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Concert: Ithaca College Choir - ACDA Convention

Ithaca College Choir
Lawrence Doebler
Candice Ruffalo

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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

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE CHOIR

Lawrence Doebler, conductor
Candice Ruffalo, graduate conductor

Spring Dreams (1997)  
A poem by Meng Hao-ran (689-740, Tang Dynasty)

Commissioned by the Ithaca College School of Music  
for the Ithaca College Choral Series  

Mass  
Frank Martin  
(1890-1974)

Kyrie  
Gloria  
Credo  
Sanctus  
Agnus Dei

ACDA EASTERN CONVENTION  
Providence, Rhode Island  
February 5, 1998
Chen Yi describes her setting of *Spring Dreams* as follows: "In the beginning of the piece, several groups of ostinato are brought in gradually in various tempos, imitating the vivid pulse and the birds singing everywhere around, accompanying a fresh melody in Beijing Opera speech-singing style, sung by the soprano section. The music brings us the excitement and happiness of being in spring. There is a turning point in the middle of the poem, when the poet clearly wakes up from his sweet dream by hearing the birds singing, he realizes that many flowers must have been ruined by the whole night long of wind and showers. He really sympathizes with the falling petals and treasures the beautiful springtime. The music is brought to a climax by expressively repeating the words from the last line of the poem: 'Know you how many petals falling?' Singing the melody in unison towards the end, we are deeply immersed into wordless sorrow, while the bird singing sounds like crying in the air..."

The *Mass* by Swiss composer Frank Martin was composed in 1922 and was intended as a private gift to God from Martin, not to be performed publicly. The first performance was arranged in 1963. We are indeed fortunate to have this colorful and virtuosic work in the choral repertoire. The format is double choir with each movement in a style appropriate for depicting the text.

The Choir will indicate the structure of the music and the drama of the text through movement. The main premise of this type of movement is to graphically realize the structure of the music, for example when your voice part has the same material as another you should move together with that other part or parts. In this rendition you will have a greater awareness of the structure of each movement.

Briefly, several formations are used in each movement to depict major structural points. At the outset of *Kyrie* the four women's voices are given a chant to perform sequentially. As the women perform the chant they move to the four points of a cross that the men have formed. When all sections begin singing the same motive they have formed a circle that leads into the contrapuntally set *Christe*. As voices are added to the theme they join an ever growing line to depict the subject.

In the *Gloria* a pyramid is used at the beginning and end to show that the same musical design also returns. In the middle of the movement choir two sets up an architecture that gives the illusion of a columned hall in which the petitioners (choir one) enter in a solemn procession.

The *Credo* clearly begins antiphonally and then evolves into the most poignant scene of the mass at the words describing the conception-birth-death-resurrection. An encompassing circle is formed holding five rays. All convulse at the word *crucifixus*. Following the depiction of the suffering, the five rays rise contrapuntally at *et resurrexit* and the mood is elevated to jubilation which continues as the formation collapses into a mysterious clump at the mention of the *holy spirit*. 
Sopranos move antiphonally around a mantra-sounding sphere at the outset of Sanctus. Eventually the sopranos take the altos from the men's structure and surround the men and sing the wonderfully exhuberant pleni sunt coeli. A pathway is formed by choir II and soprano I down which the alto, tenor and bass from choir I process as it sings in exotic harmony depicting the words blessed is he that cometh in the name of the Lord.

To signify the infinite peace that is requested by the petitioners in the Agnus Dei the second choir's material is represented by a circle while choir I forms a moving infinity sign that intersects with the circle of choir two. Choir I sings a chant in mixed meter that is constantly shifting in its temporal relationship to choir II. Choir II performs an harmonic chant that ranges from open fifths to thirteenth chords. The formations finally move together as dictated by the musical structure, forming a dense clump, with choir II in black encircling choir I.

**TRANSLATIONS**

Spring Dreams
Spring dreams unconscious of dawning,
Not woke up until I hear birds singing;
All night long wind and showers - -
Know you how many petals falling?

Mass
Kyrie
Lord have mercy on us. Christ have mercy on us.

Gloria
Glory to God in the highest, and on earth peace to people of goodwill. We praise Thee, we bless Thee, we adore Thee, we glorify Thee. We give thanks to Thee for Thy great glory. Lord God, heavenly King, God the Father omnipotent. Lord only begotten son, Jesus Christ. Lord God, Lamb of God, Son of the Father who takes away the sin of the world, have mercy on us. Lord God who takes away the sin of the world receive our prayer. Lord God who sits at the right hand of the Father, have mercy on us. You alone art holy, You alone are Lord, You alone are the most high, Jesus Christ. With the Holy Spirit in the glory of God the Father. Amen.

