3-23-1997

Concert: Ithaca College Choir & Chamber Orchestra - Spring Tour

Ithaca College Choir

Ithaca College Chamber Orchestra

Lawrence Doebler

Grant Cooper

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"It is my plan to build a school of music second to none."

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music
ITHACA COLLEGE CHOIR  
Lawrence Doebler, conductor  

_Symphony for Voices_

I. Motets  
Psalm 47  
Warum ist das Licht gegeben  
Laudibus in sanctis  

II. Peace  
Friede auf Erden  
poetry by Conrad Ferdinand Meyer  
translated by Arthur Fagge  
Alleluia  
Arnold Schönberg  

III. Folksongs  
Mata del Anima Sola  
poetry by Alberto Torrealba  
This Venezuelan Gaucho song contains two important metaphors.  
Both the forest and the night are portrayed as horses.  
Irish Tune from County Derry  
set by Percy Aldridge Grainger  
Elijah Rock  
traditional Spiritual  
arranged by Moses Hogan  

INTERMISSION

ITHACA COLLEGE CHAMBER ORCHESTRA  
ITHACA COLLEGE CHOIR  
Grant Cooper, conductor  

Tina Stewart, soprano  
Beth Ray, mezzo-soprano  
David Parks, tenor  
Randie Blooding, baritone  

Symphony No. 9 in D-minor, op. 125  
Ludwig van Beethoven

I. Allegro, ma non troppo, un poco maestoso  
II. Molto vivace  
III. Adagio molto e cantabile - andante moderato  
IV. Presto - allegro assai - alla marcia - Adagio ma non troppo, ma divoto - allegro energico, sempre ben marcato - Allegro, ma non tanto - Prestissimo
Psalm 47

O clap your hands all ye people; shout unto God with the voice of triumph. For the Lord most high is terrible; he is a great King over all the earth. He shall subdue the people under us, and the nations under our feet. He shall choose our inheritance for us, the excellency of Jacob whom he loved. God is gone up with a shout, the Lord with the sound of the trumpet. Sing praises to God, sing praises: sing praises unto our King, sing praises. Alleluia.

Warum ist das Licht gegeben

Job 3:20-23
Wherefore is light given to him that is in bitter misery, and life unto the bitter in soul; Which long for death, but it cometh not; and dig for it more than hidden treasures; Which rejoice exceedingly, and are glad, when they can find the grave? And the man whose way is hid, and from which God hath hedged in?

Lamentations 3:41
Let us lift up our hearts with our hands unto God in the heavens.

James 5:11
Behold we count them happy which endure. Ye have heard of the patience of Job, and have seen the end of the Lord; That the Lord is full of pity, and of tender mercy.

Martin Luther
With peace and joy I near my goal, if it be God's will, my faith fills my heart and soul with calm and still. As God has promised; death is sleep to me.

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.
Da die Hirten ihre Herde
Liessen und des Engels Worte
Trugen durch die niedre Pforte
Zu der Mutter mit dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen,
Fuhr der Himmel fort zu klingen:
“Friede, Friede! auf der Erde!”

Seit die Engel so geraten,
O wie viele blut’ge Taten
Hat der Streit auf wildem Pferde
Der geharnischte vollbracht!

In wie mancher heil’gen Nacht
Sang der Chor der Geister zagend,
Dringlich flehend, leis verklagend:
“Friede, Friede ... auf der Erde!”

Doch es ist ein ew’ger Glaube
Dass der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.

Mählich wird es sich gestalten,
Seines heil’gen Amtes walten,
Waffen schmieden ohne Fahrde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühn mit starken Söhnen,
Dessen helle Tuben dröhnen
Friede, Friede auf der Erde!

As the shepherds left their flocks
And carried the angel’s words
Through the low gates
To the mother with the child,

To the heavenly host continued
To sing forth in the starry realm;
The Heaven continued to resound:
“Peace, Peace on Earth!”

Since the angels gave that counsel,
Oh, how many bloody deeds have
been carried out
How many bloody battles waged by
armed men on wild horses,

In how many nights sang the chorus
of the spirits
Urgently pleading, softly, lamenting:
Peace . . .

