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# Faculty Recital: Dawn Pierce, mezzo-soprano - My Native Land

Dawn Pierce

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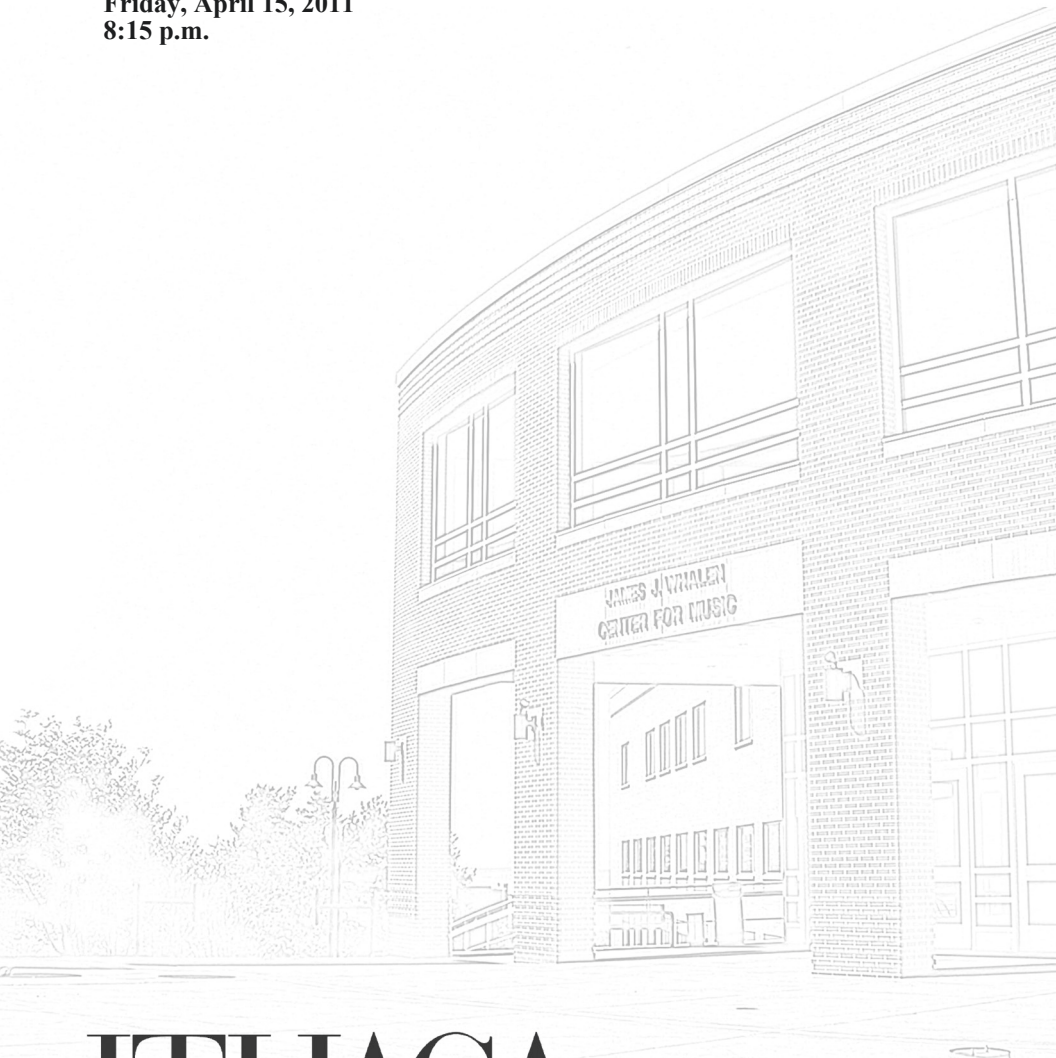
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# My Native Land Faculty Recital

dawn pierce, mezzo-soprano  
Charis Dimaras, piano

Hockett Family Recital Hall  
Friday, April 15, 2011  
8:15 p.m.



