12-11-2011

Ithaca College Winter Choral Concert

Ithaca College Chorus
Ithaca College Madrigal Singers
Ithaca College Women's Chorale
Ithaca College Choir
Lawrence Doebler

See next page for additional authors

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

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Ithaca College
Winter Choral Concert

Ford Hall
Sunday, December 11, 2011
3:00 p.m.
Ithaca College Chorus
Janet Galván, conductor
Jean Radice, organ *
Seth Waters, rehearsal pianist
Sarah Jenkins and Erin Peters, graduate assistants

Christmas Cantata
I.
II.
III.

* denotes Ithaca College faculty guest artist

Daniel Pinkham (1923-2006)

Ithaca College Madrigal Singers
Lawrence Doebler, conductor

Wexford Carol
Irish Traditional Carol
arr. by John Rutter

The Holly and the Ivy
English Traditional Carol
arr. by H. Walford Davies

I Wonder as I Wander
Appalachian Carol
arr. by John Rutter

Hugo Distler (1908-1942)

Es ist ein Ros entsprungen
1. Es ist ein Ros entsprungen
2. Das Röslein
3. Meine Seele (Magnificat; Anna Kimble, soloist)
4. Das Blümlein so kleine
5. Die hirten zu der Stunden
6. Lob, Herr sei Gott
7. So singen wir all Amen

A merry Christmas
Traditional West Country Carol
arr. by Arthur Warrell (1883-1939)
Ithaca College Women's Chorale
Janet Galván, conductor
Grace Wong, harp **
Gina Fortunato, rehearsal pianist
Dana Ayers and Erin Peters, graduate assistants

A Ceremony of Carols
1. Procession
2. Wolcum Yole!
3. There is no Rose
4a. That yongë child
4b. Balulalow
5. As dew in Aprille
6. This little Babe
7. Interlude
8. In Freezing Winter Night
9. Spring Carol
10. Deo Gracias
11. Recession

Benjamin Britten
(1913-1976)

Michelle Cosentino, Kate Griffin, Brittany Powell, Dana Ayers, Alexandra Haines, Taylor Eike, soloists

** denotes guest artist
Ithaca College Choir
Lawrence Doebler, conductor
Sarah Jenkins and Erin Peters, graduate assistants

Alleluia
Randall Thompson  
(1899-1984)

Erin Peters, conductor

Gloria from Mass
Frank Martin  
(1890-1974)

Hodie Christus natus est
Francis Poulenc  
(1899-1963)

Ithaca College Choral Union
Janet Galván, conductor

O Magnum Mysterium
Morten Lauridsen  
(b. 1943)

Dedicated to the memory of Gregory Mantone. This was his favorite composition. He loved the original choral version, the arrangement for tuba quartet, and the arrangement for wind ensemble.

Silent Night
Franz Gruber  
arr. by David Willcocks
Soli Octet *
Personnel

Ithaca College Chorus
Janet Galván, conductor

**Soprano I**
Alyssa A'Hearn
Katarina Andersson
Elizabeth Benz
Jessica Chen
Justine Chun
Emily DeMarzio
Anna Doane
Kendra Domotor
Andrea Harriott
Mary Hetterich
Makenzie Holmsborg
Meghan Kelly
Natalie Khatibzadeh
Alexandra Langdon
Alina Marhefka
Stephanie Moore
Hillary Robbins
Catherine Roberts
Sallie Robinson
Kaitlin Schneider
Kelly Timko
Sarah Welden
Sarah Zaslavsky

**Soprano II**
Lea Battaglia
Jenna Bock
Nell Britton
Jacqueline Burd
Elizabeth Calabro
Savannah Clayton
Amy Czuhanich
Ryanne Flynn
Brittany Gunther
Kimberly Hawley
Ellen Jackson
Leigh Ann Kaminek
Kathryn Krick
Jennifer Matthews
Helen Morley
Katie O'Brien
Alexandra Payton
Rachele Prawdzik
Amanda Saperstein
Daniela Schmiedlechner
Elizabeth Schmitt
Allison Smetana
Emmalouise St. Amand
Shannon Toot
Penelope-Myles Voss

**Alto I**
Michelle Abramson
Leanne Averill
Megan Brust
Kathleen Corcoran
Elise Daigle
Sophia Ennocenti
Megan Hedrich
Emanuelle Hooton
Kathleen Jessup McDermott
Catherine McGovern
Amanda Morrell
Cara Olson
Katherine Pfeiffer
Rebecca Saltzman
Christina Santoro
Nicole Sisson
Justine Stephens

