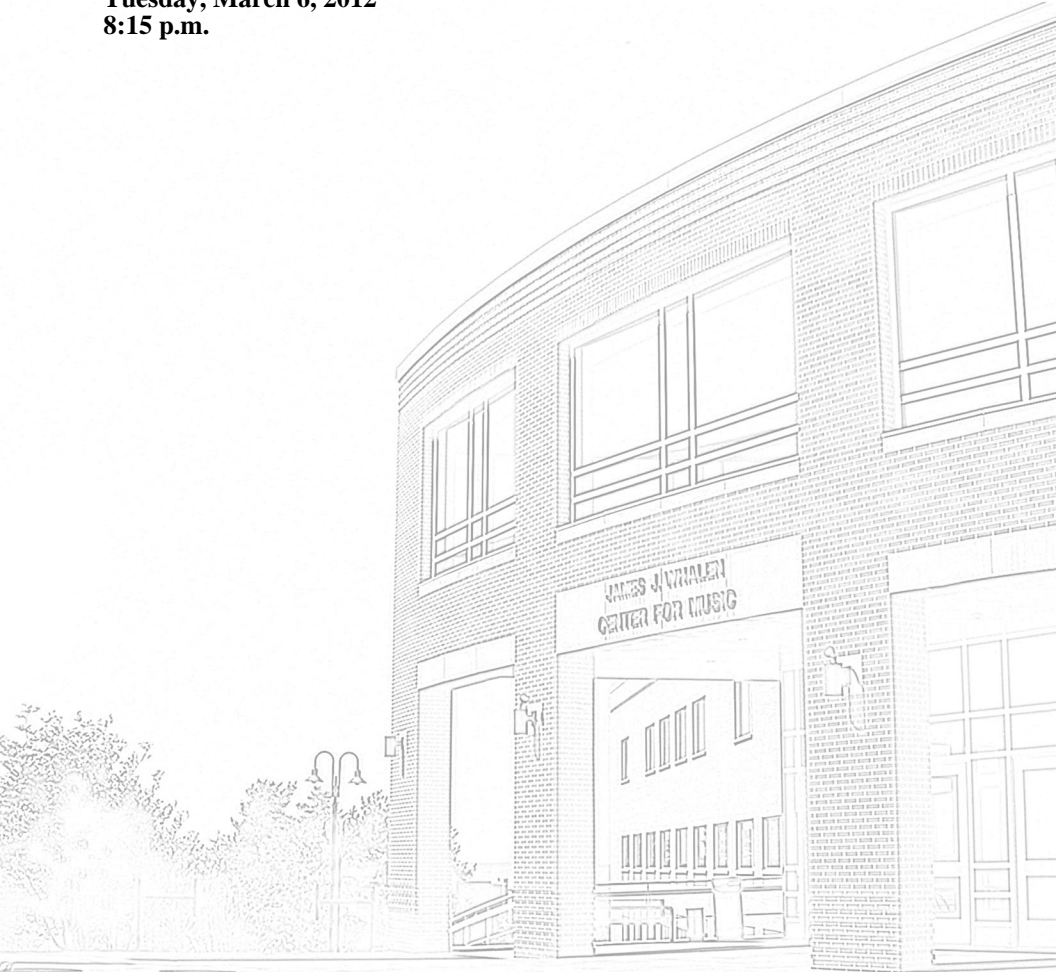


# Ithaca College Brass Choir & Ithaca College Women's Chorale

Elizabeth B. Peterson, conductor  
Troy D. Robertson, conductor

Ford Hall  
Tuesday, March 6, 2012  
8:15 p.m.



# ITHACA COLLEGE

School of Music

## **Brass Choir**

- Prelude from Die Meistersinger  
Richard Wagner  
(1813-1883)  
arr. Bruce Briney
- Symphony in Brass  
I. Andante-Allegro  
Eric Ewazen  
(b. 1954)
- Australian Up-Country Tune  
Percy Grainger  
(1882-1961)  
arr. Glenn Cliffe Bainum
- The Earle of Oxford's March  
William Byrd  
(c. 1540-1623)  
arr. Elgar Howarth

## **Intermission Ithaca College Women's Chorale Troy D. Robertson, conductor**

- O Virtus Sapientiae  
Hildegard von Bingen  
(1098-1179)
- Nada te turbe  
Joan Szymko  
(b. 1957)  
*Rachele Prawdzik, cello*
- Exaudi! Laudate!  
Beverly A. Patton  
*Lisa Wenhold, piano*
- Love Is a Rain of Diamonds  
Gwyneth Walker  
(b. 1947)  
*Gina Fortunato, piano*
- Dravidian Dithyramb  
Victor Paranjoti  
(1906-1967)  
*Aaron Walters, percussion*
- Bonny Wood Green  
arr. Stephen Hatfield  
(b. 1956)  
*Christina Santoro, flute*
- O Sapo  
arr. Stephen Hatfield  
(b. 1956)  
*Aaron Walters, percussion*

## **Biographies**

### **Elizabeth B. Peterson**

Elizabeth Peterson currently serves as associate professor of music, and member of the music education department at the Ithaca College School of Music. Peterson teaches brass and woodwind pedagogy, instrumental conducting, secondary instrumental methods, and graduate level music education courses. She supervises student teachers at the junior and senior level and is the placement coordinator for the Junior Instrumental Student Teaching program. Peterson has conducted the Ithaca College Brass Choir and All-Campus Band, and currently conducts the Ithaca College Symphonic Band. Her research interests include the study of first year music teachers and the pursuit of music and life long learning.

