11-8-2009

Concert: Ithaca College Family Weekend Choral Collage Concert

Ithaca College Chorus
Janet Galván
Jennifer Sengin
Ithaca College Madrigal Singers
Lawrence Doebler

See next page for additional authors

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Authors
Ithaca College Chorus, Janet Galván, Jennifer Sengin, Ithaca College Madrigal Singers, Lawrence Doebler, Lee Wright, Ithaca College Women's Chorale, and Ithaca College Choir

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FAMILY WEEKEND

ITHACA COLLEGE

CHORAL COLLAGE CONCERT

Ford Hall
Sunday, November 8, 2009
1:30 p.m.
ITHACA COLLEGE CHORUS
Janet Galván, conductor
Wendy Herbener Mehne* and Michael Galván*, Jennifer Sengin, graduate conducting assistant
Andrew Collopy, Gina Fortunato, piano
Michael Faber, Hebrew consultant

Music Of The People

Adonai Ro’i
Jordan Harris, soloist

Cluck Ol’ Hen
from *Three Appalachian Settings*
Rosie Newton, violin
Dan Pessalano, percussion

Bobobo Suite
Trad. Ghanaian
arr. Rory Magill and Kathy Armstrong

Dance the Horah!
Hey Harmonika
Mayim, Mayim
Michael Galván*, clarinet
Wendy Herbener Mehne*, flute
Kevin Gobetz, bass
Dan Pessalano, percussion

ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doebley, conductor
Lee Wright, graduate assistant

The silver swan
April is in my mistress’ face
Come away, sweet love
Orlando Gibbons
Thomas Morley
Thomas Greaves
ITHACA COLLEGE WOMEN'S CHORALE
Janet Galván, conductor
Wendy Herbener Mehne*,
Jayne Demakos and Evangeline Ray, guest artists
Jennifer Sengin, graduate conducting assistant
Jon Riss, piano

We The People

Ho-ja-ja, ho-ja-ja Otmar Mácha
The Lake Isle of Innisfree Eleanor Daley
Maximina Trad. Colombian
Arr. Julián Gómez Giraldo
Pseudo-Yoik Lite Jaakko Mäntyjärvi

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

Go Lovely Rose
Text: Edmund Waller
Elena Galván and Sam Bianco, soloists

Dona nobis pacem Ralph Vaughan Williams
Text: Walt Whitman

IV. Dirge For Two Veterans
Lee Wright, pianist

Follow the drinking gourd arr. Allen Koepke

* Ithaca College faculty

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Chorus Program Notes and Translations

Adonai Ro’i

Gerald Cohen was born in New York City. He holds a B.A. from Yale University and an M.A. and D.M.A. in composition from Columbia University. He is currently Assistant Professor of Music at the H.L. Miller Cantorial School of the Jewish Theological Seminary, and serves as cantor at Shaarei Tikvah Congregation in Scarsdale, NY. His concert and liturgical works have been commissioned and performed by many leading ensembles and choruses, and he has received awards and fellowships from such organizations as Meet the Composer, the National Endowment for the Arts, the New York State Council on the Arts, Yale University and residencies at the MacDowell Colony and Yaddo.

Notes from the composer:
The original solo voice setting of Psalm 23 was written for the funeral of my dear friend and congregant, Marcia Scharf. It has since lived many musical lives – sung by many cantors in services and in concert, by children’s voices all over the country and in arrangement for solo voice and orchestra. Joshua Jacobson and the Zamir Chorale of Boston commissioned this new version for SATB chorus; it was first presented at the North American Jewish Choral Festival in 1999.

Translation
Adonai is my Shepard, I shall not want. God makes me lie down in green pastures, leads me beside still waters. God restores my soul. God leads me in right paths for the sake of God’s name. Even when I walk in the valley of the shadow of death, I shall fear no evil, for You are with me; with rod and staff You comfort me. You have set a table before me in the presence of my enemies; You have anointed my head with oil, my cup overflows. Surely goodness and mercy shall follow me all the days of my life, and I shall dwell in the house of God forever.