**Alto II**
Augusta Bargeron
Krista Bruschini
Lynda Chryst
Nastassia Dotts
Sarah Fears
Justyne Griffin
Meghan Kelly
Nicole Kukieza
Rachel McCurry
Amanda Nauseef
Emily Nemeth
Melissa Schachter
Katie Sheena
Samantha Underwood
Jenna Veverka
Chloe Washington
Tenor I
Benjamin Bartell
Adam Check
Joseph Fritz
Torrance Gricks
Ryan Kennedy
Brendan Kimball
Adriel Miles
Benjamin Montgomery
Johann Peiris
Miggy Torres
Joshua Vanderslice

Tenor II
Jordan Ashton
Peter Blanford
Nicolas Chlebak
Joshua Fogerty
Alexander Judge
Michael Kallgren
Joseph Kaz
Michael Liepper
Daniel Martinez
Lucas Matheson
Jef Mettler
Drew Schweppe
Juan Tamayo
Graham Terry
Benjamin Van De Water
Ted Zimnicki

Baritone
David Allen
Jeff Chilton
Benjamin Conlon
Harry Decimo
Anthony DeLuca
Jason Ferguson
Mike Flanagan
Jason Gallagher
Riley Goodemote
Renato Hanriot
Scott Irish-Bronkie
Alex Kroger
Jesse Law
Christopher Peña
Matthew Recio
Mason St. Pierre
Jeff Sabo
Alec Staples
Ian Steinberg
Tim Taylor
Paul Tine
Derek Voigt
Aaron Walters
Seth Waters

Bass
Matthew Boyce
Eliodoro Castillo
Martin Castonguay
Daniel Cohen
Sean Cotty
J.T. Credidio
Adam D'Alexander
Shaun Gold
Nathan Haltiwanger
Chris LaRosa
Gregory Mantone •
Terence Marciano
Matthew Morrison
Thomas Pang
Brett Pond
Cody Ripa
James Romanik
Aaron Scoccia
David Shoemaker
Ned Singh
Skyler Schlenker
James Walsh

• Greg was a part of this ensemble. We have left his name in the program because his presence is still with us.
Brass Choirs

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<thead>
<tr>
<th>South Hill Brass</th>
<th>Trumpet</th>
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<tbody>
<tr>
<td>Trumpet</td>
<td>Jenna Veverka</td>
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<td>Sam Thurston</td>
<td>Tom Pang</td>
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<td>Micaela Connelly</td>
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<td>French Horn</td>
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<td>Ryan Chiaino</td>
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<td>Ethan Zawisza</td>
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<td>Tuba</td>
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<td>Bill Connors</td>
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Ithaca College Madrigal Singers

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<th>Lawrence Doebler, conductor</th>
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<tr>
<td>Soprano I</td>
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<tr>
<td>Melissa Montgomery</td>
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<td>Brittany Powell</td>
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<td>Katie Sullivan</td>
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<td>Soprano II</td>
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<td>Jaime Guyon</td>
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<td>Rachel Mikol</td>
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<td>Alto I</td>
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<td>Annie Barrett</td>
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<td>Kelsey MacKeller</td>
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<td>Alto II</td>
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<td>Anna Kimble</td>
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<td>Melissa Schachter</td>
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Ithaca College Women's Chorale
Janet Galván, conductor

Soprano I-II
Shelley Attadgie
Lyndsey Boyer
Taylor Braggins
Anne Carlin
Kat Cacciola
Meagan Carrick
Kate Clemons
Leanne Contino
Elizabeth Cooney
Susan Davies
Gina Fortunato
Jennifer Giustino
Mariah Gower
Kate Griffin
Alexandra Haines
Haelin Kim
Cynthia Mickenberg
Brittany O'Reilly
Brittany Powell
Lauren Smith
Tess Oldfield

Soprano II
Carli Mazich-Addice
Michelle Cosentino
Fanny Lora
Lisa Wenhold
Mengchun Yang

Soprano II/Alto I
Dana Ayers
Taylor Eike
Emily Richards
Chelsea Swan

Alto I
Annie Barrett
Janine Colletti
Samantha Kwan
Emma Ladouceur
Kelsey MacKellar
Kirstine Purcell
Sarah Stanley
Zohaniris Torres Rosado