Dr. Peterson is active as a guest conductor, adjudicator, and school music consultant in the United States and Canada. She presents clinics at the local, state and national levels in the field of music education. Peterson's book, "The Music Teachers First Year: Tales of Challenge Joy and Triumph", is published by Meredith Music.

Professor Peterson received Bachelor's Degrees in Music Education and English from the University of Michigan and a Master's Degree in Trumpet Performance and Music Education from Northwestern University. She has a Doctor of Musical Arts in Music Education Degree from Shenandoah Conservatory. Peterson played trumpet in the North Shore Community Band under the direction of John P. Paynter and studied trumpet with Armando Ghittala and Vincent Cichowicz.

Prior to her appointment at Ithaca College, Peterson was an arts administrator and director of bands in the public schools of Ohio and Illinois for ten years. She is a "New Music" reviewer for the Instrumentalist Magazine and been published in that magazine, as well as the Music Educator's Journal. She currently serves as co-conductor of the Ithaca Concert Band, Ithaca's adult community band. Dr. Peterson holds a number of professional memberships including the College Band Directors National Association, The National Association for Music Education (MENC), New York State School Music Association, Phi Kappa Phi and Pi Kappa Lambda (an honorary music fraternity). Peterson is also a member of the Midwest Clinic Board of Directors.

## **Troy D. Robertson**

Troy Robertson is assistant professor of music education at Ithaca College and serves as the sabbatic replacement for Dr. Janet Galván this semester. In that capacity Dr. Robertson teaches conducting classes and serves as conductor of the Ithaca College Women's Chorale and Chorus. In addition to his work at Ithaca College, Dr. Robertson is the director of the Young Men's Chorus of Ithaca, an affiliate ensemble of the Ithaca Children's Choir. Dr. Robertson was recently named a Fellow in the Carnegie Hall Choral Series Transient Glory Symposium, an honor that afforded him the opportunity to work with John Corigliano and Grant Gershon as well as conduct the Young People's Chorus of New York City in Carnegie's Zankel Hall.

Before coming to Ithaca, Dr. Robertson was choral director at East Gaston High School in Mount Holly, North Carolina. Under his direction the East Gaston High School choruses performed in North Carolina, Florida, Virginia, and New York, including two performances in Carnegie Hall. While teaching in North Carolina, Dr. Robertson served as associate conductor of the Charlotte Oratorio Singers and Charlotte Chamber Singers. In that capacity he assisted in the preparation of large and small-scale choral works for conductors Christof Perick, Scott Allen Jarrett, and Alan Yamamoto. Dr. Robertson also served alongside Tripp McGill as co-conductor of the Gaston County Choral Ensemble. Dr. Robertson holds degrees from Florida State University (Ph.D.), the University of North Carolina at Greensboro (M.M.), and Furman University (B.M.Ed.). An active clinician and adjudicator, he has served at festivals in Florida, Georgia, North Carolina, New York, and West Virginia, and Virginia.

A tenor, Dr. Robertson has performed as soloist with the Tallahassee Symphony Orchestra, the Charlotte Symphony Orchestra and Charlotte Chamber Singers, the Cayuga Chamber Orchestra, the Tallahassee Ecumenical Chorus, the Prague Choral Festival, and the Festival Singers of Florida. Robertson frequently composes and arranges for chorus, and studied composition with Mark Kilstofte and André J. Thomas. Ensembles including the San Jose State University Concert Choir, Waldorf College Choir, Festival Singers of Florida, Tennessee Tech Chorale, University of Miami Men's Glee Club, and Florida State Singers, Choral Union, and Men's Glee Club have performed his works. A native of Lawrenceville, Georgia, he is married to Stephanie Robertson, who is completing her psychology degree (Ph.D.), also at Florida State University.

## **Brass Choir Personnel**

### **Trumpets**

Christine Gregory  
Colin Johnson  
Sam Martin  
Keli Price  
James Rose  
Paul Schwartz  
Alexander Schwind

### **Horn**

Grace Demerath  
Lauren Maaser  
Robert Oldroyd  
Emma Staudacher  
Beth Stella

### **Trombone**

Jenny Grossman  
Stephen Meyerhofer  
Mike Nave  
Matthew Nedimyer  
Mark Neville  
Justin Oswald  
Chad Vonholtz  
Peter Wall  
Ethan Zawisza  
Josh Zimmer