But there is an eternal belief
That the weak ones will not always fall
prey to
Every impudent murderous deed:
Something like justice
Is weaving and at work amid the
murder and the horror,
And a kingdom will be built,
Which will seek peace on earth.

Gradually it will be revealed
He’ll attend to His holy duties

He’ll forge weapons without danger,
He’ll bring flaming swords for justice,

and a kingly race
Will blossom with strong sons,
Whose bright voices will resound:
“Peace, Peace on Earth!”
When contemplating Ludwig van Beethoven the man and the musician, it is surprising how the cliches of "towering," "pinnacle of achievement in western music," "cornerstone of the repertoire," "musical giant," all seems so readily applicable, and yet so utterly inadequate in their description. Much has been made of this indefinable awe in which Beethoven was, and continues to be, held. Much critical thought asserts that his achievements intimidated other composers who felt that he had created too imposing a body of literature for their own effort to be counted as significant.

I too feel this awe, but cannot bring myself to attempt to describe it, since the same inadequate jargon reappears. Rather than looking for words, one must experience Beethoven's work. This means, simply, one must hear it, and perhaps at some point, take the plunge, and prepare it for performance. Thus, today, we too feel somewhat intimidated by the task in front of us. Beethoven's powerful musical thoughts during the first three decades of the nineteenth century signaled the beginning of musicians using their musical message to make powerful social statements. (Haydn's obsequious Farewell Symphony notwithstanding.) We should remember that such a strikingly original work as Berlioz' Symphonie Fantastique was to be composed before 1830, and although the Ninth Symphony of Beethoven (1824) did indicate a radical departure in symphonic form through its introduction of the human voice in the finale, Beethoven's own experimentation with symphonic form had begun much earlier. Perhaps by tracing this development we feel a little less reticent about tackling his final symphonic statement.

"The Ninth" does hold a special place. We would do well to recall that it is the creation of a man who was oblivious to the ovation at the premier because he could not hear it—the work of a man who certainly will never be remembered for his charming social skills—and one who was more out of sorts with suspecting his having been cheated at the box office than he was gratified by the overwhelming reception given the work. So too, one can be puzzled by Beethoven's lifelong fascination with Schiller's An die Freude text, while living a personal life that does not lead one to conclude that he believed in a Universal Brotherhood. Clues inferred from the way Beethoven set Schiller's text though certainly point to the composer's having a fervent hope that a universal brotherhood should exist. So, Beethoven, the man, was a realist, while Beethoven, the composer, allowed himself to dream!

The first three movements, themselves massive symphonic statements, present us with a Beethoven we might expect from his earlier works. We should perhaps note that the composer's placing of the Scherzo movement before the slow movement is unusual, but that, as we discover the whole piece unfolding, this order prepares us better for the restless dissonance with which the finale opens. Here, Beethoven intersperses new material with thumbnail sketches of each of the previous three movements; he gives us a unifying feature of all that has gone before, until sweeping all away with the entrance of the baritone soloist, proclaiming, (in Beethoven's own words) "Oh friends, not these sounds." Not these instrumental sounds? Had Beethoven exhausted his argument and needed to turn to poetry? One can only speculate.
I give here a translation of the vocal texts, which I hope will convey the meaning of the German, without attempting an English poetical version:

**Baritone**

*Oh friends, not these sounds,*  
*Rather, let us become attuned to more pleasant ones and saturate ourselves with joy!*

**Soloists and Chorus**

*Joy!*  
*Beautiful divine spark,*  
*Daughter of Elysium;*  
*Intoxicated with fire*  
*We enter the Heavenly Kingdom.*  
*Thy magic reunites what fashion has harshly divided.*

*All people become brothers*  
in the haven of Thy gentle embrace.

*Whoever has great luck and success;*  
*Whoever shares the deepest of friendships;*  
*Whoever has won a charming wife:*  
*Let him add his jubilation to ours,*  
*Indeed, if there be a single soul in this world who has never known this,*  
*Let him go and weep alone.*  
*All creatures drink joy at the breasts of Nature*  
*Whether good or evil, all follow her trail of roses;*  
*She gave us kisses and wine.*  
*She is a friend tested by death.*  
*Whereas the worm was granted sexual pleasure,*  
The cherub stands before God.