# ITHACA

SCHOOL OF MUSIC

## Folk Songs

Zion's Walls	arr. Aaron Copland (1900-1990)
All My Trials	arr. Ruth Elaine Schram (b. 1956)
The Lass from the Low Countree	John Jacob Niles (1892-1980)
*Ol' Dan Tucker	arr. Dave Dunbar (b. 1945)

## Art Songs

White Moon	Ruth Crawford Seeger (1901-1953)
Barter	Simon Sargon (b. 1938)
*One Art	Charles Grant Carey (b. 1991)
Waitin'	William Bolcom (b. 1938)
Brother Will, Brother John	John Sacco (1905-1987)

## Opera Arias

How Strange Men Are <i>Tartuffe</i>	Kirke Mechem (b. 1925)
Things Change, Jo <i>Little Women</i>	Mark Adamo (b. 1962)
What a movie! <i>Trouble in Tahiti</i>	Leonard Bernstein (1918-1990)

## Intermission

## Spirituals

*Deep River	arr. John Conahan (b. 1974)
Sometimes I Feel Like a Motherless Child	arr. Henry T. Burleigh (1866-1949)
*Every Time I Feel the Spirit	arr. Thomas Jefferson Peters (b. 1987)
Sweet Little Jesus Boy	Robert MacGimsey (1898-1979)
Wade in the Water	Mark Hayes (b. 1949)

## Musical Theater

My Favorite Things <i>The Sound of Music</i>	Richard Rogers (1902-1979)
I wish I could forget you <i>Passion</i>	Stephen Sondheim (b. 1930)
*Somewhere Over the Rainbow <i>The Wizard of Oz</i>	arr. Benjamin Costello (b. 1975)
America <i>West Side Story</i>	Leonard Bernstein (1918-1990)

## Dedications

**My Native Land is about more than just America, and American composers; it is about my personal journey as an artist. I have created this program in honor of the most influential teachers and mentors in my musical life.**

AMERICAN FOLK SONGS are dedicated to my Uncle David and Auntie Margaret. They opened up to me the world to classical music. From elementary music class, piano lessons, and my first composition contest, to high school musicals, All-State Choirs, and college auditions: Uncle David and Auntie Margaret were there every step of the way. Thanks, Bepa and Mia, for the encouragement, and for investing in your niece.

AMERICAN ART SONGS are dedicated to my private voice teachers. They helped me find my voice in so many shapes and forms. Carol: You taught me about my body and person, and gave me the grounding I needed to get through life and song. Thank you for your wisdom and guidance. For this set, I chose one piece assigned by each primary teacher during my studies with them:  
Brother Will, Brother John (Carol McAmis) White Moon (Elizabeth Mannion) Waitin' (Marilyn Taylor) Barter (Penelope Bitzas)

AMERICAN OPERA set is for Will Graham. Has mentored me on every level with a genuine love and support. Will: Your inspired stage direction introduced me to a new level of work and spawned confidence in stagecraft, and in myself. With Will's mentorship and guidance, I had the opportunity to work with both Mechem and Adamo on the operas in this set.

SPIRITUALS are dedicated to Larry Doebler and Janet Galvan. They gave me musicianship skills and wonderful opportunities. Mr. Doebler: You helped me release my inner voice with selfless, gentle guidance. You engendered confidence in me, and a deep understanding of music, movement, legato, and harmony. Dr. Galvan: You gave me invaluable opportunities for exploring leadership skills and real-world music making. These experiences formed the linchpin of my young career. \*Deep River was especially arranged for me by fellow Ithaca College Choir member, John Conahan in honor of Larry Doebler and his inspiring work in all of our lives.

MUSICAL THEATRE set is for Benjamin Costello. He believed in me before I believed in myself. He took a chance on me and made an investment. Benjamin: You planted a seed that has blossomed into my life and passion. You continue to support my journey, and I am so grateful!

## Biographies

### **dawn pierce**

Mezzo-soprano **dawn pierce** is a native of Olean, New York. On the operatic stage, she recently performed Madelon and Bersi in Andrea Chenier with Nashville Opera, Dorabella in *Così fan tutte* with Pensacola Opera, Metella in *La Vie Parisienne* with Lake George Opera, and Tisbe in *La Cenerentola* at Opera Carolina. On the lighter side her credits include *The Grand Dutchess* in *The Student Prince* with Nashville Opera, Franca in *The Light in the Piazza* with Piedmont Opera and Jo in *Little Women* with Opera in the Ozarks. A winner in the Metropolitan Opera District Competition, Dawn received a performing artist certificate in Opera Performance and a master's degree in Voice from the North Carolina School of the Arts. She holds bachelor degrees in Vocal Performance and Music Education from Ithaca College. In her free time, Dawn enjoys making jewelry, reading, dancing, and weight training.

