

3-21-2009

## Concert: Ithaca College Choir

Ithaca College Choir

Lawrence Doebler

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ITHACA COLLEGE

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SCHOOL OF MUSIC

**ITHACA COLLEGE CHOIR**

**Lawrence Doebler, conductor  
Jennifer Sengin, graduate assistant  
Ana Withiam, graduate assistant**

**It's About TIME**

**Tour 2009**

**ITHACA**

# The beginning of Human TIME

We Are One

Sa'id, 13<sup>th</sup> century Persian poet

World Premiere November 15, 2008 (Ithaca College Choir)

Behzad Ranjbaran

## TIME for Justice

Lift Every Voice for Freedom

Arranged by Moses Hogan

Narration by Walter Bonam

Garry McLinn and Stephen Wilkins, narrators

Ana Withiam, piano

The Battle of Jericho

Arranged by Hogan

## TIME for Love

Echo

Christina Rossetti (1830-1894)

David C. Dickau

A Red, Red, Rose

Robert Burns (1759-1796)

James Mulhollar

O Magnum Mysterium

Morten Lauridsen

## Life's Journey through TIME

Fern Hill

Dylan Thomas (1945)

John Corigliano

Jon Riss, piano

Carami Hilaire, Sara Mowery or Kat Penyak, soloist

Erin Winker, Kat Penyak, John Stanton, Thomas Lehman;

Kristen Gobetz, Kat Penyak, Garry McLinn, Thomas Lehman;

Elena Galván, Loreto Angulo-Pizzaro, Nate Tao, Christopher Weigel,  
quartets

INTERMISSION

# TIME and Fate

Carmina Burana

Carl Orff

## *Fortuna Imperatrix Mundi*

O Fortuna  
Fortuna rota

### *Primo vere*

Cytharizat canticum  
Omnia sol temperat (baritone)  
Thomas Lehman, Garry McLinn or Jon Riss  
Gloriantur

### *Uf dem anger*

Floret silva undique  
Wol dir, Werlt  
Were diu werlt alle min

### *In Taberna*

Estuans interius (baritone, LI, IC only)  
Thomas Lehman  
Olim lacus colueram (tenor and men)  
Alex Canovas, Omar Najmi, John Stanton  
or Sam Bianco  
Ego sum abbas (baritone)  
Thomas Lehman, Jon Riss or Andrew Mattfeld  
In taberna quando sumus (men)

### *Cour d'amours*

Amor volat undique (soprano and women)  
Erin Winker or Alison LaGarry  
Dies, nox et omnia (baritone)  
Jon Riss or Garry McLinn  
Stetit puella (soprano)  
Alison LaGarry, Elena Galván or Kristen Gobetz  
Circa mea pectora (baritone and choir)  
Jared Goldstein, Jon Riss or Christopher Weigel  
Si puer cum puella (baritone and men)  
Veni, veni, venias  
In trutina (soprano)  
Kristen Gobetz, Melanie Wade or Erin Winker  
Tempus est iocundum (soli and choir)  
Dulcissime (soprano)  
Alison LaGarry, Elena Galván or Kristen Gobetz

### *Blanziflor et Helena*

Ave formosissima  
O fortuna  
Jon Riss and Ana Withiam, piano

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## Text and Translations

### *We are one*

Sa'id

Human beings are members of a whole,  
In creation of one essence and soul.  
If one member is afflicted with pain,  
Other members uneasy will remain.  
If you have no sympathy for human pain,  
The name of human you cannot retain.

### *Lift Every Voice for Freedom*

My country 'tis of Thee  
Lift Ev'ry Voice and Sing

Samuel Francis Smith  
James Weldon Johnson

### *The Battle of Jericho*

Traditional

### *Echo*

Christina Rossetti

Come to me in the silence of the night;  
Come in the speaking silence of a dream;  
Come with soft rounded cheeks and eyes as bright as sunlight on a  
stream;  
Come back in tears,  
O memory, hope, love of finished years.  
Oh dream how sweet, too sweet, too bitter sweet,  
Whose wakening should have been in Paradise,  
Where souls brimful of love abide and meet;  
Where thirsting eyes watch the slow door  
That opening, letting in, lets out no more.  
Yet come to me in dreams, that I may live  
My very life again though cold in death;  
Come back to me in dreams, that I may give  
Pulse for pulse, that I may give breath for breath:  
Speak low, lean low  
As long ago, my love, how long ago!

### *Fern Hill*

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 daises 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 night jars  
Flying with the ricks, and the horses  
Flashing into the dark.