**Tenor solo**

*Just as the suns fly gloriously through His splendid heavens,*  
*Run brothers, run as a hero to victory!*  

**Chorus**

*Be embraced Oh millions;*  
*This kiss is for our entire world.*  
*Brothers, above our starry sky surely lives a loving Father.*  
*Do you stumble, feel lowly?*  
*Do those of us on earth have a conception of the Creator?*  
*Seek Him in the heavens!*  
*Brothers, surely he lives above the stars.*
Ithaca College Choir and Choral Department
Lawrence Doebler, director of choral activities

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.

The Ithaca College Choir has toured extensively on the east coast and in the mid-west and has presented major concerts at the Music Educators National Conference in Baltimore; Carnegie Hall, Alice Tully Hall at Lincoln Center, Symphony Space, St. Patrick's Cathedral, and Cooper Union in New York City; and at the Brooklyn Academy of Music in Brooklyn. In addition to their a cappella tradition, the choir has performed with the Cayuga Chamber Orchestra, the Ithaca College Symphony Orchestra, the Ithaca College Chamber Orchestra and Wind Ensemble, and other professional ensembles.

The choral ensembles at Ithaca College have also performed major works under the direction of Mr. Doebler including most recently; the Verdi, Mozart, Duruflé, Schütz, and Fauré Requiem. In the spring of 1997 the combined ensembles will perform Ernest Bloch's Sacred Service with the Ithaca College Orchestra and the Chorus will prepare R. V. Williams' Dona nobis pacem for performance with the Brass Choir and faculty strings. The Women's Chorale will be a featured ensemble at the MENC Eastern Convention this spring.

Recordings (audio and video tape) are preserved from their major concert and tour appearances. The choir is included on the Ithaca College centennial compact disc.

Choral Faculty

Janet Galván
Nancy Tittelbaugh-Riley
Jo Ann Elliott
Candice Ruffalo

Women's Chorale
Vocal Jazz Ensemble
Graduate Assistant
Graduate Assistant

Voice Faculty

Randie Blooding
Angus Godwin
Marion Hanson
Jean Loftus
Carol McAmis

Deborah Montgomery
David Parks
Patrice Pastore
Beth Ray
Wendra Trowbridge
The String Program at Ithaca
Grant Cooper, director of orchestras

The string curriculum develops students' talents to the highest musical and professional levels. This curriculum is centered on the broad experience of the faculty who are current or former members of professional chamber ensembles and have extensive performing credits. Through private lessons, faculty members offer instruction tailored to the needs of each student. Performance opportunities include concerts with the Ithaca College Symphony Orchestra and Chamber Orchestra, chamber music recitals, repertory classes, as well as solo recitals. Students may also compete in the annual concerto competition where the winners perform as soloists with the Ithaca College Symphony Orchestra.

Both the Ithaca College Symphony Orchestra and Chamber Orchestra rehearse up to six hours per week and present a new program every six weeks. The 100-member Symphony Orchestra performs well known works from the standard repertoire, as well as lesser known works, and the Chamber Orchestra performs a full range of repertoire, from the baroque to the contemporary. Recently performed works include Shostakovich's Symphony No. 5, Respighi's The Pines of Rome, Brahms' Symphony No. 2, and Rimsky-Korsakov's Scheherazade.

String Faculty
Margaret Cooper
Ellen Jewett
Debra Moree
Henry Neubert
Elizabeth Simkin

**********

School of Music Administration
Arthur Ostrander
Jamal Rossi
Graham Stewart
Dean
Assistant Dean
Music Admissions Coordinator
Biographies

Randie Blooding, a lyric baritone, joined the faculty of Ithaca College in 1990. Before moving to Ithaca he maintained a private teaching studio in New York City, where he established a professional singing career. The Colorado native holds degrees from Colorado State University, Southern Methodist University, and Ohio State University, where he received a Doctor of Musical Arts degree. Widely acclaimed for his performances of opera, oratorio, and recital literature, Blooding is the winner of numerous national singing awards. Most notable among his awards are winning the National Federation of Music Clubs Artist Competition, placing as a finalist in the National Association of Teachers of Singing Artist Award, and being a regional winner of the Metropolitan Opera auditions.