Alto I/II
Ashleigh Ciambrillo
Emma Gibson
Alex Haight
Molly Korroch
Elizabeth Leger
Christina Santoro

Alto II
Michelle Ammirati
Katie Bickford
Mika Genatossio
Isabela Hanu
Namarah McCall
Rachel Ozols
Erin Peters
Maria Shishmanian
Elyse Wadsworth
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<tr>
<th>Soprano I</th>
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<tr>
<td>Shaylyn Gibson</td>
<td>Mario Burgos*</td>
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<td>Sarah Jenkins</td>
<td>Nick Harmantzis</td>
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<td>Melissa Montgomery*</td>
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<td>Christopher Miranda</td>
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<td>Megan Wright</td>
<td>Joe Pellitteri</td>
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<td>Lauren Barchi</td>
<td>Alex Canovas*</td>
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<td>Kevin Fortin</td>
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<td>Ana Strachan*</td>
<td>Thomas Riley</td>
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<td>Wenhui Xu</td>
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<tr>
<td>Jessica Bennett</td>
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<td>Kat Krampf</td>
<td>Steve Humes*</td>
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<td>Kailey Pulos</td>
<td>David Klodowski</td>
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<td>Haley Rowland</td>
<td>Ryan Zettlemoyer</td>
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<th>Bass II</th>
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<tr>
<td>Danielle Carrier*</td>
<td>Frederick Diengott</td>
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<td>Anna Kimble</td>
<td>Mike Gaertner</td>
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<td>Katrina Kuka</td>
<td>Michael Lewis</td>
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<td>Adiza Jibril</td>
<td>Nathan Murphy*</td>
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<tr>
<td>Erin Peters</td>
<td>Jason Peterson</td>
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<tr>
<td>Miriam Schildkret*</td>
<td>Jeremy Pletter</td>
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Notes

Ithaca College Chorus

Christmas Cantata

Born in Lynn, Massachusetts on June 5, 1923, Daniel Rogers Pinkham studied piano as a young boy, and began to write his own music at age six. After attending a Trapp Family concert, he became interested in early music, especially that of seventeenth and eighteenth century European composers. At the age of 17, he entered Harvard as a music major in an accelerated program. He studied with musicians such as Aaron Copland, Paul Hindemuth, Walter Piston, A. Tillman Merritt, and Archibald Davidson. He studied composition with Arthur Honegger, Samuel Barber, and renowned Parisian teacher Nadia Boulanger.

Christmas Cantata, composed for the New England Conservatory Chorus and Lorna C. DeVaron, who conducted its premiere on December 1, 1957, utilizes traditional Nativity texts. Subtitled Sinfonia Sacra, it is inspired by the Baroque polyphonic works of Giovanni Gabrielli and Heinrich Schutz, as well as Pinkham’s interest in and passion for early music. MDC director Pascaretti states, “Daniel Pinkham is successful in blending the rhythmic vitality and polyphonic style into a cohesive unit that is fresh and very successful in describing the text through his music.” Listen carefully to the first movement and you will also hear another inspiration in the irregular rhythms of Stravinsky’s style. This movement is a dialogue between the angelic chorus asking shepherds, “Whom did you see?” with shepherds answering in a lilting, majestic response, “We saw Him who was born.” In contrast, movement two juxtaposes vocal with brass choir in a Dorian chant-like melody “imbued with wonder and mystery of the Incarnation,” according to Mr. Pascaretti.

“Even if you don’t understand the [Latin] text, Pinkham is very successful in describing the text through his music.” The final movement is joyous and celebratory, with Pinkham’s use of lively dance rhythms, chorus, brass and organ to the work’s conclusion.

Translation:

I.
Whom did you see? Shepherds, tell us!
Proclaim to us: who has appeared on the earth?
We saw the newborn child
and choirs of angels praising the Lord.
Alleluia!

II.
O great mystery,
and wondrous sacrament,
that animals should see the newborn Lord
lying in their manger!
Blessed is the Virgin whose womb was worthy to bear the Lord Jesus Christ.

III.
Glory to God in the highest.
And on earth peace to all those of good will.

Come before Him in joy.

Know that God is strong.
He created us, and not we ourselves.

Alleluia!

