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Concert: Dreams: Ithaca College Choir Tour 2010

Ithaca College Choir

Lawrence Doebler

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ITHACA COLLEGE

SCHOOL OF MUSIC

DREAMS

ITHACA COLLEGE CHOIR

Lawrence Doebler, conductor
Jennifer Sengin, graduate assistant
Lee Wright, graduate assistant

March 29, 2010

Tour 2010

ITHACA

Dream of Democracy

The National Anthem
Francis Scott Key, poet

Arranged by Dana Wilson

Dreams Hidden in Flowers

Three Flower Songs

Eric Whitacre

I hide myself (Emily Dickinson)
With a lily in your hand (Federico Garcia Lorca)
Go, lovely rose (Edmund Waller)

Gravity's Dream

Gravity's Dream
Kate Light, poet

Steven Stucky

World Premiere November 14, 2009

David's Dream

When David Heard
II Samuel 18:33

Norman Dinerstein

Dream of Freedom

Follow the Drinking Gourd
African American folk song
Climbin' up the Mountain
African American folk song

Arranged by Allen Koepke

Arranged by Moses Hogan

INTERMISSION

Dream of Peace

Dona Nobis Pacem

Ralph Vaughan Williams

Cantata

Agnus Dei qui tollis peccata mundi
Beat! Beat! Drums! Blow Bugles! Blow (Walt Whitman)
Reconciliation (Whitman)
Dirge for Two Veterans (Whitman)
The Angel of Death (John Bright)
O Man Greatly Beloved (Biblical)

Lee Wright, piano

Soloists are listed in personnel and will be announced at each concert.

Program Notes

Dream of Democracy

Democracy is perhaps the grandest dream ever on which to found a nation. As a student at the Oberlin Conservatory of Music (1963) during the height of the Cold War, I witnessed the first cultural exchange between Russia and the United States. The event was a visit by the Leningrad Symphony Orchestra (the Oberlin College Choir was chosen to represent the USA on a Russian tour the following year). The orchestra was absolutely silent (unlike orchestras here that warm-up on stage), the conductor approached the podium, and then the orchestra stood and played from memory the national anthem of the United States followed by the Russian national anthem. I was stunned by the beauty of this simple gesture from our so-called Cold War enemy. It was profoundly moving.

The day after the 9/11 attacks, I recounted the Oberlin story to Dana Wilson, one of our composers, and asked if he would write an arrangement of our national anthem for the Ithaca College Choir to take with us on tour to Ireland that Spring. The following day we had the score.

The lyrics by Francis Scott Key are familiar to most of the world and stir us especially in time of crisis. The melody is a traditional folk tune.

The National Anthem

O say can you see by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming,
Whose broad stripes and bright stars through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rockets red glare,
The bombs bursting in air gave proof to the night that our flag was still there.
O say does that star spangled banner yet wave
O'er the land of the free and the home of the brave.

Dreams Hidden in Flowers

There are hidden secrets in each of Eric Whitacre's songs. Whitacre, an accomplished and popular composer studied composition with John Corigliano while a student at The Juilliard School of Music.

In *I Hide Myself* poet Emily Dickinson speaks of her passion in love in quiet tones that surge to the surface and then retreat as quickly. Whitacre captures this subtle portrayal of passion in this setting.

I hide myself within my flower
that wearing on your breast;
You, unsuspecting wear me too
and angels know the rest.

I hide myself within my flower
that fading from your vase,
you, unsuspecting feel for me
almost a loneliness...

Spanish poet, Federico Garcia Lorca (translated by Jerome Rothenberg) in *With a Lily in Your Hand* depicts passion using contrasting elements. Whitacre describes the elements as 'water' and 'fire'. He uses very different musical language to bring the ideas to life. The fire is heard in his Spanish guitar accompaniment and water flows in the middle section.

With a lily in your hand
I leave you, o my night love!
Little widow of my single star
I find you.
Tamer of dark butterflies!