Grant Cooper is director of orchestras and professor of music at the Ithaca College School of Music. He was born in Wellington, New Zealand, and completed a university degree in Pure Mathematics at the University of Auckland before coming to the United States in 1976 to further his study of music. In January of 1990, Mr. Cooper was guest conductor of the XIVth Commonwealth Games closing ceremonies, with Dame Kiri Te Kanawa as soloist. In the summer of 1991 he was guest conductor for the Mozart Wochen of the Heidelberger Schlossfestspiele in Germany. He has been honored by the College at Fredonia as the 1990 recipient of the President’s Award for Excellence in Teaching, and in 1993 he received a William T. Hagan Award for excellence in creative activity. Grant Cooper currently serves as music director of the Penfield Symphony Orchestra and the Fredonia Chamber Players. 1992 marked his debut conducting the Buffalo Philharmonic Orchestra, and in 1995-96 he appeared as guest conductor of the Erie Philharmonic and the Syracuse Symphony Orchestra. He returns to Syracuse in 1997 as well as making his debut with the Rochester Philharmonic Orchestra.

Lawrence Doebler is a professor at Ithaca College in the School of Music where he serves as Director of Choral Activities. Currently in his nineteenth year at the college, his duties include conducting the Choir, Chorus, Madrigal Singers, and Choral Union and teaching conducting (both undergraduate courses and private 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. In 1979, Professor Doebler founded the Ithaca College Choral Composition Contest and Festival. This project has fostered over one hundred performances by outstanding high school choirs, of works by international composers who were finalists in the competition.

Mr. Doebler has received awards for research and teaching excellence. In addition to his academic appointments, he has served as Director of Music at churches in Cleveland, St. Louis, Madison, and Ithaca preparing and performing two major works with orchestra each year. As an editor of Renaissance and other choral music, Mr. Doebler's works are published in the Roger Dean catalogue, a part of the Lorenz Publishing Company. During his years at Ithaca College's School of Music, professor Doebler has become known for his expertise in the use of movement in rehearsals and concerts utilizing some of the principles of Jacques Dalcroze. Mr. Doebler and his ensembles have presented numerous workshops with middle school and high school students, college students, and professional ensembles on tour, at regional and national professional conventions.

David Parks, tenor, is an associate professor of voice at Ithaca College and has performed with opera companies nationwide including: Syracuse Opera, Michigan Opera Theatre, Chautauqua Opera, Virginia Opera, Arizona Opera, Ithaca Opera, and Opera Delaware. Parks has appeared in over 50 oratorios nationally and with the Spoleto Festival in Europe. Recent oratorio engagements have included: Syracuse Symphony (New York), Fairbanks Symphony (Alaska), Evansville Philharmonic (Indiana), Bach Aria Group (New York), Richmond Symphony (Virginia), Cayuga Chamber Orchestra (New York), Colonial Williamsburg Foundation (Virginia), Elmira Symphony (New York), and as the tenor soloist in Mendelssohn's Elijah in Carnegie Hall. Internationally, Parks has appeared at The South Africa National Arts Festival and the Mauerbach Festival in Vienna, Austria. Parks is the winner of numerous competitions and awards. He was a semi-finalist and master class participant in the Joy in Singing competition in New York City, a first place national semi-finalist in the National Association of Teachers of Singing Artist Award Competition and a winner of the Metropolitan Opera National Council Auditions for the Mid-Atlantic Regional Final round in Washington. Parks holds a Doctor of Musical Arts degree from the University of Arizona.
Beth Ray, mezzo soprano, currently serves as assistant professor of voice at Ithaca College. Previous to this, she taught individual and class voice at the University of Texas in Austin, where she is completing a Doctor of Music Arts degree in vocal performance. She was also active in the Austin community, teaching individual voice to high school students through a music enrichment program. Named Best Vocalist at the 1996 Sid Wright Accompanying Competition, Beth Ray is a frequent performer on the operatic stage, in recital, and as a sacred music soloist. She sang as an apprentice with the Dorian Opera Theater in 1991, and has since performed lyric mezzo-soprano roles such as Dorabella in *Cosi fan tutte*, Mother Marie in Poulenc's *Dialogues of the Carmelites*, and Composer in Richard Strauss's *Ariadne auf Naxos*. Beth Ray has also been recognized for her scholarly achievements. She was elected into Phi Beta Kappa in 1989 and into the music honor society, Pi Kappa Lambda, in 1992.