Credo
We believe in one God, the Father omnipotent, maker of heaven and earth and of all things visible and invisible;
And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of the Father before all worlds, God of God, Light of Light, Very God of Very God, begotten, not made, being of one substance with the Father by whom all things were made; who for us men and for our salvation, came down from heaven, and was incarnate by the Holy Spirit of the Virgin Mary, and was made man, and was crucified also for us under Pontius Pilate. He suffered and was buried, and the third day he rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead, whose kingdom shall have no end.
And we believe in the Holy Spirit, the Lord and Giver of Life, who proceedeth from the Father and the Son, who with the Father and the Son together is worshipped and glorified, who spoke by the prophets. And we believe in one holy catholic and apostolic church. We acknowledge one baptism for the remission of sins. And we look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus
Holy, holy, holy Lord God of the Sabbath. Heaven and earth are full of Thy glory. Hosanna in the highest.
Blessed is He who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei
Lamb of God who takes away the sin of the world, have mercy on us.
Lamb of God who takes away the sin of the world, grant us peace.

ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor

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.

In each of the last nineteen years, the Ithaca College Choir has premiered works that have 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 and Chen Yi.

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; 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 and the Troy Savings Bank. In addition to their 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 twentieth 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.

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 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 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 can 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 be 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 twenty years, Mr. Doebler and the choir have worked with well over one-hundred ensembles either on tour or on the Ithaca College campus. On tour the Choir often performs their full concert in the evening and works with the area schools the following day.

Please call Lawrence Doebler or Graham Stewart, Director of Admissions for the School of Music if your are interested in working with the Choir, Madrigals, or Professor Doebler—607/274-3366.
THE SCHOOL OF MUSIC

Ithaca College's School of Music enjoys a reputation as a pre-eminent 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

On March 17, 1997, the College held 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 James J. Whalen Center for Music at Ithaca College.
ITHACA COLLEGE ADMINISTRATION

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Acting Provost
Dean, School of Music
Assistant Dean, School of Music
Coordinator of Music Admissions

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Lawrence Doeblter
Janet Galván
Jeffrey Gemmell
Nancy Tittlebaugh-Riley

Choir, Madrigals, Choral Union
Women's Chorale
Chorus
Vocal Jazz Ensemble

CHORAL STAFF

William DeMetsenaere
William Murray
Candice Ruffalo

Choral Secretary
Tour Manager
Tour Manager, Graduate Assistant

CHOIR TOUR SPRING 1998

ACDA Eastern Convention
Syracuse, New York
Williamsport, Pennsylvania
Baltimore, Maryland
Herndon, Virginia
Richmond, Virginia
Winchester, Virginia
Ithaca College School of Music

February 5
March 1
March 6
March 7
March 8
March 9
March 10
March 22
ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor
Candice Ruffalo, graduate assistant

Soprano I
Carla Cosentine
S. Williamsport, PA
Meredith Ellis
Narberth, PA
Erica Grieshaber
Camillus, NY
Sarah Knauf
Rochester, NY
Jaime Reynolds
Baldwinsville, NY
Abigail Southard
Martha’s Vineyard, MA

Soprano II
Teresa D’Amico
Washington Twp., NJ
Beth Faust
Fairfax, VA
Julie Jacobs
Wantagh, NY
Shannon Ker
Auburn, NY
Megan Monaghan
Philadelphia, PA
Jennifer Piazza
Lewisberry, PA

Alto I
Stacey Atwell-Keister
Clarion, PA
Bonnie Brown
Center Moriches, NY
Shannon Pennell
Riegelsville, PA
Christina Pizzo
Lynbrook, NY
Candice Ruffalo
Newark, NY
Lucia Sánchez
Washington, DC

Alto II
Keri Behan
Mechanicville, NY
Jennifer Caruana
Rockville Centre, NY
Nicole Hambleton
Woodbridge, VA
Susan McDermott
Old Tappan, NJ
Amanda Tafel
Syracuse, NY
Emily Weiland
Teaneck, NJ
Tenor I
Brian Bohrer
Rochester, NY
Dominick Rodriguez
Buffalo, NY
Blake Siskavich
Wanakena, NY
Jeffrey Smith
Delran, NJ
Cory Walker
Auburn, NY

Tenor II
Jeremy Barbaro
Islip Terrace, NY
Donald Brown
Waverly, NY
Alexander Dippold
Skaneateles, NY
William DeMetsenaere
Rochester, NY
Timothy Reno
Farmington, CT

Baritone
Benjamin Berry
Dunkirk, NY
Matthew Hoch
Reading, PA
Eric Lawrence
Westbury, NY
Ross Mizrahi
Boulder, CO
William Murray
Auburn, NY
Antonio Serrano
Newburgh, NY

Bass
Lucas Hibbard
Lansing, NY
Michael Job
Clarence, NY
Zachary Levi
Williamsville, NY
Nathan Parker
Perry, NY
Marc Webster
Rochester, NY
John Daniels
Wilkes-Barre, PA