

10-13-2012

Concert: DoeblertFest Choral Reunion Concert

Ithaca College Choir

Choir Alumni

Lawrence Doeblert

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DoeblerFest Choral Reunion Concert

Ithaca College Choir and Choir Alumni

Lawrence Doebler, conductor

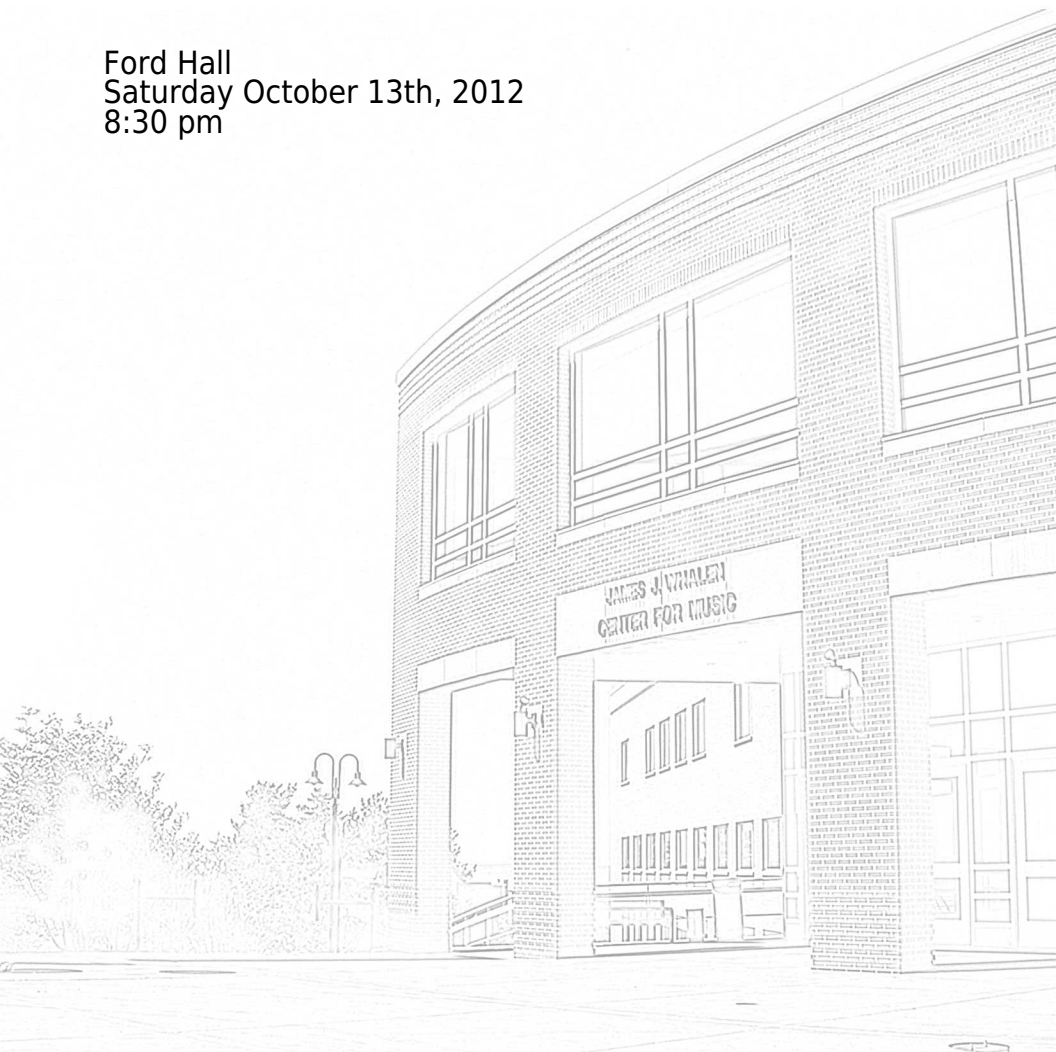
Jennifer Kay, mezzo-soprano, guest faculty artist

Kerry Mizrahi, pianist, guest artist

Ford Hall

Saturday October 13th, 2012

8:30 pm



ITHACA COLLEGE

School of Music

Program
Ithaca College Choir and Choral Alumni
Lawrence Doebler, conductor
Erin Peters and Chris Harris, graduate assistants

Frostiana (Robert Frost) (1959) Randall Thompson
(1899-1984)
The Road Not Taken
The Pasture
Come In
The Telephone
A Girl's Garden
Stopping by Woods on a Snowy Evening
Choose Something Like a Star
Kerry Mizrahi, piano

Fern Hill (Dylan Thomas) (1961) John Corigliano
(b. 1938)
Kerry Mizrahi, piano, Guest Artist
Jennifer Kay, mezzo-soprano, Guest Faculty Artist