Tina Trombley Stewart '83 is a recent graduate of the Tri-Cities Opera resident artist program where she performed as Mimi in *La Bohème*, the countess in *Le Nozze di Figaro*, Marianne in *The New Moon*, and Micaela in *Carmen*. She has performed with Pittsburgh Opera Theatre, Aspen Opera Theatre, C. W. Post Summer Opera, Ithaca Opera, and Ohio Light Opera in such roles as Hanna Glawari in *The Merry Widow*, Fiordiligi in *Cosi Fan Tutte*, Alice Ford in *The Merry Wives of Windsor*, Belinda in *Dido and Aeneas*, and Pamina in *The Magic Flute*. In addition to being selected as a “young artist” with Glimmerglass Opera, Stewart was a 1993 Liedenkranz Competition finalist, a semifinalist in the Rosa Ponselle International Vocal Competition, and a 1987 Metropolitan Opera national finalist. She is a vocal performance graduate of Ithaca College.
ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor
Jo Ann Elliott and Candice Ruffalo, graduate assistants

Soprano I
Carla Cosentine—S. Williamsport, PA
Sarah Knauf—Rochester, NY
Tracy O’Sullivan—Quincy, MA
Samantha Pasquale—Perkasie, PA
Rebecca Schaberg—Cleveland, OH
Valerie Yacono—Boyertown, PA

Soprano II
Amy Carpenter—Middletown, PA
Beth Faust—Fairfax, VA
Siobhan Fleming—Marblehead, MA
Shannon McElroy—Wappingers Falls, NY
Megan Monaghan—Philadelphia, PA
Abigail Southard—Martha’s Vineyard, MA

Alto I
Bonnie Brown—Center Moriches, NY
Nicole Hambleton—Woodbridge, VA
Julie Jacobs—Wantaugh, NY
Christina Pizzo—Lynbrook, NY
Candice Ruffalo—Newark, NY
Lucia Sanchez—Washington, DC

Alto II
Keri Behan—Mechanicsville, NY
Jennifer Caruana—Rockville Center, NY
Jo Ann Elliott—Bryan, TX
Susan McDermott—Old Tappan, NJ
Rebecca Palsco—Wallingford, CT
Dawn Pierce—Watson Mills, NY

Tenor I
Brian Bohrer—Rochester, NY
Dominick Rodriguez—Buffalo, NY
Robert Shutter—Waterloo, NY
Jeffrey Smith—Delran, NJ
Steve Wilson—Annandale, VA

Tenor II
Harvey Boyer—Oxford, NY
Donald Brown—Waverly, NY
Matthew King—Trumansburg, NY
Timothy Reno—Farmington, CT
Ronald Smith, II—Oswego, NY

Bass I
Benjamin Cohn—Rockaway, NJ
Matthew Hoch—Fleetwood, PA
Todd Kipnis—Massapequa, NY
Jason Lautzenheiser—N. Stonington, CT
Eric Lawrence—Westbury, NY
William Murray—Auburn, NY

Bass II
Benjamin Berry—Dunkirk, NY
Jason Cork—Orange, CT
Kevin Doherty—Seaford, NY
Nathan Parker—Perry, NY
Antonio Serrano—Newburgh, NY
Sean Thomas—Sandyhook, CT
ITHACA COLLEGE CHAMBER ORCHESTRA
Grant Cooper, conductor

Violin I
Sandra Lascarro—Bogota, Colombia
concertmaster
Amy A. Roberts—Hudson Falls, NY
assistant concertmaster
Jennifer Bolcar—Bangor, PA
Stephanie Koppeis—Woodbury, NY
Eric Martin—Ephrata, PA
Eija E. Pekkala—Oulu, Finland
Colleen Youngsma—Whitinsville MA

Violin II
Sergio Espinosa—Mexico City, Mexico
principal
Shana Hobin—Baldwinsville, NY
Christine Menter—Baldwinsville, NY
Agnes Pietraho—Middlebury, VT
Nicholas Relyea—Syracuse, NY
Julie Tollen—Wallington, PA

