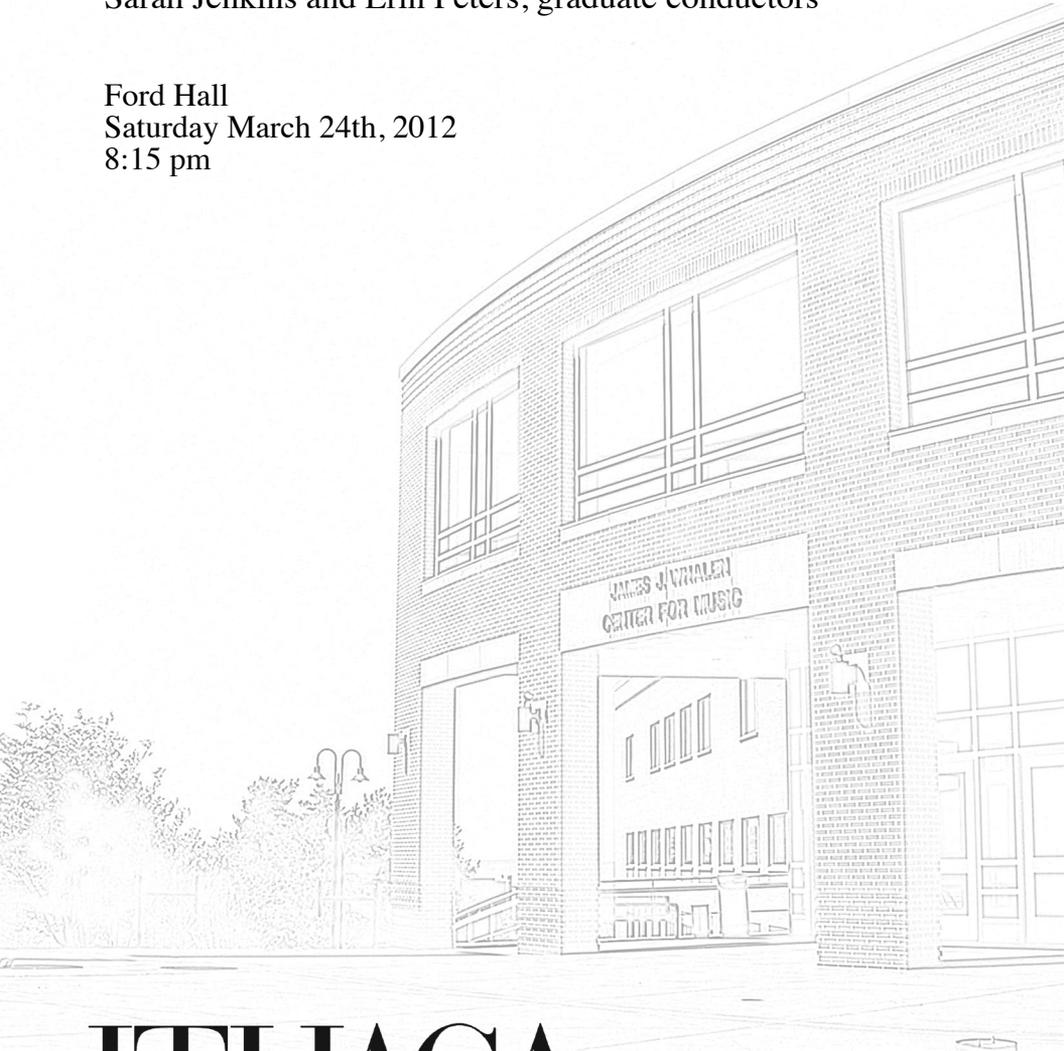


**Ithaca College Choir
34th Annual Tour
"Get on Board"**

Lawrence Doebler, conductor
Sarah Jenkins and Erin Peters, graduate conductors

Ford Hall
Saturday March 24th, 2012
8:15 pm



ITHACA
SCHOOL OF MUSIC

Ithaca College Choir
34th Annual Tour
Lawrence Doebler, conductor
Sarah Jenkins and Erin Peters, graduate conductors

“Get on board...”