Irish Tune from County Derry (1918) arranged by Percy Grainger
(1882-1961)

Deep River (1917) arranged by H.T. Burleigh
(1866-1949)

Ezekiel Saw de Wheel (1942) arranged by William Dawson
(1899-1990)

Biographies

Lawrence Doebler

Lawrence Doebler is director of choral activities at the Ithaca College School of Music. During his 35 years at Ithaca College, he has led the Ithaca College Choir on tour in the United States and Ireland, founded the Ithaca College Choral Composition Contest and Festival (1979) generating 33 commissioned works published by Theodore Presser and Roger Dean Publishing, appeared at major NAFME and ACDA conventions with the choir, and conducted the Choral Union and Symphony Orchestra at Lincoln Center, Carnegie Hall, and other major venues. Orff's *Carmina Burana* and Verdi's *Requiem* were the most recent works he conducted at Lincoln Center. On April 19th, 2013 professor Doebler will conduct the Ithaca College Choir and Symphony Orchestra at Lincoln Center performing Poulenc's *Gloria* with Jessica Julin, alumna soprano soloist. The Choir and a Faculty/Student Orchestra under Professor Doebler's direction performed Bach's B Minor Mass in The Strathmore Music Center in Bethesda MD, Holy Trinity Church in Philadelphia and at the School of Music in 2010.

He is an active guest conductor and clinician offering workshops in movement, editing Renaissance music, and conducting. Doebler's early training in keyboard, strings, voice, and brass led to degrees in conducting from Oberlin Conservatory and Washington University in St. Louis. He began his professional career in 1969 at Smith College. From 1971 through 1978 he taught and conducted at the University of Wisconsin- Madison. He has received awards for research and teaching excellence from the University of Wisconsin and Ithaca College, and he helped establish the master of music degree in conducting at Ithaca College. The Lorenz Company in the Roger Dean catalogue publishes his editions of Renaissance music. In addition to his academic appointments, he has served as music director of the Cayuga Vocal Ensemble and has been the director of music at churches in Cleveland, St. Louis, Madison, and Ithaca.

In December 2012 the Choir will perform at the Winter NYSSMA Conference in Rochester at the invitation of president Marc Greene, Mr. Doebler will be presented with NYSSMA's 2012 Outstanding Contributor Award.

Jennifer Kay

Mezzo-soprano, **Jennifer Kay** was a member of the Ithaca College Choir from 1991-94. She has been a member of the voice faculty since 2007.

Kerry Mizrahi

Kerry Mizrahi received a Bachelor's in Music Education and a Master's in Piano Performance from Ithaca College. She currently works as a staff accompanist for the college and maintains a private teaching studio. Mizrahi was a member of the Ithaca College Choir.

Program Notes

For this Choral Reunion Concert I have selected literature that I have found to be great 'learning' pieces. By that I mean that the text and music are so beautifully and artistically as one. The performer can spend literally a lifetime gleaning new perspective from the text and music. The work remains relevant even in very different historical times.

Over the 44 years that I have taught at the collegiate level I have evolved from a traditional conductor (one that is a bit of a dictator – indicating all that is to be understood and projected coming from the vision of the conductor) to one that encourages every musician's musical and intellectual insight. This method requires that the conductor lead through a variety of methods that result in a performance where everyone is dependent and independent at the same time. Each performer must tell his/her story to the audience. The performers make eye contact with the audience and look peripherally for change and guidance from the conductor. The result is an engaged audience that fully realizes the emotional impact of the text and music.

This method has been liberating for the musicians, the audience and the conductor. The conductor is still free to shape the performance in new and meaningful ways while riding a crest of emotion and musical direction being presented by each individual in the ensemble.

"Frostiana" and "Fern Hill" are two of the major learning pieces spoken of in the above description. Many lives, both in the Choir and in the audience have been transformed over the years in rehearsals, workshops and performances of these two pieces.

"Irish Tune from County Derry" became a favorite of mine when I heard Frank Battisti perform it in the first year of our present Wind Ensemble. This is the same Grainger arrangement without the words. The Ireland Choir received an incredible response when singing this in Ireland, the spring following 9/11.

"Ezekiel" and "Deep River" have been encores for the Choir throughout their 34 years of touring. "Deep River" (arranged by H.T. Burleigh) represents 'home' for many of these singers. We

worked with William Dawson, the famous arranger of "Ezekiel Saw de' Wheel" for a commencement concert. It too has become a very special piece for the ensemble.

