praise of the Lord. Let everything in the world which is filled with breath sing Halleluia to the Lord forever.

Messe
Kyrie
Lord have mercy on us.
Christ have mercy on us.
Lord have mercy on us

Gloria
Glory to God in the highest, and on earth peace to people of goodwill. We praise Thee, we bless Thee, we adore Thee, we glorify Thee. We give thanks to Thee for Thy great glory. Lord God, heavenly King, God the Father omnipotent. Lord only begotten son, Jesus Christ. Lord God, Lamb of God, Son of the Father who takes away the sin of the world, have mercy on us. Lord God who takes away the sin of the world receive our prayer. Lord God who sits at the right hand of the Father, have mercy on us. You alone art holy, You alone are Lord, You alone are the most high, Jesus Christ. With the Holy Spirit in the glory of God the Father. Amen.
Credo
We believe in one God, the Father omnipotent, maker of heaven and earth and of all things visible and invisible; And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of the Father before all worlds, God of God, Light of Light, Very God of Very God, begotten, not made, being of one substance with the Father by whom all things were made; who for us men and for our salvation, came down from heaven, and was incarnate by the Holy Spirit of the Virgin Mary, and was made man, and was crucified also for us under Pontius Pilate. He suffered and was buried, and the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end.

And we believe in the Holy Spirit, the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spoke by the prophets. And we believe in one holy catholic and apostolic church. We acknowledge one baptism for the remission of sins. And we look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus
Holy, holy, holy Lord God of the Sabbath. Heaven and earth are full of Thy glory. Hosanna in the highest. Blessed is He who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei
Lamb of God who takes away the sin of the world, have mercy on us. Lamb of God who takes away the sin of the world, grant us peace.

DONA NOBIS PACEM
I. Agnus Dei
Agnus Dei qui tollis peccata mundi
Dona nobis pacem.

II. Beat! beat! Drums!
Beat! beat! drums!-blow! bugles! blow!
Through the windows-through the doors-burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field, or gathering in his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for the sleepers at night in the houses?
No sleepers must sleep in those beds,
No bargainers' bargains by day—would they continue?
Would the talkers be talking? would the singer attempt to sing?
Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!
Make no parley—stop for no expostulation,
Mind not the timid—mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump a terrible drums—so loud you bugles blow. (Walt Whitman).

III. Reconciliation
Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly, softly, wash again and ever again this soiled world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced and still in the coffin—I draw near,
Bend down and touch lightly with my lips the white face in the coffin. (Walt Whitman)

IV. Dirge for two veterans
The last sunbeam
Lightly falls from the finished Sabbath,
On the pavement here, and there beyond it is looking
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house-tops, ghastly, phantom moon,
Immense and silent moon.
I see a sad procession,
And I hear the sound of coming full-keyed bugles,
All the channels of the city streets they're flooding
As with voices and with tears.

I hear the great drums pounding,
And the small drums steady whirring,
And every blow of the great convulsive drums
Strikes me through and through.

For the son is brought with the father,
In the foremost ranks of the fierce assault they fell,
Two veterans, son and father, dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight o'er the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-buoying,
The sorrowful vast phantom moves illumined,
'Tis some mother's large transparent face,
In heaven brighter growing.

0 strong dead-march you please me!
0 moon immense with your silvery face you soothe me!
0 my soldiers twain! 0 my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, 0 my soldiers, my veterans,
My heart gives you love. (Walt Whitman)

V. The Angel of Death

The Angel of Death has been abroad throughout the land; you may
almost hear the beating of his wings. There is no one as of old.
To sprinkle with blood the lintel and the two side-posts of our doors, that
he may spare and pass on. (John Bright)

Dona nobis pacem.
We looked for peace, but no good came; and for a time of health, and behold trouble! The snorting of his horses was heard from Dan; the whole land trembled at the sound of the neighing of his strong ones; for they are come, and have devoured the land. And those that dwell therein. The harvest is past, the summer is ended, and we are not saved. Is there no balm in Gilead? is there no physician there? Why then is not the health of the daughter of my people recovered? (Jeremiah VIII. 15-22)

VI. O man greatly beloved
‘O man greatly beloved, fear not, peace be unto thee, be strong, yea, be strong.’ (Daniel X. 19)

‘The glory of this latter house shall be greater than the former… and in this place will I give peace.’ (Haggai II. 9)

‘Nation shall not lift up a sword against nation, neither shall they learn war any more. And none shall make them afraid; neither shall the sword go through their land. Mercy and truth are met together; righteousness and peace have kissed each other. Truth shall spring out of the earth, and righteousness shall look down from heaven. Open to me the gates of righteousness, I will go into them. Let all the nations be gathered together, and let the people be assembled; and let them hear, and say, it is the truth. And it shall come, that I will gather all nations and tongues. And they shall come and see my glory. And I will set a sign among them, and they shall declare my glory among the nations. For as the new heavens and the new earth, which I will make, shall remain before me, so shall your seed and your name remain for ever.’

Glory to God in the highest, and on earth peace, good-will toward men. (Adapted from Micah iv. 3, Leviticus xxvi. 6, Psalms lxxxv. 10, and cxviii. 19, Isaiah xliii. 9, and lxvi. 18-22, and Luke ii. 14.)