I.

Crossing

Sally Lamb McCune

*Text by Philip Booth, Robert Louis Stevenson, and
anonymous African-American Spiritual*

World Premiere December 1, 2011

Ithaca College Choir

Michael Lewis, pianist

II.

Quodlibet Mass

(We ask that you not applaud until mass is completed)

Introitus

For Heroes Proved: A meditation on “America the Beautiful”

arr. by McCune

Text by Katherine Lee Bates (1893), Tune by Samuel Augustus Ward (1882)

Premiered September 11, 2011

Ithaca College Choir

Sarah Jenkins, soloist

Kyrie

Kyrie (Mass, Op. 84, 1961)

Vincent Persichetti

Gloria

Gloria (Mass, 1922)

Frank Martin

Credo

Hodie Christus natus est (Four Motets, 1952)

Francis Poulenc

Crucifixus (ca. 1720)

Antonio Lotti

Come to Me in the Silence (2005)

Craig Kingsbury

Christina Rossetti, poet

Sanctus
Sanctus Martin

Benedictus
Benedictus Martin

Agnus Dei
Agnus Dei (Mass in E flat, Op. 109, 1878) Josef Gabriel Rheinberger

Ite missa est
We Shall Walk Through the Valley in Peace arr. by Moses Hogan
African-American Spiritual

Intermission

III.

Sometimes I feel like a Motherless Child arr. by Robert Fountain
African-American Spiritual
Ana Strachan, soloist

Bega Carol Barnett

Mary L. C. Pickthall, text

World Premiere November 12, 2011

Ithaca College Choir

Andrew Mattfeld, piano

IV.

Wade in the Water arr. by Moses Hogan
Traditional Spiritual
Adiza Jibril, Stephen Wilkins, soloists

Elijah Rock arr. by Moses Hogan
Traditional Spiritual

The Battle of Jericho arr. by Moses Hogan
Traditional Spiritual

NOTES

“**Get on Board**” serves as the title for our entire program. We ask that you come along for the journey that will immerse your being in a plethora of simple and complex emotions. Watch and listen to the stories being sung to you by 48 outstanding musicians. A majority of the works in the concert is written for eight or more parts. You will hear the Choir perform with different vocal colors from a simple tone to a very complex and rich texture. The style and time period of the work will dictate the variation.

This year’s Choir Tour program features a performance of a ‘quodlibet’ mass that includes composers McCune, Persichetti, Martin, Rheinberger, Poulenc, Lotti, Kingsbury, and Hogan. The opus is comprised of traditional mass text (e.g. *Kyrie, Gloria, Sanctus/Benedictus, Agnus Dei*) and, secular and sacred pieces that comprise the *Introitus (For Heroes Proved)*, *Credo (Hodie –Crucifixus – Come to Me)*, and *Ite missa est (We shall Walk in the Valley of Peace)*.

Crossing

I have always loved trains – not only for the wonderful sounds that they make, but also for the stories, poetry, and music that go with them. Three texts are used in this piece: “From a Railway Carriage” (1885) by Scotland-born author/poet Robert Louis Stevenson, “Crossing” (1957) by American poet Philip Booth, and “Get On Board, Little Children” an anonymous African-American spiritual. Each offers a different perspective: one from a passenger’s viewpoint, one from an observer’s viewpoint, and another from a spiritual and philosophical perspective. I thought it would be fun to combine all three as a kind of musical crossing.

"Crossing" from LETTER FROM A DISTANT LAND by Philip Booth. Reprinted with permission by Viking Penguin, a division of Penguin Group (USA), Inc., copyright © 1957 by Philip Booth.