Viola
William J. McClain—Washington, DC
principal
Katrina M. Desmarais—Londonderry, NH
Suzanne L. Miller—Loudenville, NY
Marisa C. Reynolds—Vestal, NY
Brigid M. Shogan—Delmar, NY

Cello
Carrie Cimildoro—Camillus, NY
principal
Francis Koiner—Manheim, PA
Zachary M. Levi—Williamsville, NY
Christine Sweitzer—Glenville, PA

Double Bass
Michael Fittipaldi—Pittsford, NY
principal
Bradley Aikman—Port Washington, NY
Nick Wehr—New Freedom, PA

Flute
Lori Kesner—Abington, MA
Jamie Chester—Baltimore, MD
Karyn Massi—Princeton, NJ
piccolo

Oboe
Lauren Urban—Orchard Park, NY
Keri McCarthy—Baldwinsville, NY

Clarinet
Katherine Berning—Barkhamsted, CT
Deborah Bianchi—Massapequa, NY

Bassoon
David Resig—Munnsville, NY
Suzanne Snyder—Yorktown, VA

Contra Bassoon
Gregory Crystal—Rochester, NY

French Horn
Kari Osborne—Camillus, NY
Joseph D. Caminiti—Grand Rapids, MI
John DeGiglio—Springfield, VT
Anna H. Thomas—Houston, TX

Trumpet
Amy Carpenter—Middletown, PA
Brian Pitt—Rochester, NY

Trombone
Mark Babbitt—Clarence, NY
Anne McKay—Camden, ME
Benji Osborne—Syracuse, NY

Timpani
Michael Correa—Binghamton, NY

Percussion
Tim Collins—Plattsburgh, NY
Christopher Watson—Camillus, NY

All string personnel are listed alphabetically
in their sections to emphasize the individual
contribution made by each player.
Ithaca College School of Music

Spring Tour 1997
Itinerary

Friday, March 7, 1997
Troy Savings Bank Music Hall
Troy, New York
8:00 p.m.

Saturday, March 8, 1997
Brooks Middle School
Lincoln, Massachusetts
8:00 p.m.

Sunday, March 9, 1997
Walt Whitman High School
South Huntington, New York
7:30 p.m.

Monday, March 10, 1997
Jeb Stuart High School
Falls Church, Virginia
8:00 p.m.

Tuesday, March 11, 1997
Strand Theater
York, Pennsylvania
8:00 p.m.

Sunday, March 23, 1997
Ford Hall
Ithaca College, Ithaca, New York
8:15 p.m.
The School of Music

Ithaca College’s School of Music’s enjoys a reputation as a preeminent institution 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. Inside the School of Music reside 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 professional publications and organizations, and make presentations at numerous conferences and workshops every year.

But what really distinguishes the Ithaca College School of Music faculty is the combination of impressive credentials and dedication to teaching students—fostering their learning, developing their talent, 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 already are dedicated musicians who want to study with the best. From Ithaca’s unique environment, where caring faculty require excellent musicianship and performance, students emerge ready to make the most of their abilities.

The stature of the Ithaca College School of Music today also reflects the strength of its nearly 4,000 alumni, who have achieved noteworthy success throughout the United States and abroad. Given their superb training, it is not surprising that School of Music graduates turn up in diverse areas of the music profession, from the Metropolitan Opera to Broadway’s Phantom of the Opera and in renowned orchestras such as the Boston Symphony Orchestra and the Chicago Symphony.

One out of every four of Ithaca’s music alumni currently hold teaching and administrative posts at elementary and secondary public schools throughout the United States, and many serve as leaders of state and national music education associations.

The Center for Music at Ithaca

In a few short days, on March 17, the College will hold a groundbreaking ceremony for the Center for Music at Ithaca. The 55,000 square foot addition to Ford Hall, home of the School of Music for many years, will nearly double the existing space and provide a 250-seat recital hall, new faculty teaching studios, spacious rehearsal areas, electroacoustic music studios, state-of-the-art recording facilities and much more. By Fall 1998, Ford Hall will become the Center for Music at Ithaca College.