And then to awake, and the farm, like a wonderer 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 spellbound horses walking warm  
Out of the whinnying green stable  
On to the fields 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.

*Fortune, Empress of the World*

O Fortune

O fortune, like the moon, you are changeable, ever waxing and waning; hateful life first oppresses and then soothes as fancy takes it; power it melts them like ice.

Fate-monstrous and empty, you whirling wheel, you malevolent, well-being is in vain and always fades to nothing, shadowed and veiled you plague me too: now through the game I bring my bare back to your villainy.

Fate is against me in health and virtue driven on and weighted down, always enslaved. So at this hour without delay pluck the vibrating strings; since Fate strikes down the strong man, everyone weep with me!

The Wheel of Fortune

The wheel of fortune turns; I go down, demeaned; another is raised up; far too high sits the king at the summit - let him fear ruin! For under the axis is written Queen Hecuba.

*Spring*

In Harp-like Tones

In harp-like tones sings sweet nightingale, with many flowers the joyous meadows are laughing, a flock of birds rises up through the pleasant forests, the chorus of maidens already promises a thousand joys. Ah!

The Sun Warms Everything (baritone)

The sun warms everything, pure and gentle, once again it reveals to the world April's face, the soul of man urged towards love and joys are are governed by the boy-god.

All this rebirth in spring's festivity and spring's power bids us to rejoice; it shows us paths we know well, and in your springtime it is true and right to keep what is yours.

Love me faithfully! See how I am faithful: with all my heart and with all my soul, I am with you even when I am far away. Whoever loves this much turns on the wheel.

They Glory and Rejoice

They glory and rejoice in honeyed sweetness who strive to make use of Cupid's prize; at Venus' command let us glory and rejoice in being Paris' equals. Ah!



### ***On the Green***

The Noble Woods are Burgeoning

The noble woods are burgeoning all over, I am pining for my lover.  
The woods are turning green all over, why is my lover away so long? Ah! He has ridden off, Oh woe, who will love me? Ah!

Hail, World so Rich in Joys!

Hail, world so rich in joys! I will be obedient to you because of the pleasures you afford.

Look at me, young men! Let me please you!

If all the World Were Mine

If all the world were mine from the sea to the Rhine, I would without it if the Queen of England would lie in my arms. Hey!

### ***In the Tavern***

Burning inside (baritone)

Burning inside with violent anger, bitterly I speak to my heart: created from matter, of the ashes of the elements, I am like a leaf played with by the winds.

If it is the way of the wise man to build foundations on stone, then I am a fool, like a flowing stream, which in its course never changes.

II.

I am carried along like a ship without a steersman, and in the paths of the air like a light, hovering bird; chains cannot hold me, keys cannot imprison me, I look for people like me and join the wretches.

The heaviness of my heart seems a burden to me; it is pleasant to joke and sweeter than honeycomb; whatever Venus commands is a sweet duty, she never dwells in a lazy heart.

I travel the broad path as is the way of youth, I give myself to vice, unmindful of virtue, I am eager for the pleasures of the flesh more than for salvation, my soul is dead, so I shall look after the flesh.

Once I lived on Lakes (tenor)

The roasted swan sings:

Once I lived on lakes, once I looked beautiful when I was a swan.  
Misery me! Now black and roasting fiercely!

A

The servant is turning me on the spit; I am burning fiercely on the pyre; the steward now serves me up.

Now I lie on a plate and cannot fly anymore. I see bared teeth!

I am the Abbot (baritone)

I am the abbot of Cockaigne and my assembly is one of drinkers, and I wish to be in the order of Decius (Deciue is the invented Saint of dice-throwers) and whoever searches me out at the tavern in the morning, after Vespers he will leave naked, and thus stripped of his clothes he will call out:

Woe! Woe! What have you done, vilest Fate? The joys of my life you have taken away! Ha ha!

When We are in the Tavern (men)

When we are in the tavern, we do not think how we will go to dust, but we hurry to gamble, which always makes us sweat. What happens in the tavern, where money is host, you may well ask, and hear what I say.

Some gamble, some drink, some behave loosely, but of those who gamble, some are stripped bare, some win their clothes here, some are dressed in sacks. Here no one fears death, but they throw the dice in the name of Bacchus.

First of all it is to the wine-merchant that the libertines drink, one for the prisoners, three for the living, four for all Christians, five for the faithful dead, six for the loose sisters, seven for the footpads in the wood. Eight for the errant brethren, nine for the dispersed monks, ten for the seamen, eleven for the squabblers, twelve for the penitent, thirteen for the wayfarers. To the Pope as to the king they all drink without restraint.