— Sally Lamb McCune

Quodlibet Mass

For Heroes Proved

Although the entire text is a slightly modified version of Kathryn Lee Bates' "America, the Beautiful" (1893), the arrangement incorporates both original material and pre-existing tunes. Familiar melodies (including the 1882 tune by Samuel Augustus Ward) and harmonies that are rooted in the early-American choral tradition are woven together to create an American musical tapestry. For me, the words and music together serve as a reminder of the many blessings for which we may be grateful, our essential goodness as a nation, and our enduring commitment to serve the world as ambassadors of peace. Dedicated to the victims of 9.11.

— Sally Lamb McCune

Gloria

Swiss composer Frank Martin wrote **Mass** for double choir (*a cappella*) in 1922 but did not allow it to be performed until 1963 because he felt it was unworthy. This work has become one of the most revered settings of the mass in choral literature. Martin spent considerable time studying with Émile Jaques-Dalcroze during the time that he was composing **Mass**. Dalcroze's influence permeates the harmonic and rhythmic vocabulary of this work. (The Ithaca College Choir performed a choreographed iteration of the entire work that embodied the principals of Dalcroze for an ACDA conference.)

The *Gloria* uses a major seventh chord as a structural element in the movement. Martin uses familiar double choir techniques. There are examples of true eight-part writing, antiphonal phrases, and a chant over a 'cathedral' harmonic pedal point and flashes of 'Bach-like' melismas over the same pyramidal major seventh chord.

Quodlibet Mass (continued)

Credo

The Credo begins with Poulenc's angular *Hodie* setting that celebrates the birth of Christ. The spontaneous joy created by Poulenc ceases abruptly with Lotti's evocative painting of the crucifixion of Christ. Kingsbury depicts Christina Rossetti's words of separated lovers who will be reunited in paradise.

Sanctus/Benedictus

Martin introduces the listener to an exotic array of harmony and counterpoint that creates an idyllic painting of a peaceful earth and heaven. Brilliant bursts of antiphonal writing with simultaneous meters of 5/8 and 5/4 create an exuberant dance that illustrates the joyful celestial scene. Benedictus begins with choir two alto, tenor and bass repeating an ostinato chant while choir one alto, tenor and bass repeat a harmonic chant. Sopranos from both choirs seemingly improvise an antiphonal chant above the other two. All facets begin to converge with soaring lines and canons creating a spectacular ending on 'hosanna!'

Agnus Dei

Josef Gabriel Rheinberger composed this mass during the late 19th century and fully embraced the expanding harmonic vocabulary. His technique in this final movement is mostly antiphonal but contains clear ideas expressed by each choir. Each choir has opportunity to lead with new ideas. At times the choirs comment on one another, at other moments the choirs may exhibit points of imitation within their own voices or may share in a true eight-part texture.

Quodlibet Mass (continued)

Ite missa est

Moses Hogan had become one of the leading arrangers of African-American Spirituals before his untimely death. He followed in the footsteps of legends William Dawson, H.T. Burleigh and many others. *We Shall Walk Through the Valley in Peace* offers the listener hope of being united with loved ones in the afterlife.

Robert Fountain arranged **Sometimes I Feel Like a Motherless Child**. Fountain was the long time choral conductor at Oberlin Conservatory and later at the University of Wisconsin-Madison. His choirs were among the very best at the collegiate level. Many rave reviews were received at the major halls in New York City. The Oberlin College Choir was selected by the United States State Department to perform in the Soviet Union during the Cold War. The Soviets sent the Leningrad Philharmonic Orchestra as part of the exchange. He was also the teacher and colleague of Mr. Doebler.

Bega is the ‘least of bells’. **Mary L. C. Pickthall’s** poetry describes the observations of Bega. Ms. Pickthall was born in England in 1883, she immigrated with her family to Canada when she was seven, and was educated in Toronto. She died at 38 in 1922, in Vancouver.

— Lawrence Doebler

TEXTS

FOR HEROES PROVED

O beautiful for spacious skies, for amber waves of grain,
For purple mountain majesties above the fruited plain!
God shed full grace on thee,
God shed full grace on thee,
And crown thy good with brotherhood from sea to shining sea.

