

4-29-2012

Concert: Ithaca College Brass Choir and Ithaca College Women's Chorale

Ithaca College Brass Choir

Ithaca College Women's Chorale

Elizabeth Peterson

Troy Robertson

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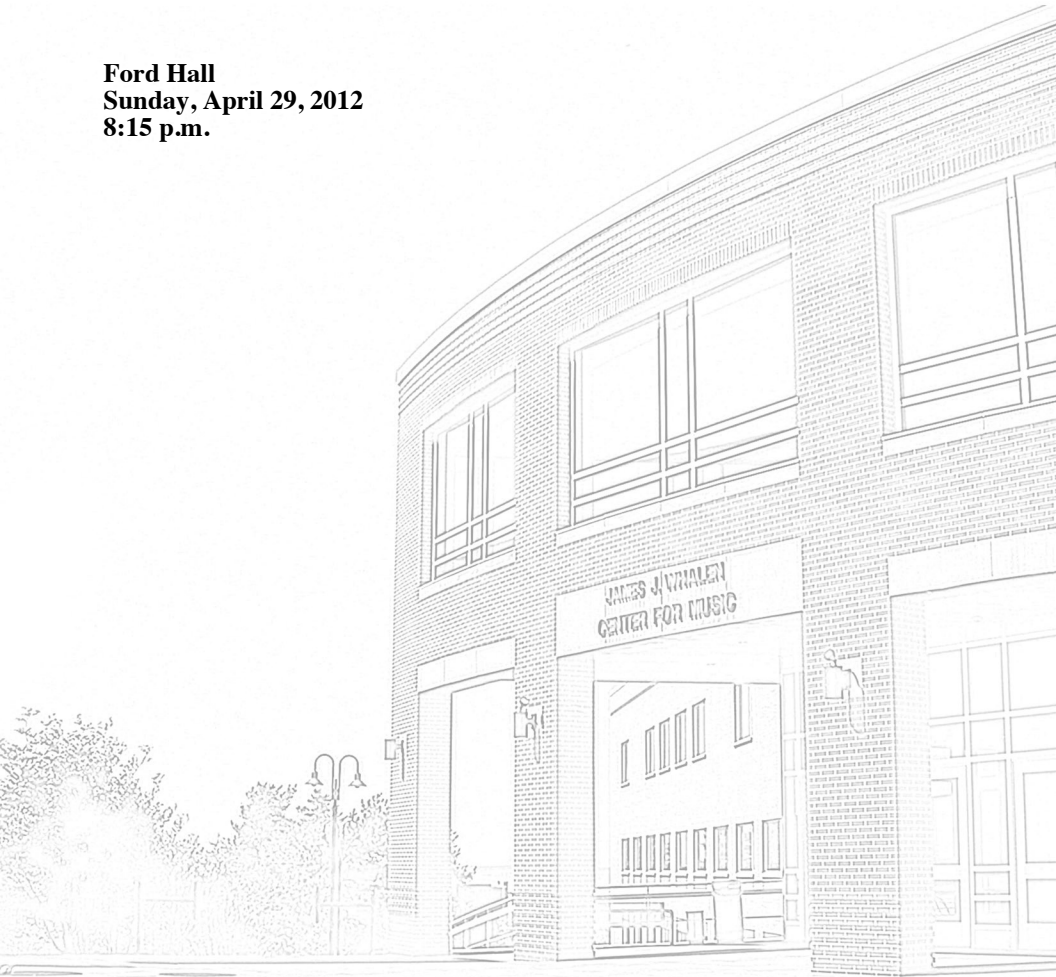
Ithaca College Brass Choir

Elizabeth B. Peterson, conductor

Ithaca College Women's Chorale

Troy D. Robertson, conductor

**Ford Hall
Sunday, April 29, 2012
8:15 p.m.**



ITHACA COLLEGE

School of Music

Program

Brass Choir

Elizabeth B. Peterson, conductor

Motown Metal (1994)

Michael Daugherty
(b. 1954)

Suite Gothique
Toccata

Leon Boellmann
(1862-1897)
arr. Robert Oldroyd

Symphony in Brass (1992)
1st Movement: Andante/Allegro Molto
2nd Movement: Andante Con Moto
3rd Movement: Allegro Vivace