"Frostiana: Seven Country Songs" is a piece for mixed chorus and piano composed in 1959 by Randall Thompson. It premiered on October 18, 1959, in Amherst, Massachusetts. Thompson later scored the piece for chamber orchestra and chorus, in which version it was first performed on April 23, 1965. Thompson was commissioned by the town of Amherst to write a piece commemorating its bicentennial in 1959. The town was known for its association with Robert Frost, who had lived there for some years. Frost had known Thompson for some time, and admired his music; accordingly, it was decided that the commemorative work would be a setting of some of Frost's poetry. The town suggested "The Gift Outright;" Thompson, however, feared that the text was inappropriate for the occasion, and asked to be allowed to choose his own texts. In the end, the composer selected seven poems, with which he constructed a seven-movement suite of choral art songs:

- "The Road Not Taken"
- "The Pasture"
- "Come In"
- "The Telephone"
- "A Girl's Garden"
- "Stopping by Woods on a Snowy Evening"
- "Choose Something Like a Star"

Because the male and female choruses rehearsed separately, Thompson structured the work so that they sang together only in three of the seven movements; each of the other four was scored for either male voices or female voices alone.

Frost was present at the world premiere. Accounts vary as to his response to Thompson's musical rendition of his poetry. One asserts that at the end of "Choose Something Like a Star" Frost sprang from his seat and bellowed, "Play it again!" Others assert that Frost was so disgusted by the abuse of his poetry that he forbade any of his verse from being set to music again.

John Corigliano and Dylan Thomas

Corigliano came to the work of Dylan Thomas early in his career, shortly after graduating from college. A singer friend had asked him to set the well known "Do Not Go Gentle Into That Good Night," Thomas's elegy on the death of his father. Corigliano read Thomas's Collected Poems - a revelation, as he has described it - and chose rather to set "Fern Hill." It was one

of his earliest choral settings. Corigliano found that "Fern Hill" and other works by Thomas came to have an almost autobiographical meaning for him: "I was questioning both the way I composed (why did I limit myself to standard notation? to received forms? to forced choice among "isms"?) and the way I lived (why has so much of what I wanted brought me so little joy?)" Corigliano wrote in notes for his A Dylan Thomas Trilogy (1960-1976, revised 1999): "A return to Thomas revealed that my life crises continued to unfold in eerie synchronicity with the poet's own." In fact, Corigliano revised "Fern Hill" several times, setting it originally for his high school music teacher, Mrs. Bella Tillis, who introduced the work in 1960 with the school choir of which Corigliano had once been a member, accompanied by piano.

"But at last 'A Dylan Thomas Trilogy' feels complete to me," Corigliano wrote in his notes. "I am grateful not only to the Welsh genius who has meant so much to me, but to the many artists and performing organizations over these past 40 years who have brought his and my work to life. I only hope that this music and these marvelous words can give back to an audience some small measure of what they have given me."

"Fern Hill" by Dylan Thomas

Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air
And playing, lovely and watery
And fire green as grass.
And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the nightjars
Flying with the ricks, and the horses
Flashing into the dark.

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was
Adam and maiden.
The sky gathered again.
And the sun grew round that very day.
So it must have been after the birth of the simple light
In the first, spinning place, the spell bound horses walking warm
Out of the whinnying green stable
On to the field of praise.

And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
In the sun born over and over I ran my heedless ways,
My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
Before the children green and golden
Follow him out of grace.

Nothing I cared in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.

Personnel

Ithaca College Choir

Soprano I

Shaylyn Gibson
Melissa Montgomery
Brittany Powell
Sarah Welden
Megan Wright
Mengchun Yang
Wenhui Xu

Alto I

Annie Barrett
Jessica Bennett
Mel Daneke
Jenna Fishback
Kat Krampf
Kailey Pulos
Chan Wei En

Tenor I

Eric Flyte
Joshua Fogerty
Joseph Fritz
Torrance Gricks
Travis Kaller
Andrew Mattfeld

Baritone

Ryan Bardenett
Chris Harris
Dave Klodowski
Cody Ripa
Stephen Wilkins
Ryan Zettlemyer

Soprano II

Lyndsey Boyer
Kate Clemons
Leanne Contino
Michelle Cosentino
Jaime Guyon
Robyn Lustbader
Rachel Mikol
Ana Strachan

Alto II

Adiza Jibril
Anna Kimble
Katrina Kuka
Samantha Kwan
Rachel Ozols
Erin Peters

Tenor II

Benjamin Bartell
Kevin Fortin
Steven Humes
Adriel Miles
Thomas Riley
Miggy Torres

Bass

Eliodoro Castillo
Fred Diengott
Michael Lewis
Jason Peterson
Jeremy Pletter
Brett Pond

Ithaca College Choral Alumni

Soprano

Christy Agnese '06
Shannon Banda '97
Lauren Barchi '12
Kathyrn Bates '82
Betty Bauman '09
Alice Berman '71
Jennifer Birnbaum '94
Wendy Blood '97

Samantha Brannon '97
Amy Burghdorf '97
Amy Caron '94
Stephanie Chambers '08
Jean Ciofi '70
Linda Contino '84
Lynn Craver '96
Amanda DeMaris '02
Elizabeth Doebler '03