O beautiful for heroes proved in liberating strife,
Who more than self their country loved, and mercy more than
life!
God shed full grace on thee,
God shed full grace on thee,
And crown thy good with sisterhood from sea to shining sea.

O beautiful for patriot dream that sees beyond the years
Thine alabaster cities gleam, undimmed by human tears!
America! America! God mend thine every flaw,
(America! America! How sweet the sound!)
Confirm thy soul in self control, thy liberty in law!
Beautiful, O beautiful, O beautiful.

KYRIE

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

GLORIA

Glory to God in the highest,
And on earth peace to people of good will.
We praise you,
We bless you,
We adore you,
We glorify you,
We give you thanks for your great glory,

Lord God, heavenly King,
O God, almighty Father.
Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,
You take away the sins of the world, have mercy on us;
You take away the sins of the world, receive our prayer.
You are seated at the right hand of the Father, have mercy on us.
For you alone are the Holy One, you alone are the Lord, you
alone are the Most High,
Jesus Christ, with the Holy Spirit, in the glory of God the
Father. Amen.

HODIE

Today is Christ born;
Today the Savior has appeared;
Today the Angels sing,
The Archangels rejoice;
Today the righteous rejoice, saying:
Glory to God in the highest. Alleluia!

CRUCIFIXUS

He was crucified even for us, under Pontius Pilate:
He suffered and was buried.

COME TO ME IN THE SILENCE OF THE NIGHT

Come to me in the silence of the night;
Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
As sunlight on a stream;
Come back in tears,
O memory, hope, love of finished years.

O dream how sweet, too sweet, too bitter-sweet,
Whose wakening should have been in Paradise,
Where souls brim-full of love abide and meet;
Where thirsting longing eyes
Watch the slow door
That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live
My very life again though cold in death:
Come back to me in dreams, that I may give
Pulse for pulse, breath for breath:
Speak low, lean low,
As long ago, my love, how long ago.

SANCTUS

Holy, Holy, Holy Lord God of Sabaoth.
Heaven and earth are full of your glory.
Hosanna in the highest.

BENEDICTUS

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

AGNUS DEI

Lamb of God, who takes away the sins of the world,
Have mercy on us.
Grant us peace.

BEGA

From the clouded belfry calling,
Hear my soft ascending swells;
Hear my notes like swallows falling;
I am Bega, least of bells.
When great Turkeful rolls and rings
All the storm-touched turret swings,
Echoing battle, loud and long.
When great Tatwin wakening roars
To the far-off shining shores,
All the seamen know his song.
I am Bega, least of bells:
In my throat my message swells.
I with all the winds a-thrill,
Murmuring softly, murmuring still,
 “God around me, God above me,
 God to guard me, God to love me.”

I am Bega, least of bells,
Weaving wonder, wind-born spells.
High above the morning mist,
Wreathed in rose and amethyst,
Still the dreams of music float
Silver from my silver throat,
Whispering beauty, whispering peace.
When great Tatwin’s gold voice
Bids the listening land rejoice,
When great Turkeful rings and rolls
Thunder down to trembling souls,
Then my notes like curlews flying,
Lifting, falling, sinking, sighing,
Softly answer, softly cease.
I with all the airs at play
Murmuring sweetly, murmuring say,
 “God around me, God above me,
 God to guard me, God to love me.”

Mary L. C. Pickthall
from *The Drift of Pinions* – 1913

ITHACA COLLEGE CHOIR

Lawrence Doebler, conductor

The Ithaca College Choir, under the direction of Lawrence Doebler, is recognized through its annual tour, performances at ACDA and MENC Conferences, and international concerts as one of the finest and most innovative ensembles at the collegiate level. This spring the Choir is presenting its 34th annual tour with professor Doebler.