I keep along my way.
After a thousand years are gone
You'll see me, o my night love!

By the blue footpath,
Tamer of dark stars,
I'll make my way.
Until the universe
Can fit inside my heart.

Whitacre employs the Fibonacci sequence to set the poem of English writer Edmund Waller. This pattern codified by Fibonacci maintains that this sequence exists in plant and animal cell divisions. Fifty-five is a perfect number in this sequence, hence the number of measures used by Whitacre to tell the story of the four seasons of a rose's existence.

Go, lovely rose
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

Tell her that's young,
And shuns to have her graces spied,
That hadst thou sprung
In deserts where no men abide,
Thou must have uncommended died.

Small is the worth
Of beauty from the light retired;
Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.

Then die! that she
The common fate of all things rare
May read in thee;
How smart a part of time they share,
That are so wondrous sweet and fair!

Gravity's Dream

We commissioned Pulitzer Prize winning composer Steven Stucky to write for our thirty-first Choral Composition Contest and Festival. Steven contacted his friend, poet and violinist Kate Light to collaborate. The result is this wonderful dream of gravity to escape his condition. We had the collaborators share their insight into the creative process that both use. This in turn enlightened the performers and we hope the listener as well!

Gravity's Dream from *Gravity's Dream: New Poems and Sonnets* (Story Line Press), copyright, Kate Light 2006. Used by permission.

Gravity's trembling blue dreams of sky,
of leap without landing, of above, of fly,
of fleet and seamless scrawl to where
to whoo to howl to wind to why.
I think if you inhabited the low the deep
The weighted and responsible, the Keep,
You too would dream of ah and yes and go
and no more pulling landing down below.
Bassline dreams of Treble: trill
and fanciful and troubadour and even shrill;
while such a frilly one as She
moons to her dark and rooted He.
Levity reaches from the outer rim.
She longs to light where his lost burnings dim...

David's Dream

Composer Norman Dinerstein dedicates this moving account of David's grief to Cantor Joseph Cohn. The text is from II Samuel, 18:33. Absalom, David's popular son, was isolated from his father by David's advisers, who fear for their own position. David follows the counsel of his advisers and allows Absalom to be killed in battle. Dinerstein uses the keys of B minor and E-flat minor, together with a molasses-like counterpoint to draw the listener inside the tormented mind of King David as he mourns the death of his son.

Dream of Freedom

Many African-American Spirituals have been known to contain code for slaves to use to escape to the North to freedom. In the setting of *Follow the Drinking Gourd* the symbolism is more direct. Arranger Allen Koepke has set the text in an upbeat 12/8 meter. The drinking gourd refers to the Big Dipper which points north. One character that we meet is Peg Leg Joe, a member of the underground, who taught slaves the secret escape route to the Ohio River. One learns the time of year to leave based on migrating quail; note markings made by Peg Leg; follow the two rivers (Tombigbee and Tennessee) that lead to the frozen Ohio.

Moses Hogan's arrangement of *Climbin' Up the Mountain* expresses through Biblical stories the triumph over adversity and oppression. As with Koepke's work, Hogan follows the formula of William Dawson who never expressed any negativity in these Spirituals.

Follow the Drinking Gourd

When the sun goes back and the first quail calls,
follow the drinking gourd.
For the old man is awaitin' for to carry you to freedom;
follow the drinking gourd.
The river bed makes a mighty fine road,
dead trees to show you the way.
And it's left foot, peg foot, then traveling on,
follow the drinking gourd.

The river ends between two hills,
follow the drinking gourd,
There's another city on the other side
Follow the drinking gourd.

I thought I heard the angel say
follow the drinking gourd.
For the old man is waitin' to carry you to freedom,
follow the drinking gourd.

Climbin' Up the Mountain

Climbin' up the mountain children,
I didn't come here for to stay,
'cause if I never more see you again,
I'm gonna meet you at the judgement day.