Eric Ewazen
(b. 1954)

The Pines of the Appian Way (1924)

Ottorino Respighi
(1879-1936)
arr. Avi Mehta

Intermission

Women's Chorale

Troy D. Robertson, conductor

Ouvre ton Coeur

Georges Bizet
(1838-1875)
arr. Tucker Biddlecombe

Katie Bickford, piano

Les Roses d'Ispahan

Gabriel Fauré
(1845-1924)
arr. Alan Raines

Gina Fortunato, piano

Chanson des Aiguilles

Camille Saint-Saëns
(1835-1921)
ed. Janet Galván

Elizabeth Leger, pianist

Tai Yang Chu Lai La

Yang Xiu-lan

Gina Fortunato, piano

Since You're Not Here

Troy D. Robertson

Dedicated to Dr. Janet Galván and the Ithaca College Women's Chorale

*Katie Bickford, piano
Ian Cummings, percussion
Sam Verneuille, bass*

Deep River

Traditional Spiritual
arr. Donald Patriquin

*Elizabeth Meade, French horn
Rachele Prawdzic, cello
Lisa Wenhold, piano*

John Saw Duh Numbuh

Traditional Spiritual
arr. André J. Thomas

Lisa Wenhold, piano

Performer Biographies

Troy D. Robertson

Dr. Troy Robertson is Assistant Professor of Music Education at Ithaca College. During the spring semester he serves as the sabbatic replacement for Dr. Janet Galván, teaching conducting and leading the Women's Chorale and Chorus. In addition to his work at Ithaca College, Dr. Robertson is the director of the Young Men's Chorus of Ithaca, an affiliate ensemble of the Ithaca Children's Choir. Dr. Robertson was recently named a fellow of the 2012 Carnegie Hall Choral Institute's Transient Glory Symposium.

Before coming to Ithaca, Dr. Robertson was choral director at East Gaston High School in Mount Holly, North Carolina. Under his direction the East Gaston High School choruses performed in North Carolina, Florida, Virginia, and New York, including two performances in Carnegie Hall. While teaching in North Carolina, Dr. Robertson served as associate conductor of the Charlotte Oratorio Singers and Charlotte Chamber Singers. In that capacity he assisted in the preparation of large and small-scale choral works for conductors Christof Perick, Scott Allen Jarrett, and Alan Yamamoto. Dr. Robertson also served alongside Tripp McGill as co-conductor of the Gaston County Choral Ensemble. Dr. Robertson holds degrees from Florida State University (Ph.D.), the University of North Carolina at Greensboro (M.M.), and Furman University (B.M.Ed.). An active clinician and adjudicator, he has served at festivals in Florida, Georgia, North Carolina, New York, and Virginia.

A tenor, Dr. Robertson has performed as soloist with the Tallahassee Symphony Orchestra, the Charlotte Symphony Orchestra and Charlotte Chamber Singers, the Cayuga Chamber Orchestra, the Tallahassee Ecumenical Chorus, the Prague Choral Festival, and the Festival Singers of Florida. Robertson frequently composes and arranges for chorus, and studied composition with Mark Kilstofte and André J. Thomas. Ensembles including the San Jose State University Concert Choir, Waldorf College Choir, Festival Singers of Florida, Tennessee Tech Chorale, University of Miami Men's Glee Club, and Florida State Singers, Choral Union, and Men's Glee Club have performed his works. A native of Lawrenceville, Georgia, he is married to Stephanie Robertson, who is completing her psychology degree (Ph.D.), also at Florida State University.

Elizabeth Peterson

Elizabeth Peterson currently serves as associate professor of music, and member of the music education department at the Ithaca College School of Music. Peterson teaches brass and woodwind pedagogy, instrumental conducting, secondary instrumental methods, and graduate level music education courses. She supervises student teachers at the junior and senior level and is the placement coordinator for the Junior Instrumental Student Teaching program. Peterson has conducted the Ithaca College Brass Choir and All-Campus Band, and currently conducts the Ithaca College Symphonic Band. Her research interests include the study of first year music teachers and the pursuit of music and life long learning.