— Special thanks to Troy Robertson, Assistant Professor of Music

Ithaca College Women's Chorale

A Ceremony of Carols

Benjamin Britten wrote almost all of "A Ceremony of Carols" while crossing the Atlantic to England in 1942. He had gone to the United States in 1939 following the end of his relationship with the poet W. H. Auden; but he was inspired to return to England by an essay written by E. M. Forster on the poet George Crabbe (1754-1832), who, like Britten, was a native of Suffolk, and part of whose epic poem "The Borough" became the basis of Britten’s opera "Peter Grimes" (op. 33, 1945).

With his lifetime partner to-be, Peter Pears, Britten sailed from New York in March of 1942 on the Swedish cargo ship M.S. Axel Johnsson, which put in at Halifax, Nova Scotia, before making the dangerous crossing to England in April—dangerous because of the threat of German U-boat attack. In Halifax, with time on his hands, Britten acquired an anthology of traditional English poems, "The English Galaxy of Shorter Poems". During the crossing, Britten studied harp manuals, and working with the anthology of poems he had bought in Halifax, he scored six of the seven original pieces in "Ceremony": numbers 1 (repeated as 11), 3, 5, 6, 8, and 10. Back in England, Britten composed a seventh carol, "Balulalow," now number 4b. On the same voyage, Britten also completed "Hymn to St. Cecilia", which he put to words by W. H. Auden.

The preliminary version of "Ceremony" was first performed at Norwich Castle, Norfolk, in December, 1942, by the women’s section of the Fleet Street Choir.
The dedication of "Ceremony" to his friend Ursula Nettleship, a singer and voice instructor who directed a women’s choir in Aldeburgh, Suffolk, may mean that Britten originally intended "Ceremony" for female voices. However, when Britten revised and expanded the original seven carols into the work we have today, he gave it the title "A Ceremony of Carols for Treble Voices and Harp" (op. 28), and it was first performed by the Morriston Boys’ Choir under the composer’s baton in London on December 4, 1943. Since then it has been performed by male, female, and mixed choirs.

Ever since its composition, the text of "Ceremony" used by amateur choral groups and recording artists alike has been the one Britten drew from the anthology he purchased in Halifax before sailing in 1942. Its 1943 first edition and all subsequent editions include a pronunciation guide that originated with Britten himself, instructing the singers on early English vowels and consonants. The fact that Britten provided this pronunciation guide indicates that Britten intended "Ceremony" to be sung in period pronunciation. Unfortunately, however, neither Britten’s texts nor his pronunciation guide are historically accurate. Partly this is because Britten’s Halifax anthology misled him about the original early English forms of the carols; and partly it is because Britten apparently knew neither early English pronunciation nor phonetic notation himself. Given that Britten wanted an historically-accurate text, the pronunciation used by the Ithaca College Women’s Chorale is that of the original early English texts in "Ceremony".

— Notes by Dr. Michael Twomey
— Special thanks to Dr. Michael Twomey, Charles A. Dana Professor of Humanities and Arts, who provided the pronunciation guide for A Ceremony of Carols.
Ithaca College Madrigal Singers

1. Es ist ein Ros' entsprungen aus einer Wurzel zart, als uns die Alten sungen: von Jesse kam die Art, und hat ein Blümlein bracht mitten im kalten Winter wohl zu der halben Nacht.


Wir bitten dich von Herzen, du edle Königin, durch deines Sohnes Schmerzen wann wir fahren dahin aus diesem Jammertal. Du wollest uns geleiten bis in der Engel Saal.

4. Das Blümlein so kleine, das duftet uns so süß; mit seinem hellen Scheine vertreibt's die Finsternis. Wahr Mensch und wahrer Gott, hilft uns aus allem Leide, rettet von Sünd und Tod.


7. So singen wir all' Amen, das heißt: nun werd' es wahr, was wir begeh'n all'samen. O Jesu, hilf uns dar in deines Vaters Reich, d'rin wollen wir dich loben. O Gott, uns das verleih!

Lo, how a rose is growing a bloom of finest grace the prophets had foretold it: a branch of Jesse's race would bear one perfect flower Here in the cold of Winter and darkest midnight hour.

The rose of which I'm singing, Isaiah had foretold. He came to us through Mary who sheltered him from cold. Through God's eternal power She bore for us a child And stayed a maiden flower.

Mary: My soul praises God, the Lord and my soul rejoices in God, my savior, for he has seen the lowliness of his handmaiden. See, from now on, all children of children will praise me, for he has done great things through me who is mighty, and whose name is holy. His mercy endures for ever and ever For those who stand in awe of him.