(Soprano, cont'd)

Melanie Dominick '04
Danielle Edwards
Jacqueline Einstein '82
Cristina Faicco '10
Adrienne Fedorchuk '10
Jill Fedun '08
Ginette Fertel '92
Whitney Fland '10
Laura Gladd '11
Dana Gorzelany-Mostak '96
Suzanne Greene '82
Melanie Hazelrigg '97
Leigh Hinton '96
Allison Holst-Grubbe '05
Christine Inserra '08
Lauren Jurczynski '11
Shiela Kibbe-Hodgkins '82
Rebecka Kranich '97
Diane Krick '84
Virginia Labatos '96
Kimberly Laret '94
Diane Lipari '88
Adriana Lomysz '00
Abbe Lyons '87
Laural Martin-Tanner '97
Valerie Merdinger '97
Susan Mislove-Donnelly '91
Megan Monaghan-Boring '97
Melissa Novak '04
Yvonne O'Dea '95
Siobhan O'Hair '97
Julie Olsson '91
Kristine Pekar '87
Miranda Pennington '07
Andrea Perrone '12
Shannon Pypers '07
Dorothy Preston '83
Roberta Reese '75
Margaret Rollins '87
Maria Rondinaro '03
Kate Schmitt '92
Linda Stanley '94
Katherine Sullivan '12
Wendra Trowbridge '87
Lael Van De Water '08
Kacie Weaver '07
Dawn Yehl '82
Amanda Yukelson '11

Alto

Keri Alonzo '00
Tobi Andrews '84
Kathleen Ballantyne, '00
Elizabeth Banner '84
Michaela Bushey '11
Ivy Buterbaugh Walz '98
Jennifer Button '97
Jo Ann Elliott '97
Karla Faggard '06
Margaret Flower '10
Pamela Gude '87
Nicole Hambleton '99
Kelly Harbison '08
Rachel Hibbard '99
Heather Jones '91
Jessica Julin '02
Jennifer Kay '94
Lynlee Klug '96
Andrea Kraynak '02
Jennifer Kugelmas '07
Roberta Maher '84
Mary Mayo '86
Wendy McNally '86
Jenn Mendez
Kerry Mizrahi, '99
Suzanne Murphy '82
Katherine Penyak '09
Dawn Pierce '97
Melody Pollock '69
Elizabeth Reichgott '05
Jennifer Rodgers Beach '93
Marie Sanfratello '89
Erin Schubmehl '05
Nikki Schwarz '02
Elisa Sciscioli '03
Laura Snyder '84
Jennifer Steiger '11
Laura Supan '07
Maria Szczeponik '95
Lenore Thomas '93
Danielle Tucker '91
Kelly Turpin '08
Sarah Vallery '10
Dana VanSlyke '92
Melanie Wade '09
Marie Warren '88

(Altos, cont'd)

Emily Wilkins '09
Megan Wilson '05
Michelle Wilson
Ana Withiam Morel '03

Tenor

Andrew Beck '92
Andrew Benware '03
Brian Berg '08
Samuel Bianco '10
Brian Bohrer '99
Alex Canovas '12
Sean Cator '05
John Conahan '96
Brandon Coon '07
Benjamin Costello '97
Robert Dietz '10
Jerome Doherty '97
Timothy Eyring '12
Tomas Gonzalez '86
David Grossman '11
Carl Johengen '84
David Kammerer '84
Mark Lawrence '90
Brian Long '07
Daniel Mahoney '11
Andrew Main '06
Scott Miller '80
Michael Moren
Martin O'Dea
Kenneth Olsson '93
Joseph Paternostric
Daniel Prior '08
Douglas Rausch '03
Timothy Reno '00
Daniel Richards '06
Robert Shutter '97
Blake Siskavich '00
John Spiezio III '88
Nathaniel Tao '10
Mark Van De Water '09
James Van Slyke '09
Paul Soper
Robert Wrate '90

Bass

Reginald Allen '81
David Bates '82
Daniel Boring '98
Jonathan Brooks '96
Richard Butler '85
James Carpenter '81
John Conroy '77
Dana Contino '83
Jason Cork '97
Glenn DeCicco '86
Zachary Ford '07
Michael Gartner '12
Anthony Gangitano '07
Lucas Hibbard '01
Miles Johnson '01
Matthew Jones '11
Brooks Kranich '97
Christopher Martin '04
Ross Mizrahi '99
Raymond Mueller '05
William Murray '98
Stephen Paparo '96
Michael Popplewell '00
Jonathan Riss '09
John Rozzoni '07
James Spillane '81
John Still '65
Lane Stowe '90
Eric Toyama '02
Michael Wade '11
Dana Warren '86
Rodney Wasicsko '90
Nathan Wilson '05
David Wohlhueter '60