Dr. Peterson is active as a guest conductor, adjudicator, and school music consultant in the United States and Canada. She presents clinics at the local, state and national levels in the field of music education. Peterson's book, "The Music Teachers First Year: Tales of Challenge Joy and Triumph", is published by Meredith Music.

Professor Peterson received Bachelor's Degrees in Music Education and English from the University of Michigan and a Master's Degree in Trumpet Performance and Music Education from Northwestern University. She has a Doctor of Musical Arts in Music Education Degree from Shenandoah Conservatory. Peterson played trumpet in the North Shore Community Band under the direction of John P. Paynter and studied trumpet with Armando Ghittala and Vincent Cichowicz.

Prior to her appointment at Ithaca College, Peterson was an arts administrator and director of bands in the public schools of Ohio and Illinois for ten years. She is a "New Music" reviewer for the Instrumentalist Magazine and been published in that magazine, as well as the Music Educator's Journal. She currently serves as co-conductor of the Ithaca Concert Band, Ithaca's adult community band. Dr. Peterson holds a number of professional memberships including the College Band Directors National Association, The National Association for Music Education, New York State School Music Association, Phi Kappa Phi and Pi Kappa Lambda (an honorary music fraternity). Peterson is also a member of the Midwest Clinic Board of Directors.

Personnel

Ithaca College Women's Chorale Troy D. Robertson, conductor

Soprano I

Shelley Attadgie
Lyndsey Boyer
Leanne Contino
Elizabeth Cooney
Gina Fortunato
Jennifer Giustino
Kate Griffin
Brittany Powell

Soprano II

Meagan Carrick
Kate Clemons
Taylor Eike
Mariah Gower
Mollie Hamilton
Alexandra Jamison
Haelin Kim
Carli Mazich-Addice
Cynthia Mickenberg
Brittany O'Reilly
Tess Oldfield
Lauren Smith
Lisa Wenhold

Alto I

Dana Ayers
Annie Barrett
Janine Colletti
Molly Korroch
Samantha Kwan
Elizabeth Leger
Kirstine Purcell
Sarah Stanley
Zohaniris Torres-Rosado

Alto II

Michelle Ammirati
Katie Bickford
Ashleigh Ciambriello
Mika Genatossio
Emma Gibson
Alexandra Haight
Isabella Hanu
Namarah McCall
Rachel Ozols
Erin Peters
William Shishmanian

Ithaca College Brass Choir
Elizabeth B. Peterson, conductor

Soprano Saxophone

Eric Troiano

E♭ Clarinet

Michael Reinemann

Trumpets

Christine Gregory

Colin Johnson

Sam Martin

Keli Price

James Rose

Paul Schwartz

Alexander Schwind

Horn

Grace Demerath

Lauren Maaser

Robert Oldroyd

Emma Staudacher

Beth Stella

Trombone

Jenny Grossman

Stephen Meyerhofer

Mike Nave

Matthew Nedimyer

Mark Neville

Justin Oswald

Chad Vonholtz

Peter Wall

Ethan Zawisza

Josh Zimmer

Euphonium

Peter Best-Hall

Joe Caldarise

Steve Vaughn

Tuba

William Connors

Ryan Hart

Mike Horsford

Kevin Kozik

Percussion

J. J. Pereira

Collin Smith

Piano

Sam Martin

Notes

Women's Chorale

Ouvre ton Coeur

Translation:

The Daisy has closed its flowery crown,
Twilight has closed the eyes of the day.
My lovely beauty, will you keep your promise?
Open your heart to my love.

Open your heart to my desire, young angel,
May a dream charm your sleep.
I want to take back my soul,
As a flower opens itself to the sun!

George Bizet is best known for his opera, *Carmen*, echoes of which can be heard in this art song, adapted for women's choir by Tucker Biddlecombe. Bizet often borrowed from his own works, and this song became part of his next opera, *Ivan IV*. Despite the fact that the opera takes place in the Caucasus and Kremlin, Bizet's music calls to mind the sounds of the Spanish guitar and French grand opera.

Les Roses d'Ispahan

Translation:

The roses of Isfahan in their shawls of moss,
The jasmines of Mossoul, the orange blossoms,
Have a perfume less fresh, a scent less sweet,
O fair Leilah, than your soft breath!