Translation from Gates of Prayer

Cluck Ol’ Hen

Phillip Rhodes joined the Carleton College Faculty as Associate Professor and Composer-in-Residence in 1974. He was appointed the Andrew W. Mellon Professor of Humanities in 1981. Born in North Carolina in 1940, he received degrees from Duke University and the Yale University School of Music.

Cluck Ol’ Hen is the first of the Three Appalachian Settings, (SATB and solo violin) which was commissioned by Professor Lawrence Burnett for the Carleton Singers in 2000 to celebrate Rhodes’ 60th year and his 25th year of teaching at Carleton College. In a program note
Rhodes informs us that “This is the third time (each context being very different) that I have set the tune used here for Cluck Ol’ Hen, the first being the Bluegrass Concerto in 1974. Cluck Ol’ Hen is one of those great traditional banjo/fiddle tunes, which probably has as many variants as there are musicians who play it. The tune exhibits a fairly common pitch structure in traditional Appalachian music, which is related to the tuning and “clawhammer” style of banjo playing: pentatonic (D-F-G-A-C) combined with the mixolydian mode (D-E-F#-G-A-B-C-D). Traditional musicians have always shown a penchant for made-up nonsense verses to go with tunes like this, and Cluck Ol’ Hen is a good example. In addition to some traditional verses, several more were “made-up” by the composer for this occasion.” One can hear a short reference to “Old Joe Clark” in this arrangement.

Bobobo Suite

Rory Magill has studied and performed drum music from Ghana for twenty years, leading performance groups in Ottawa and Toronto, arranging traditional music like Bobobo, and creating new works for drummers, for choirs, and for large and small jazz groups.

Kathy Armstrong, a percussionist and educator, is well known for her work in bringing Ghanaian music and dance to choirs, schools, and community groups in North America and Europe. Her commitment to community development and cross-cultural understanding informs and strengthens the inherent power of this art form. Based in Ottawa, Canada, she directs Baobab Tree Drum Dance Company.

Bobobo is a traditional dance of the Ewe people in the Volta Region of Ghana, West Africa. It is highly popular both at village gatherings of drumming, dancing and singing, and in newer pop arrangements heard on the radio and recordings featuring electric instruments. “Bobobo” means “get down”.

There are many variations from village to village and many, many songs for Bobobo. There are love songs and sacred songs, some Christian, some more traditional. A village rendition of Bobobo is a lively event. Anyone nearby is likely to be dancing or swaying, singing or clapping. Children might accompany off to the side on empty jugs and cans and bottles, jumping up to show off entertaining renditions of the elegant dances presented by the women in the circle.

Translation
Bend down, let’s whisper
Naked I come into this life, naked shall I return (Ghanaian proverb)
And he went to Gethsemane, O Hallelujah
And he prayed and said, O Hallelujah
If you can
Let this death pass me by
O, Jehovah
What you wish, I will do

Bend down, let's whisper
You cannot whisper standing straight
The final word
Ayelevi's mother had died, we will mourn for Ayelevi?
Yes, yes, let us mourn for Ayelevi

Dance the Horah!

Joshua R. Jacobson, one of the foremost authorities on Jewish choral music, is Professor of Music and Director of Choral Activities at Northeastern University and Adjunct Professor of Jewish Music at Hebrew College. He is also founder and director of the Zamir Chorale of Boston, an internationally acclaimed ensemble which specializes in the performance of Hebrew music.

Notes from the arranger
Hey Harmonika and Mayim, Mayim are dance-songs from the land of Israel. In Hey Harmonika the singer is recalling nostalgically the exciting dances from the good old days in Galilee. This arrangement begins with the faint echoes of yesteryear's tune growing in intensity until the fragment of a memory grows into a full blown celebration. Mayim, Mayim is an exuberant reinterpretation of an ancient biblical text. Isaiah's prophecy of the triumphant return to God in the "days to come" has become a modern hymn to the miracle of water making the desert bloom and reviving a desolate land and its desolate people.