The Ithaca College Choir has toured extensively on the East Coast, Southern and Mid-Western United States, and ten years ago performed in Ireland. The Choir has presented major concerts at the American Choral Directors Association in Providence; the Music Educators National Conference in Baltimore and Providence; both Avery Fisher Hall and Alice Tully Hall at Lincoln Center, Carnegie Hall, Symphony Space, St. Patrick's Cathedral, and Cooper Union in New York City; the Brooklyn Academy of Music in Brooklyn; the Troy Savings Bank in Troy, NY; and the Strand Theatre in York, PA. In addition to the *a cappella* tradition, the choir has performed with the Cayuga Chamber Orchestra, and Ithaca College's Symphony Orchestra, Chamber Orchestra and Wind Ensemble.

In each of the last thirty-three years, the Ithaca College Choir has premiered a work that has been published by Theodore Presser as part of the Ithaca College Choral Series.

Lawrence Doebler is director of choral activities and professor of conducting at the Ithaca College School of Music. During his 34 years at Ithaca College, he has led the Ithaca College Choir on tour in the United States and Ireland, founded the Ithaca College Choral Composition Contest and Festival (1979) generating 33 commissioned works published by Theodore Presser and Roger Dean Publishing, appeared at major MENC and ACDA conventions with the choir, and conducted the Choral Union and Symphony 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. The Choir and a Faculty/Student Orchestra under Professor Doebler's direction performed Bach's *B Minor Mass* in The Strathmore Music Center in Bethesda MD, Holy Trinity Church in

Philadelphia and at the School of Music in 2010. He is an active guest conductor and clinician offering workshops in movement, editing Renaissance music, and conducting. Doebler's early training in keyboard, strings, voice, and brass led to degrees in conducting from Oberlin Conservatory and Washington University in St. Louis. He began his professional career in 1969 at Smith College. From 1971 through 1978 he taught and conducted at the University of Wisconsin– Madison. He has received awards for research and teaching excellence from the University of Wisconsin and Ithaca College, and he helped establish the master of music degree in conducting at Ithaca College. The Lorenz Company in the Roger Dean catalogue publishes his 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.

Carol Barnett's music has been called audacious and engaging. Her varied catalogue includes works for solo voice, piano, chorus, diverse chamber ensembles, orchestra, and wind ensemble. She was awarded the 2003 Nancy Van de Vate International Prize for Opera for her chamber opera, *Snow*, and *Meeting* at Seneca Falls was featured at the 2006 Diversity Festival in Red Wing, MN. Other recent works include *The World Beloved: A Bluegrass Mass* for VocalEssence and *Monroe Crossing, Song of Perfect Propriety* for the Cornell University Women's Chorus, *Prelude and Romp* for the Medalist Concert Band, and *Praise* for organ and steel drum.

She has been commissioned by the American Guild of Organists, Minnesota Orchestra, the Saint Paul Chamber Orchestra, the Harvard Glee Club, VocalEssence, the Minnesota Music Teachers Association, and the Children's Theatre of Minneapolis, and has received grants from the Jerome Foundation, the Camargo Foundation, the Inter-University Research Committee on Cyprus, and the McKnight Foundation.

A longtime presence on the Minnesota music scene, Barnett is a charter member of the American Composers Forum and a graduate of the University of Minnesota, where she studied composition with Dominick Argento and Paul Fetler, piano with Bernard Weiser, and flute with Emil J. Niosi. She was composer-in-residence with the Dale Warland Singers from 1992 to 2001, and currently teaches at Augsburg College in Minneapolis.

Sally Lamb McCune

Described as “contemporary, edgy, descriptive, and extremely soulful,” Sally Lamb McCune’s works range from solo instrumental pieces to works for wind ensemble, orchestra and chorus. Born in Detroit in 1966, Lamb McCune was educated at the University of Toronto, California Institute of the Arts, and earned her MFA and DMA at Cornell University (1998). Her principal teachers have included Steven Stucky, Roberto Sierra and Mel Powell.