Dona nobis pacem.

**Program Notes**

Peace is the theme that unites these compositions. There is the personal peace described by Hao-ran in the 700’s, spiritual peace that one finds in his or her beliefs as told by the psalmist in Byrd’s wondrous setting and complex peace that is represented through Martin’s incredible delivery of his understanding of the ancient mass text. Martin sets us on a journey of isolation-interconnected community, life-
death, sublime-sorrow, vibrancy-calm, complexity-simplicity, density of texture-openness and struggle-freedom. In Vaughan Williams’s cantata the reality of war makes the listener come to terms with the physical and mental deliberation of such a declaration.

*Spring Dreams* was commissioned by the Ithaca College School of Music and premiered by the Ithaca College Choir on November 15, 1997.

The music is a setting of the poem *Spring Dreams* by Meng Hao-ran (689-740, Tang Dynasty), sung in Chinese. In the beginning of the piece, several groups of ostinati are brought in gradually in various tempos, imitating the vivid pulse of birds singing everywhere, accompanying a fresh melody in the Beijing Opera speech-singing style. Sung here by the sopranos. This music brings us the excitement and happiness of being in spring.

There is a turning point in the middle of the poem, when the poet clearly wakes up from his sweet dream by hearing a bird singing, and he realizes that many flowers must have been ruined by a whole night of wind and showers. He sympathizes with the fallen petals, as he treasures the beautiful springtime.

The music is brought to a climax by expressively repeating the words from the last line of the poem: “Know you how many petals falling?” Singing the melody in unison towards the end, we are deeply immersed in wordless sorrow, while the bird singing sounds like crying in the air. (Written by Chen Yi)

William Byrd’s setting of Psalm 150 (*Laudibus in sanctis*) describes through complex polyphony and mixed meters the many instruments and actions this joyous text of praise enumerates. It is a mature Renaissance motet of three movements.

Frank Martin, a Swiss composer wrote this double choir work in 1922. Represented are traditional compositional techniques such as counterpoint, antiphonal writing, harmonic vocabulary of the early 20th century, text painting, chant, homophonic writing and meter changes. Martin adds a new element to traditional choral writing, that of orchestration. There are many examples of doubling at the octave in contrapuntal writing for example that change the character of the sound dramatically.

Kyrie begins with single lines of chant that enables the listener to be calm and meditative. This serenity is interrupted by a more impassioned cry before peace returns. An infectious dance follows in
sonorous vertical chords. Finally a long melody sung in octaves gains momentum by adding layers of entries in Christe eleison.

Gloria is a combination of vertical colors, antiphonal dances, cathedral architecture and chant, and Renaissance diminution.

Credo has many moments of poignancy. The et incarnatus est is suddenly quiet and homophonic that ends with outbursts on the text crucifixus. A complex canonic section describes the resurrection and closes with a women versus men statement of world without end. Martin then relies on dense sonorities, dance-like rhythms to make the holy spirit float. Full choir with octave doubling depict life everlasting.

Sanctus is composed in three sections each with a distinct style. The first uses a sonority that is heard as a calm energy over which is laid first a beautiful arpeggiated melodic line delivered antiphonally, a six-eight meter is introduced over the three-four while the aforementioned melody is sung in thirds. The second section utilizes Stravinsky-like driving and shifting meters of five-eight, ten-four, three-four and six-eight to describe the canopy of heaven. The third is an open sonority with driving eighth notes in choir two while choir one sings a parallel jazz influenced sonority with meters that sometimes are in confluence with choir two. In addition the soprano sections sing antiphonally in yet a different meter. All of the elements finally merge to create a spectacular exclamation at excelsis!

Agnus Dei represents the text through two very different ideas. Choir one sings a harmonic chant that begins as open fifths and morphs to thirteenth chords always delivered in steady quarter notes. Choir one sings a melodic chant (primarily in unison) that presents the text in quarter and dotted quarter notes. The result is that choir one begins sometime on a beat in common with choir two but sometimes it begins strongly a half of a beat away from choir two's pulse. The result is a very disturbing texture that climaxes with choir two joining choir one for a forte explosion of color before returning to its harmonic work. Both choirs cease for an instant before finishing together the final plea for peace.

Ralph Vaughan Williams wrote the cantata Dona nobis pacem in 1936. The work depicts the horrors of war through the dramatic text of Walt Whitman, John Bright and Biblical quotes. An angel (soprano) pleads for peace from beginning to end in quiet hushed tones and in roaring fortissimos over the entire performing ensemble. The baritone soloist narrates the more personal messages of the drama.
Dona nobis pacem delivers a message that we all need to hear. The words of Whitman's observations during our Civil War (more soldiers died in this war than in all the wars combined in which the United States has fought) are sobering. Whitman, a nurse in the Civil War, comforted many dying soldiers and was the last person to hold them. His descriptions of the dead, dying and mutilated give us pause.

Ithaca College Choir
Lawrence Doebler, conductor

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-four 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, George Tsontakis and Anthony Iannaconne.