Your lips are of coral, and your gentle laugh
Rings better than running water and with sweeter voice,
Better than the joyous breeze which rocks the orange tree,
Better than the bird which sings on the edge of its mossy nest.

O Leilah! since their quick flight,
All kisses have fled from your sweet lips,
No fragrance lingers in the pale orange-tree,
Nor heavenly aroma on the roses in their moss.

Oh, may your young love, that fickle butterfly,
Return to my heart on a quick and gentle wing,
May it again perfume the orange blossom,
The roses of Isfahan in their shawls of moss!

Fauré set this poem for solo voice in 1884, eventually orchestrating it in 1891. The poetry is filled with imagery from Persia, modern day Iraq and Iran.

Chansons des Aiguilles

Translation:

Young woman, take your knitting needle,
Stitch by stitch, in motions deft,
Throwing the wool under your fingers,
Knitting mitten or coat.

For the pretty infant pink
Take your needle in hand,
Running and running without end,
Never resting,
While he sleeps, eyes closed,
Without a thought of tomorrow.

For the soldiers of France
Divide and turn the skein
And make the warm mitten;
There is your part in this immense effort,
While he defends justice and the flag.

For the old, who bend under the weight of mourning and age,
Don't leave for long your needle;
Cradle them through the night
With the rhythm of your songs.

Written at the height of World War I and close to the end of his life, Saint-Saëns' setting of Jean Bonnerot's poem offers encouragement to the young seamstresses of France, performing their part in the throes of the first Great War. The first stanza punctuates verses which implore them to work for the young and defenseless, the soldiers headed to the front, and the old who have been left behind to mourn.

Tai Yang Chu Lai La

Translation:

The sun is rising, the sun sets and the moon is rising.
The stream flows, white clouds float in the sky and the stars are blinking.
The sun is rising, waking up the roadside grass and wild flowers.
The sun is rising, the flowers in front of the window are climbing up the bamboo trellis.

The sun is rising, the moon is rising.
Frogs start to sing and the swallows fly into the sky.
Butterflies flutter in the flower bed, and the lambs run out.
A group of children cries "hello" and laughs in the field.

We are pleased to have the opportunity to perform Yang Xiu-lan's dynamic and lighthearted arrangement of this Chinese folk song. It comes to us through the cooperation of Nola Nahulu at the University of Hawaii at Manoa.

Since You're Not Here

Text:

Since you're not here,
I had decided not to talk to you anymore.
I had decided not to write
Since you're not there.

Since you've been gone,
I had decided not to miss you night and day,
But since you're not here
You're ev'ry where.

I felt your touch on the edge of my hand.
Your fingertips trilled my soul!
I marked the grace of your loving caress
Then remembered I was alone.

When you're not here
I look out the window but the sun refuses to shine.
All of the flow'rs seem to fade
When you're away.

When you're gone,
Even the birds can't seem to sing and stay in tune.
It's strange but now you're gone,
I still see you ev'ry day.

I settled down to pen a new verse
But my soft thoughts began to stray.
Your gentle face interrupted my lines and
I can't make it go away!

Moment by moment, hour by hour,
Reminding myself not to speak.
I feel your embrace, and I smell your sweet scent
Just this side of memory!

Ithaca College School of Music

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to be leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College's other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems through the country; music therapists, composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a consistent 100% job placement for music education graduates actively seeking employment, and 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.

For more information regarding the Ithaca College School of Music, please visit us on the web at <http://www.ithaca.edu/music>

Upcoming Events

April

29 - Ford - 8:15pm - Brass Choir/Women's Chorale

30 - Hockett - 8:15pm - Jazz Vocal Ensemble

May

1 - Ford - 7:00pm - Immaculate Conception Concert w/ Jr. Student Teachers

1 - Hockett - 8:15pm - Piano/Vocal Duos

2 - Hockett - 12:00pm - First Year Comp Class

2 - Hockett - 7:00pm - "Wolf by the Ears"

2 - Ford - 8:15pm - Jazz Lab

3 - Hockett - 7:00pm - Early Music PIP Ensemble

3 - Ford - 8:15pm - Jazz Ensemble