The mistress drinks, the master drinks, the soldier drinks, the priest drinks, the man drinks, the woman drinks, the servant drinks with the maid, the swift man drinks, the lazy man drinks, the white man drinks, the black man drinks, the settled man drinks, the wanderer drinks, the stupid man drinks, the wise man drinks.

The poor man drinks, the sick man drinks, the exile drinks, and the stranger, the boy drinks, the old man drinks, the old lady drinks, the mother drinks, this man drinks, that man drinks, a hundred drink, a thousand drink. Six hundred pennies would hardly suffice, if everyone drinks immoderately and immeasurably. However much they cheerfully drink we are the ones whom everyone scolds, and thus we are destitute. May those who slander us be cursed and may their names not be written in the book of the righteous. Io!

The Court of Love

Cupid Flies Everywhere (women and soprano)

Cupid flies everywhere seized by desire. Young men and women are rightly coupled. The girl without a lover misses out on all pleasures, she keeps the dark night hidden in the depth of her heart: it is a most bitter fate.

Day, Night and Everything (baritone)

Day, night and everything is against me, the chattering of maidens makes me weep, and often sigh, and, most of all, scares me. O friends, you are making fun of me, you do not know what you are saying, spare me, sorrowful as I am, great is my grief, advise me at least, by your honour. Your beautiful face, makes me weep a thousand times, your heart is of ice. As a cure, I would be revived by a kiss.

A Girl Stood (soprano)

A girl stood in a red tunic; if anyone touched it, the tunic rustled. Eia!

A girl stood like a rose; her face was radiant and her mouth in bloom. Eia!

In My Heart (baritone)

In my heart there are many sighs for your beauty, which wound me sorely. Ah!

Mandaliet, mandeliet, my lover does not come.

Your eyes shine like the rays of the sun, like the flash of lightning which brightens the darkness. Ah!

May God grant, may the gods grant what I have in mine: that I may loose the chains of her viginity. Ah!

If a Boy with a Girl

If a boy with a girl tarries in a little room, happy is their coupling. Love rises up, and between them prudery is driven away, an ineffable game begins in their limbs, arms and lips.

Come, Come, O Come

Come, come, O come, do not let me die, hyrca, hyrce, nazaza, trillirivos! Beautiful is your face, the gleam of your eye, your braided hair, what a glorious creature! Redder than the rose, whiter than the lily, lovelier than all others, I shall always glory in you!

In the Wavering Balance (soprano)

In the wavering balance of my feelings set against each other lascivious love and modesty. But I choose what I see, and submit my neck to the yoke; I yield to the sweet yoke.

This is the Joyful Time

This is the joyful time, O maidens, rejoice with them, young men! Oh! Oh! Oh! I am bursting out all over! I am burning all over with first love! New, new love is what I am dying of! I am heartened by my promise, I am downcast by my refusal. Oh! Oh! Oh! In the winter man is patient, the breath of spring makes him lust. Oh! Oh! Oh! My virginity makes me frisky, my simplicity holds me back. Oh! Oh! Oh! Come, my mistress, with joy, come, come, my pretty, I am dying. Oh! Oh! Oh!

Sweetest One (soprano)

Sweetest one! Ah! I give myself to you totally!

*Blanchefleur and Helen*

Hail, Most Beautiful One

Hail, most beautiful one, precious jewel, Hail, pride among virgins, glorious virgin, Hail, light of the world, Hail, rose of the world, Blanchefleur and Helen, noble Venus!

Fortune, Empress of the World

O Fortune (movement one repeated)

## Program Notes

The entire concert is about time. The text to *We Are One* by Persian poet Sa'id greets visitors as they enter the United Nations. It encourages the reader to consider a compassionate role in society. If one of us is afflicted, we must all be affected and react with good intent. The composition will be sung surrounding the audience. One will hear the creation of essence, the ensuing turmoil and the call to reflection on being part of the family of Adam.

Justice is the message in Moses Hogan's two works. The first is a juxtaposition of *My country 'tis of Thee and Lift every voice and sing* both anthems that have powerful roots in our society. The are set in the context of the tragedy of September 11, 2001. *Battle of Jericho* demonstrates the power of justice.

You will hear various aspects of love, from Rossetti's depiction of lovers separated by death; eternal love expressed by Robert Burns; and the mystery of a love promised by God in Lauridsen's setting of *O magnum mysterium*.

