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Concert: Ithaca College Choir - Tour 1998

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

Tour Program

I.

Heilig

Felix Mendelssohn
(1809-1847)

Spring Dreams (1997)

Chen Yi

A poem by Meng Hao-ran (689-740), Tang Dynasty
Commissioned by the Ithaca College School of Music
Premiered by the Choir November 1997

II.

Mass (1922)

Kyrie
Gloria
Credo
Sanctus
Agnus Dei

Frank Martin
(1890-1974)

INTERMISSION

III.

Fern Hill (1961)

John Corigliano
(b. 1938)

poem by Dylan Thomas
Jeffrey Smith, piano
Amanda Tafel or Stacey Atwell-Keister, alto solo

IV.

Liebeslieder Polkas (S. 2/4)

P. D. Q. Bach
(1807-1742-?)
edited by Peter Schickele

3. The passionate shepherd to his love (Christopher Marlowe)
5. It was a lover and his lass (William Shakespeare)
10. Who is Sylvia? (Shakespeare)

Candice Ruffalo and Jeffrey Smith, piano
Timothy Reno, fifth hand

V.

My Lord, what a mornin’
analyzed by Harry T. Burleigh

I want to be ready

arranged by Ted Hunter
Program Notes

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 two and soprano one down which the alto, tenor and bass from choir one 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 one forms a moving infinity sign that intersects with the circle of choir two. Choir one sings a chant in mixed meter that is constantly shifting in its temporal relationship to choir two. Choir two 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 two in black encircling choir one.

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..."

**Translations and Text**

*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.

_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.

_Fern Hill_
by Dylan Thomas

Now as I was young and easy under the apple boughs
About the lilting house and happy as the grass was green,
      The night above the dingle starry,
      Time let me hail and climb
      Golden in the heydays of his eyes,
And honoured among the wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
      Trail with daisies and barley
      Down the river 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 wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was Adam and maiden,
     The sky gathered again
And the sun grew round that very day.
So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
Out of the whinnying green stable
     On to the fields of praise.

And honoured among foxes and pheasants by the gray 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 turnings 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.

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 American Choral Directors Association Convention in Providence, Rhode Island, 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 Ithaca College’s Symphony Orchestra and Wind Ensemble, the Cayuga Chamber Orchestra, 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 at 607/274-3366 if your are interested in working with the Choir, Madrigal Singers, or Professor Doebler at 607/274-3203.
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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Arthur E. Ostrander
Jamal Rossi
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Beth Ray
Steven Stull

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Lawrence Doebler
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Jeffrey Gemmell
Nancy Tittlebaugh-Riley
Ginette Van Der Voorn

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

Choral Staff

William DeMetsenaere
William Murray
Candice Ruffalo

Choral Secretary
Tour Manager
Tour Manager/
Graduate Assistant

Choir Tour Itinerary - Spring 1998

ACDA Eastern Convention
West Genesee High School, Syracuse, New York
South Williamsport High School, S. Williamsport, Pennsylvania
Howard County Presbyterian Church, Baltimore, Maryland
Herndon High School, Herndon, Virginia
Huguenot Baptist Church, Richmond, Virginia
Market Street Church, Winchester, Virginia
Sherando, Handley & Woods High School Workshop
Ithaca College School of Music, Ithaca New York

February 5
March 1
March 6
March 7
March 7
March 8
March 9
March 9
March 10
March 11
March 22
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 Spring, 1999 Ford Hall will become the James J. Whalen Center for Music at Ithaca College.
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