Lamb McCune has been the winner of numerous honors, including awards from the American Academy of Arts and Letters (the 2001 Charles Ives Fellowship), the Whitaker New Reading Session, the New York Foundation for the Arts, Meet the Composer, ASCAP, the Society for Music (including an Aaron Copland Recording Grant 2008), New York State Fund Creation Grant (2007), Women’s Philharmonic and the International Alliance for Women in Music. She has received numerous commissions, including those from the Kitchen Theatre Company (Ithaca, NY), Ensemble X, Cayuga Chamber Orchestra, Ariadne String Quartet, Cornell University Wind Ensemble, Cornell University Women’s Chorus, and the New York State Music Teacher’s Association.

Sally Lamb McCune has taught at Cornell University, Syracuse University, and is currently on the faculty at Ithaca College. She has served as guest composer at Eastman School of Music, University of South Carolina, Pepperdine University, and the University of Pittsburgh, Bradford.

PERFORMANCES

Wednesday March 14, 7:30PM

First United Methodist Church
Delmar, NY

Thursday March 15, 7:30PM

Christ Episcopal Church
Newton, NJ

Friday March 16, 7:00PM

Ward Melville High School
East Setauket, NY

Sunday March 18, 2:00PM

Lumberland Community Center
Glen Spey, NY

Saturday March 24, 8:15PM

Home Concert
Whalen Center for Music
Ithaca College

Ithaca College Choir

Lawrence Doebler, conductor

Sarah Jenkins and Erin Peters, graduate assistants

Soprano I

Shaylyn Gibson

Northboro, MA

Sarah Jenkins

Memphis, TN

Melissa Montgomery

Lansdale, PA

Andrea Perrone

Vernon, CT

Katherine Sullivan

North Andover, MA

Megan Wright

North Wales, PA

Alto I

Jessica Bennett

Southampton, NY

Melissa Daneke

Branchburg, NJ

Jenna Fishback

East Aurora, NY

Kat Krampf

Hopewell, NJ

Kailey Pulos

Cuba, NY

Haley Rowland

Oxford, CT

Soprano II

Lauren Barchi

Hauppauge, NY

Jaime Guyon

Brewster, MA

Robyn Lustbader

Portland, OR

Rachel Mikol

Orchard Park, NY

Ana Strachan

Kingston, Jamaica W.I.

Wenhui Xu

Harbin, People's

Republic of China

Alto II

Danielle Carrier

Hyde Park, VT

Adiza Jibril

Staten Island, NY

Anna Kimble

Atlanta, GA

Katrina Kuka

Greenville, NY

Erin Peters

Green Bay, WI

Miriam Schildkret

Chandler, AZ

Tenor I

Mario Burgos
Harrisburg, PA
Nick Harmantzis
Middletown, PA
Travis Kaller
Setauket, NY
Andrew Mattfeld
Westtown, NY
Christopher Miranda
Shirley, NY
Joe Pellittieri
Webster, NY

Tenor II

Alex Canovas
Bethlehem, NY
Chris D'Amico
Southold, NY
Tim Eyring
West Seneca, NY
Eric Flyte
Nazareth, PA
Kevin Fortin
Canton, MA
Thomas Riley
Valley Stream, NY

Bass I

Ernest Backus
Binghamton, NY
Ryan Bardenett
Ashburn, VA
Steve Humes
Kensington, CT
David Klodowski
Endicott, NY
Stephen Wilkins
Spartanburg, SC
Ryan Zettlemoyer
Browns Mills, NJ

Bass II

Frederick Diengott
Dover, NH
Mike Gaertner
Wexford, PA
Michael Lewis
Lewisburg, PA
Nathan Murphy
Wellsboro, PA
Jason Peterson
Crofton, MD
Jeremy Pletter
Ithaca, NY

Recording Engineer

Benjamin Conlon
Ludlow, MA

Ithaca College School of Music

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to be leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College's other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems through the country; music therapists, composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a consistent 100% job placement for music education graduates actively seeking employment, and 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.

For more information regarding the Ithaca College School of Music, please visit us on the web at <http://www.ithaca.edu/music>