We pray to you from the heart, you noble queen, by your Son's suffering, when we depart this vale of tears, that you will accompany us until we reach the realm of the Angels.

This flower so small and tender with fragrance fills the air; his brightness ends the darkness that kept the earth in fear. True God and yet true man, He came to save his people from earth's dark night of sin.

The shepherds heard the story the angels sang that night: how Christ was born of Mary; He was the son of light. To Bethlehem they ran to find him in the manger as angel heralds sang.

Praise and honor be to God the Father, to the Son and the holy Ghost. Mary, God's Mother, render us your aid, and bid your beloved child that he may wish to protect us, and pardon us our sins.

So sing we all Amen, that is: oh make it true, that which we all desire. Oh, Jesus, help us attain your Father's kingdom, therein we wish to praise you.

Oh, God, grant this to us.
**Biographies**

**Dr. Janet Galván** conducts the Ithaca College Women's Chorale, the Ithaca College Chorus, and is Artistic Director for the Ithaca Children's Choir. Her New York colleagues recognized Dr. Galván’s contribution to choral music in 1995 when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award. In 2010, she founded the chorus UNYC which has performed with the Cayuga Chamber Orchestra (Lanfranco Marcelletti, conductor).

Galván has conducted national, regional, and all-state choruses throughout the United States in venues such as Carnegie Hall, Washington’s Constitution Hall, Minneapolis’ Symphony Hall, Pittsburgh’s Heinz Hall, and Nashville’s Schermerhorn Symphony Center. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center’s Alice Tully Hall, and Avery Fisher Hall as well as in concert halls in Ireland, Italy, the Czech Republic, Austria, Canada, and Spain. Her choral ensembles have also appeared at national, regional, and state music conferences. She has conducted the chamber orchestra, Virtuosi Pragenses, the State Philharmonic of Bialystok, Poland, the Cayuga Chamber Orchestra, the Madrid Chamber Orchestra, and the New England Symphonic Ensemble in choral/orchestral performances.

Galván has been a guest conductor and clinician in the United Kingdom, Canada, Belgium, Austria, the Czech Republic, Greece, and Brazil as well as the World Symposium on Choral Music. She will be on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium in February of 2012. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

**Lawrence Doebler**, professor of music, serves as director of choral activities at the Ithaca College School of Music. Professor Doebler’s early training in piano, organ, violin, and tuba led to degrees in conducting from Oberlin Conservatory and Washington University. He began his professional career in 1969 at Smith College. From 1971 through 1978 he taught and conducted at the University of Wisconsin at Madison.

The Ithaca College Choir, under the direction of Mr. Doebler has toured consecutively for the last 33 years. Last fall the Choir with a faculty/student orchestra and faculty voice soloists completed a tour of Bach’s Mass in B Minor with performances in Washington DC, Philadelphia and Ithaca. The Choir has toured in Ireland and performed at major halls in the United States and at major conventions of MENC and ACDA. The Choir has sung at major venues in New York City, Ireland and throughout the east.
The Ithaca College Choral Union and Symphony Orchestra have performed at Lincoln Center Avery Fisher Hall and Alice Tully Hall, Carnegie Hall and Symphony Space in New York City. Most recently these ensembles presented Verdi’s Requiem in Avery Fisher Hall with Sharon Sweet ('78) renowned Verdi soprano.

Doebler has received awards for research and teaching excellence from the University of Wisconsin and Ithaca College and has appeared as a clinician and guest conductor in the US and Ireland. Roger Dean publishes his editions of Renaissance music. In addition to his academic appointments he has served as music director of the Cayuga Vocal Ensemble and at churches in Cleveland, St. Louis, Madison and Ithaca.

Professor Doebler is the founder of the Ithaca College Choral Composition Contest and Festival. Begun in 1979 this endeavor has fostered 34 commissions and world premieres, thousands of entries to the contest, over 200 performances of winning compositions and over 15,000 singers.
Upcoming Events

**December**

11 - Ford - 8:15pm - **Percussion Ensemble**. Conrad Alexander, director.

12 - Ford - 8:15pm - **Jazz Lab**. Greg Evans, director.

13 - Hockett - 7:00pm - **Piano/Instrumental Duos**

15 - Ford - 7:00pm - **Campus Choral Ensemble**

*Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.*