Both of these songs are a form of the Horah, a dance, which was brought to Israel by immigrants from Rumania one hundred years ago. Although now associated with the Middle East, this circle dance, with its characteristic syncopated rhythm, has its origins in Eastern Europe.

Emanuel Amiran (né Pougatchov) was born in Warsaw in 1909 and emigrated to Palestine in 1924. He was an educator and composer of numerous songs as well as symphonic and chamber works. All efforts to identify "Alkony" have thus far been unsuccessful.

Translations
Hey Harmonika

Yo, accordion, play for me- so every note will vibrate-the horah that we danced together in Galilee.
We shall always remember the horah that we danced together in Galilee.

Mayim
Therefore with joy shall you draw water from the wells of salvation.
(Isaiah 12:3)

**Women’s Chorale Program Notes and Translation**

**Ho-ja-ja, ho-ja-ja**

Ho-ja-ja Ho-ja-ja is by Czech composer Otmar Mácha. He was born in 1922 near the area from which this folk poetry originated. He is one of the Czech Republic’s most highly respected composers. He lives in Prague.

This piece is the 5th selection from a set of five pieces set on folk texts. The Moravian folk poetry dialect is from the Beskyde Mountains and Valassko region, which is the natural border between Moravia and Slovakia where shepherding cattle and sheep have been a normal occupation for young boys and girls. This song highlights teenage gossip going on between youthful sheep grazers in the mountains as they call from one mountain to another.

**Translation**

Little, not-tall-one, how is your grazing going, pretty Veronica?
Little, not-tall-one, it is going well, pretty Agnes.
Little, not-tall-one, how is your grazing going, handsome son?
Has your squirrel got new feathers? (Boys added feathers to their caps with each girlfriend that they got!)
That magpie on an elm tree, that Peter Urban is the worst of all.
(magpie is a symbol for one who steals)
Magpie on an oak tree, that our little Agnes sleeps in the cottage.

**The Lake Isle of Innisfree**

Eleanor Daley is a church musician and composer in Toronto. Her award winning compositions have been heard in concert halls throughout the world. This piece clearly demonstrates the singers’ resolve to “find some peace” in a special place away from the city.

The poem is by W.B. Yeats.

**Maximina**

**Notes from the arranger**

This is a *Porro Chocoano* from the Chocó region in Colombia’s Pacific Coast. The words tell a story of a woman, Maximina, who has a piece of fabric, which she has not been able to sew because the sewing machine of her neighbor, Fermina, is broken. Isidro, Maximina’s husband, goes down to the river to get her a sewing machine, but without success. At the end of the piece, the sewing
machine is still broken, there is not a new one, and Maximina is left with a piece of fabric with which she cannot do anything.

In this culture, such a seemingly insignificant event is actually quite and undertaking, since owning a sewing machine was not easy, and due to Colombia's jagged topography, the transportation of anything was difficult through the rivers and mountains. The happiness behind the song has to do perhaps with the sense of drive in a culture that tries to defy adversity by absorbing the most from a given moment, and an insignificant even as this is more than enough to have fun.

Translation
Maximina has some fabric and she can't sew it because Fermina's sewing machine is broken.

Isidro went down to the river mouth to see if he could get Maximina a new sewing machine.

Sew, sew, sewing machine
Try it from hand to hand,
try it from hand to foot.
But she can't sew it because Fermina's sewing machine is broken.

Pseudo-Yoik Lite

Notes From the composer
The Pseudo-Yoik has nothing to do with the genuine traditional Lappish or Saame yoik and should thus be considered to have the same degree of authenticity as local color in bel canto opera. (Yoik is most directly translated as song in the Saame language. While described as an emotional expression of various experiences, the yoik is signified by a repetitive use of short motifs within the 4-5 tone melodic range. In contrast, the rhythmic patterns are extremely complex and well developed, with frequent changes in meter.) If a connection must be sought, I would prefer to describe this piece as an impression of a stereotype - the stereotype that most Finns associate with Lapland and its people. The text exists merely to give form to the music and is meaningless, although the laws of probability dictate that there must exist an obscure language in which it makes perfectly good sense. The overall sound should be somewhat coarse and nasal - almost to the point of parody.