The Ithaca College Choir has toured extensively on the East Coast and in the mid-west of the United States and last year 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; 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. 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-fifth 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 and Ireland 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-four 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.

*Kerry Mizrahi graduated from the Ithaca College School of Music with a bachelor's and master's degree in music education and piano performance. Mrs. Mizrahi is a staff accompanist for the Ithaca College School of Music and maintains a private studio. Mrs. Mizrahi is in demand as a professional accompanist in the greater Ithaca Community and serves on the board of directors for the Cayuga Vocal Ensemble, Ithaca's professional choral ensemble.

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.

The Ithaca College Choir's first professional CD is available for purchase after the concert or from the Ithaca College Bookstore for $15. http://www.ithaca.edu/bookstore

‘Cycles’ Ireland Tour 2002 Ithaca College Choir,
Lawrence Doebler, conductor
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Patrice Pastore
Kelly Samarzea

Choral Faculty
Lawrence Doebler
Janet Galván
Lauri Robinson-Keegan

Choir, Madrigals
Choral Union
Women's Chorale
Chorus
Vocal Jazz Ensemble

Choral Staff
Anna Sagdeeva

Graduate Assistant

The School of Music

Ithaca College's School of Music enjoys a distinguished reputation among institutions for professional music study in the United States. A celebrated faculty teaches some 500 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 CHOIR
Lawrence Doebler, conductor
Anna Sagdeeva, graduate assistant

Soprano I
- Whitney Borgstedt, Ft. Montgomery, NY
- Liz Davis, Rochester, NY
- Amber LaBella, Lansing, NY
- Rebecca Minor, Delmar, NY
- Jessica Russell, Scarborough, ME
- Alyssa Schwitzer, Minnetonka, MN

Soprano II
- Adele Betz
- Alice Biss, Baldwinsville, NY
- Sacha Mackerwicz, Duxbury, MA
- Maria Rondinaro, New Milford, NJ
- Anna Sagdeeva, Deland, FL
- Melissa Sanfilippo, Syosset, NY

Alto I
- Karla Faggard, Sandpoint, ID
- Jennifer Hawe, Minneapolis, MN
- Jessica Holl, Bridgewater, VA
- Megan Kohler, Oakland, NJ
- Angela Ramacci, Bethlehem, PA
- Ana Withiam, Lansing, NY

Soprano II
- Jessica Corvino, Easton, PA
- Megan Gebert, Troy, NY
- Amanda Hick, Deer Park, NY
- Abigail Irwin, Beaverton, OR
- Beth Reichgott, Seattle, WA
- Elisa Sciscioli, Syracuse, NY

Alto II
- Jessica Corvino
- Megan Gebert
- Amanda Hick
- Abigail Irwin
- Beth Reichgott
- Elisa Sciscioli

Tenor I
- Sean Clark, Westland, MI
- Andrew DenBleyker, Phoenix, NY
- Adam Klock, Hilton, NY
- Andrew Marsh, Lehigh, PA
- Andy McCullough, Pittsburgh, PA
- James Paisley, Lititz, PA

Tenor II
- Jeremy Barbaro, Rochester, NY
- Erik Butzek, Orchard Park, NY
- Scott England, Johnstown, NY
- Mark LeBeau, Brewerton, NY
- Scott Miller, Trumansburg, NY
- Matt Montroy, Mahwah, NJ

Baritone
- Peter Bush, Palmayra, NY
- Michael Kilcoyne, Skaneateles, NY
- Christopher Martin, Lindenhurst, NY
- James Napoli, Westville, NJ
- Michael Vaughn, Limerick, PA
- Caleb Whelden, Nantucket, MA

Bass
- Robert Bass, Brooklyn, NY
- Joshua Bouchard, Eastford, CT
- Michael Simon, Mound, MN
- Philip Thornblade, Orwell, VT
- Nathan Wilson, Corning, NY
Choir Tour 2003 Itinerary

March 2  7:30 pm  Concert, Canastota High School
            Canastota, NY

March 7  2:30 pm  Concert, MENC Eastern Convention
            Providence, RI

March 8  12:30 pm Workshop, Norwood High School
            Norwood, MA
            7:30 pm  Concert, First Parish Church
            Brookline, MA

March 9  3:00 pm  Concert, Commack High School
            Commack, NY

March 10 8:00 am Workshop, Commack High School
            7:30 pm  Concert, Freedom High School
            Bethlehem, PA

March 11 8:00 am Workshop, Easton High School
            Easton, Freedom and Wissahickon High Schools
            7:30 pm  Concert Walt Whitman High School, Bethesda, MD

March 12 8:00 am Workshop, Whitman High School
            Bethesda, MD

March 21 7:30 pm  Concert, Spencer-Van Etten High School
            Spencer, NY

March 22 8:15 pm  Home Concert
            Ithaca College School of Music

April 27 3:00 pm  J. S. Bach's *St. John Passion* with Ithaca College
            Chamber Orchestra; David Parks, Randie Blooding,
            Patrice Pastore, Kelly Samarzea, vocal soloists;
            William Cowdery, harpsichord; Elizabeth Simkin, cello