As you read the Dylan Thomas poetry before the choir sings take note of the utilization of time. Thomas was sickly as a child, not able to participate in the events in the beginning of this poem. Later in life he may have felt imprisoned by alcoholism in the same manner that he describes an older, dying person unable to perform what his mind conjures.

The following is excerpted from Dr. Mary I. Arlin's (Ithaca College Theory professor) notes for April 2005 performance at Lincoln Center: "Carmina is the Latin plural of Carmen for song; the monastery where the manuscript was found was in the region of Bavaria and hence the name, 'Burana.'"

*Carmina Burana* is based on the ancient conception that human life is subject to the vagaries of Fortune's wheel, and that nature, love, beauty, wine, and the exuberance of life are all at the mercy of the eternal law of change.

After the final rehearsal (before the premiere), Orff told his publisher: "Everything that I have written so far and which you have, unfortunately, published you can now destroy. My collected works begin with *Carmina Burana*."

## Composer and Artists

**Behzad Ranjbaran** a native of Tehran, Iran has had his music performed by Renée Fleming, Joshua Bell, and Yo Yo Ma. His orchestral works have been performed by the Atlanta, Seattle, Royal Liverpool, Indianapolis, London, Buffalo and Philadelphia symphony orchestras. This work was commissioned by Ithaca College and was premiered in November, 2008.

**Moses Hogan** (1957-2003) continued the work of arranging traditional spirituals for choral ensembles begun by H. T. Burleigh, Undine Moore, William Dawson, and many others. These works show the moral profile of a people with incredible faith. Hogan was a prolific composer, charismatic conductor and ambassador for music.

**David Dickau**, born in 1953, is a choral conductor, composer, and Director of Choral Activities at Minnesota State University, Mankato. He has served as president of ACDA in Minnesota, and music director of Magnum Chorum, a Twin Cities-based St. Olaf alumni choir.

**James Mulholland** is performed regularly by universities and choral associations throughout the world. He has accepted commissions from the Los Angeles Children's Choir, the International Children's Choir Festival, and the American Choral Directors Association.

**John Corigliano** was born into a musical family. His father was concertmaster of the New York Philharmonic Orchestra, his mother a pianist. Before being known for his symphonic works, Corigliano set this Dylan Thomas text. He is very attentive to the expressiveness exhibited in the words. It seems a rather profound wedding of the text to the music for a young composer. *Fern Hill* was written in 1961. As we have studied this work that seems to depict the entire long life of a person, we have been struck by the relative youth of both composer and poet.

**Carl Orff** lived a long and successful life as a conductor and composer. Born in 1895, he died in 1982. He began his study in piano, cello and organ. Music was played daily in his family. He was enamored with older styles of music and ancient texts. He attempted to validate these texts and their meaning through his composition technique.

### **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 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, 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 and Behzad Ranjbaran.

The Ithaca College Choir has toured extensively on the East Coast and in the mid-west of the United States and seven 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 *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 thirty-first 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-one 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**

President

Provost

Dean, School of Music

Associate Dean, School of Music

Coordinator of Music Admissions

Thomas Rochon

Kathleen Rountree

Gregory Woodward

William Pelto

Thomas Kline

## **Voice Faculty**

Randie Blooding

Brad Hougham

Carl Johengen

Jennifer Kay

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Carol McAmis

Deborah Montgomery-Cove

David Parks

Patrice Pastore

Lee Steward

## **Choral Faculty**

Lawrence Doebler

Janet Galván

Lauri Robinson-Keegan

Choir, Madrigals

Choral Union

Women's Chorale

Chorus

Vocal Jazz Ensemble

## **Choral Staff**

Jennifer Sengin

Ana Withiam

Graduate Assistant

Tour Coordinator

Graduate Assistant

## **Ithaca College 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, students emerge prepared to make the most of their abilities.



## Choir Tour 2009 Itinerary

- March 10 1:00 p.m. Concert, Pocono Mountain School  
Swiftwater, Pennsylvania
- March 10 7:30 p.m. Concert,  
Pocono Mountain School East Campus  
Swiftwater, Pennsylvania
- March 11 8:00 p.m. Tilles Center CW Post Campus  
Concert with Ward Melville High School  
Choir and Orchestra  
Tickets \$25 Call 631 730-4357  
Brookville, New York
- March 13 2:00 p.m. Workshop, Northern Highlands HS
- 7:00 p.m. Concert, Hopkins Hall  
Allendale, New Jersey
- March 14 7:30 p.m. Concert, Farmington Meeting House  
Farmington, Connecticut
- March 21 8:15 p.m. Home Concert  
Ithaca College School of Music  
Ithaca, New York