Jaako Mäntyjärvi was born 1963 in Turku, Finland. He describes himself as an eclectic traditionalist: he adopts influences from a
number of styles and periods, fusing them into his own idiom; traditional in that his musical language is based on a traditional approach and uses the resources of modern music only sparingly.

Professor Lawrence Doebler is director of choral activities at the Ithaca College School of Music. During his thirty one years at Ithaca College, Mr. Doebler has led the Ithaca College Choir on tour in the United States and Ireland, founded the Ithaca College Choral Composition Contest and Festival generating 30 commissioned works published by Theodore Presser, appeared at major MENC and ACDA Conventions with the choir and conducted the choral union and orchestra at Lincoln Center, Carnegie Hall and other major venues. Orff's Carmina Burana and Verdi's Requiem were the most recent works he conducted at Lincoln Center.

Mr. Doebler is an active guest conductor and clinician offering workshops in movement, editing Renaissance music and conducting.

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. He helped establish the master of music in conducting degree at Ithaca College. The Lorenz Company in the Roger Dean catalogue publishes Professor Doebler's editions of Renaissance music. 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.

Janet Galván, a professor of music at Ithaca College, conducts the Ithaca College Women's Chorale and the Ithaca College Chorus. Under her direction throughout her 26 years at Ithaca College, the Women's Chorale has been chosen to perform at national, regional, and state music conferences and in concerts in the United Kingdom, in Canada, in Carnegie Hall, and in Alice Tully Hall. The chorus has performed with the Choral Union in Avery Fisher Hall.

Dr. Galván has conducted all-state and larger regional honor choral festivals throughout the country. She was the sixth national honor choir conductor in the over 40-year history of ACDA. Dr. Galván has been a guest conductor and clinician in over 40 states, in the United Kingdom, Canada, Belgium, and Brazil as well as national and regional music conferences and the World Symposium on Choral Music. She was honored in 2002 to conduct the Mormon Tabernacle Choir.
Dr. Galván is the contributing editor to two Roger Dean choral series which bear her name, and she is the series advisor to Latin Accents, a series with Boosey & Hawkes. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers. She is the author of chapters in two books, *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program*.

Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition.

Originally from Las Cruces, New Mexico, Michael Galván has been Professor of Clarinet at Ithaca College since 1982. He is clarinetist of the Ithaca Wind Quintet, Principal Clarinet of the Cayuga Chamber Orchestra, and past president of the International Clarinet Association. He may be heard in upcoming concerts in Ithaca as a soloist performing Strauss with the Cayuga Chamber Orchestra on November 14, and as a soloist performing Daughterty with the Ithaca College Wind Ensemble on December 9, 2009.

Wendy Herbener Mehne is professor of flute at Ithaca College where she was a 1995-96 Dana Teaching Fellow and the 2004 London Sabbatical Scholar. She is a member of the Ithaca Wind Quintet, one of the School of Music's resident faculty chamber ensembles, and the Cayuga Chamber Orchestra. With Pulitzer prize-winning composer, Steven Stucky, and colleagues from Ithaca College and Cornell, she was a founding member of the new music group, Ensemble X. Together they made recordings of chamber music by Steven Stucky, Judith Weir, and John David Earnest.