Well Daniel went in the lion's den, he did begin to pray,
An' the angel of the Lord locked the lion's jaws,
Oh wasn't that a mighty good day,
Good Lord. Oh wasn't that a mighty good day.

The children in the fiery furnace, they did begin to pray,
An' the angel of the Lord smote the fierer out,
Oh wasn't that a mighty good day,
Good Lord. Oh wasn't that a mighty good day.

A mighty good day when Joshua fought at Jericho,
When Moses went to Egypt land,
When Pharoah set his people free.
I'm climbin' up the mountain.

Oh wasn't that a mighty good day,
Good Lord. Oh wasn't that a mighty good day.

Dream of 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.

Cantata: *Dona nobis pacem* (I.)

Agnus Dei qui tollis pecata mundi
Dona nobis pacem.

Beat! beat! drums! blow! bugles! blow! (II.)

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 trestle to shake the dead where they lie awaiting the
hearses,
So strong you thump O terrible drums – so loud you bugles blow.
(Walt Whitman)

Reconciliation (III.)

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)

Dirge for Two Veterans (IV.)

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:

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O 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, O my soldiers, my veterans,
My heart gives you love.
(Walt Whitman)

The Angel of Death (V.)

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)

We looked for peace, but no peace 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)

O Man Greatly Beloved (VI.)

'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 of 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 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 forever.'

Glory be 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.)

ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor

The Ithaca College Choir, under the direction of Lawrence Doebler, has been 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 thirty-one years, the Ithaca College Choir has premiered a work that has been published by Theodore Presser as part of the Ithaca College Choral Series. Composers who have accepted commissions are Vincent Persichetti, Samuel Adler, Dan Locklair, 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, two by Chen Yi, Robert Maggio, Lowell Lieberman, George Tsontakis, Anthony Iannacone, Daniel Dorff, Dan Welcher, Ron Nelson, Dana Wilson, Gary Schocker, Behzad Ranjbaran and Steven Stucky.

The Ithaca College Choir has toured extensively on the East Coast, South and Mid-West United States and eight years ago 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; Lincoln Center Avery Fisher Hall and 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 the 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 thirty-second 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. The Ithaca College Choral Union and Symphony Orchestra have performed at Lincoln Center in Avery Fisher Hall under Mr. Doebler's direction, most recently presenting Verdi's Requiem with soprano Sharon Sweet (MM '78), mezzo-soprano Leah Summers, tenor David Parks, and baritone Randie Blooding.

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 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.

Mr. Doebler, the Choir, and Madrigal Singers are available for workshops and concerts. These groups might 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 become 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 thirty-two years, Mr. Doebler and the Choir have worked with over one hundred and eighty ensembles either on tour or on the Ithaca College campus.

Please call Lawrence Doebler or Thomas Kline, Director of Admissions for the School of Music, if you are interested in working with the Choir, Madrigals, or Professor Doebler, at 607-274-3366.

ITHACA COLLEGE ADMINISTRATION

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Provost

Dean, School of Music

Interim Associate Dean, School of Music

Coordinator of Music Admissions

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Kathleen Rountree

Gregory Woodward

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David Parks

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Ann Marie Wilcox-Daehn

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Lawrence Doebler

Janet Galván

Lauri Robinson-Keegan

Choir, Madrigals

Choral Union

Women's Chorale

Chorus

Vocal Jazz Ensemble

CHORAL STAFF

Lee Wright

Jennifer Sengin

Graduate Assistant

Tour Coordinator

Graduate Assistant

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 become 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 throughout the country; music therapists; composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a 100% job placement for music education graduates, and a 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.