### **Euphonium**

Peter Best-Hall  
Joe Caldarise  
Steve Vaughn

### **Tuba**

William Connors  
Ryan Hart  
Mike Horsford  
Kevin Kozik

### **Percussion**

J. J. Pereira  
Collin Smith

## Women's Chorale Personnel

### Sopranos

Shelley Attadgie  
Dana Ayers  
Lyndsey Boyer  
Taylor Braggins  
Katherine Cacciola  
Meagan Carrick  
Katherine Clemons  
Leanne Contino  
Elizabeth Cooney  
Michelle Cosentino  
Taylor Eike  
Gina Fortunato  
Jennifer Giustino  
Mariah Gower  
Katharine Griffin  
Alexandra Haines  
Haelin Kim  
Carli Mazich-Addice  
Cynthia Mickenberg  
Brittany O'Reilly  
Tess Oldfied  
Brittany Powell  
Emily Richards  
Lauren Smith  
Lisa Wenhold  
Mengchun Yang

### Altos

Michelle Ammirati  
Annie Barrett  
Katie Bickford  
Ashleigh Ciambriello  
Janine Colletti  
Mika Genatossio  
Emma Gibson  
Alexandra Haight  
Mollie Hamilton  
Isabela Hanu  
Alexandra Jamison  
Molly Korroch  
Samantha Kwan  
Elizabeth Leger  
Namarah McCall  
Rachel Ozols  
Erin Peters  
Kirstine Purcell  
Christina Santoro  
Will Shishmanian  
Sarah Stanley  
Zohaniris Torres Rosado  
Elyse Wadsworth

## Notes

### **Prelude from Die Meistersinger**

After this magnificent prelude, Act I of Wagner's opera begins. Based on the clever and crafty music making of the 'master singers' of Nuremberg during the middle of the 16th century, this comic opera premiered in Munich in 1868. The performance of the entire opera takes approximately four and half hours.

### **Symphony in Brass**

Commissioned by the Detroit Chamber Winds, this virtuostic, joyful Brass Symphony has had numerous performances throughout the United States and Europe, including performances at Juilliard, Curtis, the London Royal Academy, the Royal College of Music in Stockholm, in Evian France, and by the brass section of the Philadelphia Orchestra. After a soft and lyrical introduction the first movement becomes animated as several motives are stated and developed through the various colors of the brass ensemble.

### **Australian Up-Country Tune**

This arrangement is based on Mr. Grainger's original version for unaccompanied voices. The choral version bears this note: "This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called 'Up-Country Song'. In that tune I had wished to voice Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs. I have used this same melody in my Australian 'Colonial Song' and in my 'Gum Suckers March'.

### **The Earle of Oxford's March**

English Renaissance composer, William Byrd, who is said to have lived around 1540-1623, was also a singer and keyboard player. This 'march', written originally for keyboard, was also occasionally called, "The March Before the Battle" and appeared in the keyboard manuscript, "The Fitzwilliam Virginal Book".

### **O Virtus Sapientiae**

Hildegard von Bingen was consecrated to the church as the tenth and last child of her family, a tithing. In an age in which women had few avenues to prominence, she rose to the rank of abbess in a Benedictine monastery in the Rhineland. More than this, however, she became known as a mystic, a healer, and the creator of remarkable musical works and sacred verses.

O strength of Wisdom  
who, circling, circled,  
enclosing all  
in one lifegiving path,  
three wings you have:  
one soars to the heights,  
one distils its essence upon the earth,  
and the third is everywhere.  
Praise to you, as is fitting,  
O Wisdom.

## **Nada te Turbe**

Text by Saint Teresa of Ávila:

Let nothing disturb you,  
nothing frighten you,  
all things are passing.  
God never changes.  
Patience obtains all things.  
Whoever has God lacks nothing.  
God alone is enough.

## **Exaudi! Laudate!**

Hear! Praise!  
Glory to God in the highest,  
And on earth peace to people of good will.  
Alleluia

## **Dravidian Dithyramb**

Victor Paranjoti was an Indian composer and choral director. His "Dravidian Dithyramb" combines elements of the Carnatic music of South India with Hindustani classical music. In it, Paranjoti utilizes both Carnatic ragas and Arabic phonemes. The title of the piece, offering another hint at the composition's fusion of styles, refers to the languages of South India - Dravidian - and to an ancient Dionysian choral hymn, or Dithyramb.

## **Bonny Wood Green**

"Bonny Wood Green," an Irish ballad, tells the story of an Irish soldier's death in World War I in Flanders, sung by the young love he left behind. The song is still sung in Ireland today.

Bonny Wood Green, Bonny Wood Green,  
To uphold the good cause he left Bonny Wood Green...

## **O Sapo**

Stephen Hatfield's arrangement of the Brazilian folk song, "O Sapo," requires the singers to become participants in an embolada, or poetic battle, as well as serve as the percussion ensemble. Each section imitates a samba instrument while the sopranos carry the bulk of the Portuguese tongue twister:

Look at the toad!  
He's in the burrow -  
He's dying for a fight! Oi!

Tie the kerchief to the pole,  
Put everything in place,  
Because the country boy is looking to buy.

Get everything together,  
Leave everything in the tent, start the dance,  
Pick it up on the way back.