Dr. Mehne has been a guest artist and given master classes throughout the United States, and has performed with the Chautauqua Symphony and at the Skaneateles Festival. As a member of the Ithaca Wind Quintet, she gave the world premiere of Karel Husa's *Cayuga Lake (Memories)* at Lincoln Center's Alice Tully Hall and Dana Wilson's *Mirrors* at the 1993 National Flute Association convention in Boston. She has also performed at Carnegie Hall, Weill Recital Hall, Constitution Hall, numerous National Flute Association conventions, and in broadcasts by affiliates of National Public Radio and Public Television. Dr. Mehne is a contributing author for *Flutist Quarterly, Flute Talk* and the *Instrumentalist* and has recorded for Koch, Albany, Mark, and Open Loop labels. She has been secretary of the National Flute Association and served on its executive board. Dr. Mehne holds degrees from the University of Nebraska, Michigan State University, and the University of Wisconsin-Madison. Her teachers include David Van de Bogart, Israel Borouchoff, Robert Willoughby, Richard Graef, and Robert Cole.
ITHACA COLLEGE WOMEN’S CHORALE
Janet Galván, conductor

Soprano I/II
Rosie Brand
Seanna Burke
Katie Cohen
Virginia D. Creary
Gipsy Fernandez
Shaylyn Gibson
Jaime Guyon
Daria Harper
Melinda Harrison
Caitlin Henning
SooYeon Kim
Meghan Mackowiak
Alana Murphy
Emily Naydeck
Brittany Powell
Melissa Quiñones
Sarah Scott
Jennifer Sengin
Adrienne Wood

Soprano II
Jessica Bennett
Ashley Carver
Kristin Macri
Krizia Nelson
Laura Proctor
Chelsea Swan

Soprano II/Alto I
Alyce Daubenspeck
Taylor Eike
Anna Halperin
Adiza Jibril
Fanny Lora
Robyn Lustbader
Jocelyn Ponce
Anna Halperin

Alto I
Anna Brooks
Samantha Free
Emily Grant
Carami Hilaire
Elizabeth Leger
Kirstine Purcell
Haley Rowland
Heather Schuck
Erin Shults
Sarah Stanley

Alto I/II
Alex Armantrading
Alex Gingrich
Anna Kimble
Eva Simkin

Alto II
Janine Colletti
Melissa Daneke
Jenna Fishback
Taylor Kohnstam
Katrina Marie Kuka
Rachel Mikol
Christina Santoro
Kelly Sheehan
Jacquelyn Simone
Jennifer Steiger
Sarah Vallery
Elyse Wadsworth
ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doebler, conductor

Soprano
Christina Faicco
Kristen Gobetz
Whitney Fland
Katherine Sullivan
Melissa Montgomery
Ana Strachan

Alto
Alex Armantrading
Emily Grant
Miriam Schildkret
Lydia Walrath

Tenor
Sam Bianco
David Cruz
Brendan Kimball
Daniel Mahoney

Bass
Kevin Fortin
Nathan Murphy
Mikey Wade
Lee Wright
Ryan Zettlemoyer

Graduate Assistant
Lee Wright
ITHACA COLLEGE CHORUS
Janet Galván, conductor

Soprano I
Katherine Cacciola
Amy Czuhanič
Emily DeMarzio
Anna Doane
Gina Fortunato
Katherine Gould
Mariah Gower
Jennifer Greenleaf
Alexandra Haines
Lizzy Hamilton
Brigid Kegel*
Meghan Kelly
Haelin Kim
Erika Lundahl
Emily Richards
Sallie Robinson
Lauren Smith
Lisa Wenhold
Megan Wright
Amanda Yukelson
Sarah Zaslavsky

Soprano II
Courtney Ahearnc-Feketa
Lauren Barchi
Samantha Berlin
Taylor Braggins
Elizabeth Calabro
Ashleigh Ciambriello
Meagan Carrick
Susan Davies
Dana Feinberg*
Shannon Grace
Julia Handel
Andrea Harriott
Madeline Harts
Kimberly Hawley
Alexandra Jamison
Lea Kazakis
Courtney Keller
Robyn Lustbader
Jennifer Matthews

Carli Mazich-Addice
Brittany O'Reilly
Maggie Osinski
Erika Phoebus
Kylene Planer
Karin Renger
Catherine Roberts
Amanda Saperstein
Emily Taugner