CHOIR TOUR 2010 ITINERARY

Tuesday, March 16

- 4:00 p.m. Workshop and Rehearsal with Herndon HS
7:30 p.m. Concert Herndon United Methodist Church
701 Bennett Street
Herndon, VA 20170

Wednesday, March 17

- 6:45 p.m. Concert at John Knox Presbyterian Church
35 Shannon Drive, Greenville, SC

Thursday, March 18

- 8:30 a.m. Workshop at Dorman High School, Roebuck, SC
7:30 p.m. Concert at Piedmont Baptist Church
570 Piedmont Road
Marietta, GA 30066

Friday, March 19

- 9:30 a.m. Workshop at Kell High School (Marietta GA)
4770 Lee Waters Road
7:30 p.m. Concert at Holy Trinity Parrish
515 E. Ponce de Leon Ave.
Decatur, GA 30030

Saturday, March 20

- 7:30 p.m. Concert at First Presbyterian Church
617 North Elm Street
Greensboro, NC 27401

Monday, March 22

- 1:30-2:50 p.m. Workshop in Brentwood with High School

Saturday, March 27

- 8:15 p.m. Home Concert at Ithaca College

The Ithaca College Choir and Faculty Orchestra and soloists will present Bach's *B Minor Mass* on the fall tour 2010. Performances will take place at the Strathmore Hall Arts Center in Rockville, MD on October 14; Church of the Holy Trinity, in Philadelphia, PA on October 16; and at Ithaca College on October 18. Lawrence Doebler, Director of Choral Activities, will conduct. This will be the 33rd annual tour under Professor Doebler's direction.

ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor
Jennifer Sengin, graduate conductor
Lee Wright, graduate conductor

Soprano I

Cristina Falcco*
Commack, NY
Whitney Fland
Moravia, NY
Elena Galván*
Ithaca, NY
Jaclyn Goldstein
Glenn Rock, NJ
Katherine Henly*
Oradell, NJ
Katherine Sullivan
North Andover, MA

Soprano II

Adrienne Fedorchuk
Sennett, NY
Melissa Montgomery*
Landsdale, PA
Telly Muldowney
Rochester, NY
Andrea Perrone
Vernon, CT
Jennifer Sengin*
Princeton, NJ
Ana Strachan*
Kingston, Jamaica

Alto I

Perry Albert
Bradenton, FL
Michaela Bushey
AuSable Forks, NY
Elizabeth Faranda
Spring City, PA
Laura Gladd
Old Lyme, CT
Emma Ladouceur
Niskayuna, NY
Lydia Walrath
Altamont, NY

Alto II

Loreto Angulo-Pizarro
Rockaway, NJ
Danielle Carrier
Hyde Park, VT
Sarah Giordano
Saratoga Springs, NY
Miriam Schildkret
Chandler, AZ
Sarah Vallery
North Wales, PA
Sara Weaver
Mechanicsburg, PA

Tenor I

Sam Bianco*
Syracuse, NY
Mario Burgos
Harrisburg, PA
Alex Canovas*
Bethlehem, NY
Brandon Coon
Trumansburg, NY
Christopher Miranda
Shirley, NY
Nate Tao
Reston, VA

Tenor II

Daniel Bates
Elmira, NY
Robert Dietz
Ithaca, NY
Jared Goldstein
Monticello, NY
Dave Grossman
North Reading, MA
Nick Harmantzis
Harrisburg, PA
Greg Piculell
Albany, NY

Baritone

Mike Hollabaugh
Swampscott, MA
Steven Humes*
Kensington, CT
Thomas Lehman*
Mount Pocono, PA
Johnny Rabe
Greenwich, CT
Stephen Wilkins*
Spartanburg, SC
Ryan Zettlemoyer
Browns Mills, NJ

Bass

Michael Gaertner
Wexford, PA
Matt Jones
Lansing, NY
Nathan Murphy*
Wellsboro, PA
Michael Rosenberg*
Mastic Beach, NY
Christopher Weigel
Farmington, CT
Lee Wright
Rochester, NY

Recording Engineer

Haley Rowland
Oxford, CT

* soloists