Samantha Vidal
Emika Wada
Samantha Wallace
Lena Gabrielle Weinstein

Alto I
Dana Arbaugh
Alyssa Barna
Mallory Berlin
Elizabeth Biglin
Sara Emery
Erika Friedman
Casey Georgi
Emma Gibson
Megan Hedrich
Molly Korroch
Rachel Kinger
Katharine McShane
Alexis Parshook*
Victoria Rossetti
Elizabeth Stella
Amanda Werbeck
Donna Zdan

Alto II
Michelle Abramson
Kay Adams
Katie Bickford
Alexis Carr
Meghan Doyle
Devon LePore
Jade McGill
Elizabeth Meade
Emily Pecoraro
Stephanie Pruden
Tyler Seymour-Hawkins
Maria Shishmanian
Laurel Stinson*
Samantha Underwood
Melanie Wade
Elizabeth Waltman

Tenor 1
Charles Abbott
David Cruz*
Jeffrey Dunn
Timothy Eyring
Jordan Harris
Donald Haviland
Jason Juliano
Michael Kallgren
Daniel Mahoney
Josh Miccolo
Ryan Silveira
Eric Troiano
Andrew Yang

Tenor 2
Benjamin Conlon
William Gunn*
Louis C. Hatzipetrakos
Travis Kaller
Brendan Kimball
Seth Magee
Dan Pessalano
Tom Riley
Drew Schwppe
Michael Tate
Mike Wessells
Ted Zimnicki

Baritone
Jay Andrade
Peter Blanford
Aidan Boardman
Dan Brownell
Luben Daniel
Mike Flanagan
Kevin Fortin
Jason Gallagher
Matt Gillen
Nate Haag
Ryan Jarvis
Austin Kiley
Russell Kniffin
Alex Knutrud
Alec Koone
Kevin Kozik
Stephen Lovell
Brett Maley*
Nick Malishchak
Mark Neville
Adam Perry
Travis Pilsits
Mike Radzwilla
Matthew Recio
Tom Reiche
Cody Ripa
Andy Sak
Alex Schwind
Chris Sforza
Noah Vella
Sam Verneuille
Ethan Zawisza

Adam Zimmer

Bass
Ben Barsahi
Scott Card
Andy Collopy
J.T. Credido
Nicholas Dell’Anno
David Dehority
David Geary
Shaun Gold
Chris LaRosa
Michael Lewis
Robert Lewis
Mike Nave
Tim Orton
Geoffrey Peterson
Alexander Rosetti
Damien Scalise
Nathaniel Sodeur
Eddie Steenstra
Steve Vaughn
Mikey Wade*
Jason Wilber
Brian Wollman

Graduate Assistants
Jennifer Sengin
Lee Wright

* section leader
ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor

Soprano I
Christina Faicco
Whitney Fland
Elena Galván
Jackie Goldstein
Katherine Henly
Katherine Sullivan

Soprano II
Adrianne Fedorchuk
Kristen Gobetz
Melissa Montgomery
Kelly Muldowney
Andrea Perrone
Jennifer Sengin
Ana Strachan

Alto I
Perry Albert
Michaela Bushey
Elizabeth Faranda
Laura Gladd
Emma Ladoucer
Lydia Walrath

Alto II
Loreto Angulo-Pizarro
Danielle Carrier
Sarah Giordano
Kat Penyak
Miriam Schildkret
Sarah Vallery
Sara Weaver

Tenor I
Sam Bianco
Mario Burgos
Alex Canovas
Brandon Coon
Christopher Miranda
Nate Tao

Tenor II
Dan Bates
Robert Dietz
Jared Goldstein
Dave Grossman
Nick Harmanitzis
Greg Piculell

Bass I
Mike Hollabaugh
Steve Humes
Thomas Lehman
Johnny Rabe
Stephen Wilkins
Ryan Zettlemoyer

Bass II
Mike Gaertner
Matt Jones
Nathan Murphy
Michael Rosenberg
Christopher Weigel
Lee Wright

Graduate Assistants
Jennifer Sengin
Lee Wright
## Concert Calendar

### November

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<td>7:00</td>
<td>Faculty Chamber Recital: Ithaca Brass</td>
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<td>7:00</td>
<td>Flute Ensemble; Sarah Plunkett, graduate conductor</td>
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<td>Trombone Troupe; Charles DePaolo, conductor</td>
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<td>Faculty Recital: Carol McAmis, soprano</td>
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<td>30th Choral Composition Festival; closing concert</td>
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<td>Faculty Recital: Elizabeth Simkin, violoncello</td>
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<td>7:00</td>
<td>Faculty Recital: Charis Dimaras, piano</td>
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<td>Faculty Recital: Elizabeth Shuhan, flute; Alexander Shuhan, French horn; Jennifer Hayghe, piano</td>
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<td>Opera Workshop; Brian DeMaris, music director</td>
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<td>8:15</td>
<td>Chamber Orchestra; Jeffery Meyer, conductor</td>
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<td>8:15</td>
<td>Jazz Ensembles; Michael Titlebaum and Tom Killian, musical directors</td>
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### December

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<td>7:00</td>
<td>Piano Chamber Ensembles; Charis Dimaras, coordinator</td>
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<td>8:15</td>
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<td>Jazz Ensemble; Michael Titlebaum, musical director; John Bailey, trumpet</td>
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<tr>
<td>3</td>
<td>7:00</td>
<td>Faculty Chamber Recital, “2009 Anniversaries of Haydn and Mendelssohn”</td>
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<td>8:15</td>
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<td>Percussion Ensemble; Gordon Stout, director</td>
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<td>Noon</td>
<td>All-Campus Band; Daniel Isbell, conductor and Campus Choral Ensemble; Jennifer Haywood, conductor</td>
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<tr>
<td>8:15</td>
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<td>Symphony Orchestra; Jeffery Meyer, conductor</td>
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<tr>
<td>6</td>
<td>3:00</td>
<td>&quot;Winter Choral Concert&quot;</td>
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<tr>
<td>7</td>
<td>7:00</td>
<td>Faculty Chamber Recital: Wenquig Zhang and Nathan Hess, duo-pianists</td>
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<td>8:15</td>
<td></td>
<td>Percussion Ensemble; Conrad Alexander, director</td>
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<td>7</td>
<td>7:00</td>
<td>Faculty Chamber Recital: Wenquig Zhang and Nathan Hess, duo-pianists</td>
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<tr>
<td>8:15</td>
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<td>Percussion Ensemble; Conrad Alexander, director</td>
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<tr>
<td>7</td>
<td>7:00</td>
<td>Woodwind Chamber Music</td>
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<tr>
<td>8:15</td>
<td></td>
<td>Vocal Jazz Ensemble; Lauri Keegan, musical director</td>
</tr>
<tr>
<td>8</td>
<td>7:00</td>
<td>Collaborative Piano/Instrumental Duos; Charis Dimaras, director</td>
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<tr>
<td>8:15</td>
<td></td>
<td>Brass Choir; Keith Kaiser, conductor</td>
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<tr>
<td>9</td>
<td>6:00</td>
<td>“String Quartet Marathon”</td>
</tr>
<tr>
<td>8:15</td>
<td></td>
<td>Wind Ensemble; Col. Michael Colburn, Colonel Arnald Gabriel ’50 HDRMU ’89 Visiting Wind Conductor; Michael Galvan, clarinet</td>
</tr>
<tr>
<td>10</td>
<td>Noon</td>
<td>Performance Studies in Early Music; Nicholas Walker, director</td>
</tr>
<tr>
<td>8:15</td>
<td></td>
<td>Symphonic Band and Concert Band; Col. Michael Colburn, Colonel Arnald Gabriel ’50 HDRMU ’89 Visiting Wind Conductor</td>
</tr>
</tbody>
</table>

### Ithaca College Concerts 2009-10 (admission charge)

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>February 13</td>
<td>Theodora Hanslowe, mezzo-soprano</td>
</tr>
<tr>
<td>March 26</td>
<td>Cameron Carpenter, organ</td>
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</tbody>
</table>