### **Charis Dimaras**

Greek concert pianist, Charis Dimaras, has presented numerous solo recitals, has collaborated in chamber music concerts and has been featured as soloist with orchestras throughout Europe, Turkey, Russia, Brazil, Canada and the USA. He has been the recipient of several awards (such as, the British Associated Board of the Royal Schools of Music Award, the Alexandros S. Onasis Beneficiary Foundation Scholarship and the International Richard-Wagner-Foundation Scholarship) and has won top prizes in several competitions (such as, the 1st prize at the "Conferenza Musicale Mediteranea" piano competition in Palermo/Sicily, as well as 1st prizes in the "Holland Music Sessions" chamber music contest at the Concertgebouw of Amsterdam and the "Artists International" and "Joy in Singing" chamber music contests in New York City). Elsewhere, he has been featured on NY's WQXR, on several Dutch, Italian and Greek radio stations and on Greek national TV and has recorded works by Franck, Bartok, Prokofiev & Stravinsky. His latest CD featuring piano works by contemporary Greek composers D. Mitropoulos and Y. Sicilianos was released last November by Greek Record Company IRIDA Classical (to coincide with Mitropoulos' 50th death anniversary).

Dr. Dimaras, who holds degrees in piano performance from the Royal College of Music in London/England and from New York's Juilliard School and Manhattan School of Music, is currently Associate Professor of Piano and Collaborative Studies at Ithaca College. Elsewhere, in 2008, he was the Artistic Director of an international summer festival of Classical Music in Sparti/Greece and in the Spring of 2010 he presented a series of 4 lecture-recitals on the history and evolution of the Classical Sonata form for the Lifelong Education Program of the Philharmonic Center, also in Naples/FL. During a 2006-07 sabbatical leave from Ithaca College, Dr. Dimaras completed an additional Master's Degree in orchestral conducting at Bard College. Since then, he has also appeared as guest conductor on both sides of the Atlantic, with such orchestras as the St. Petersburg Philharmonic Chamber Orchestra and the Symphony Orchestra of the Greek National Opera.

## **Special Guest Performers**

### **TROUBLE IN TAHITI**

Aidan Boardman, music director  
Andrew Mattfeld, rehearsal  
accompanist  
DeAnne Stewart, choreography

### **ENSEMBLE**

Taylor Eike  
Rachel Mikol  
Anna Kimble  
Katrina Kuka  
Aidan Boardman  
Tom Riley

### **WEST SIDE STORY**

Mark Webster, Bernardo  
Jason Wilber, music director & piano  
Lindsey Bullen, choreographer

### **ENSEMBLE**

Jessica Bennett  
Lindsey Bullen  
Melissa Daneke  
Susan Davies  
Ben Fankhauser  
Jenna Fishback  
Joseph Fritz  
John Gardner  
Rachel Mikol  
Hillary Robbins  
Avery Sobczak

## **Thank you!!!**

### **SPECIAL THANK YOUS:**

Dave Dunbar, Charles Grant Carey, John Conahan, Thomas Jefferson Peters,  
and Benjamin Costello for their beautiful compositions.

My students for their unending support, flexibility, and hard work.

To Marc Webster and the many student performers in my program for sharing  
their time and talent.

To Jason Wilbur, Lindsey Bullen, Aidan Boardman and Andrew Mattfeld for  
their preparation of America and What a Movie ensembles.

To my mother for organizing the reception and to family, and amazing friends  
for always supporting my work and my person.

To Kris Shanton, James Pfrehm, and Peg Dunbar for their assistance with  
program notes.

## Program Notes

### FOLK SONG

**Folk song music has no real nameable origin, it is considered a “roots music” as it is often the basis for music developed later in the United States. It’s more tradition than entertainment. The origins of folk music are generally attributed to the working class. It is community focused, something everyone can understand. For these reasons, throughout American history the people have recruited folk music for protest, comfort, or celebration.**

**Aaron Copland** was born in Brooklyn, NY, the youngest child of Russian immigrants. After years of study, Copland was determined to create a distinctively American music. He developed collaborations and concert series that furthered not only his own career, but also those of many other young American composers.

“Zion’s Walls” is a Revivalist song of the 1800s by John G. McClurry. The original text is “the praises of Jesus,” which he changed to “the praises on Zion” with respect to his Jewish heritage.

**John Jacob Niles** came from a musical family who taught him the basics of theory and composition. He was attracted to folk songs while working as a surveyor in the Appalachians. After serving in World War I he became a folk singer specializing in performing and arranging the songs of the Appalachian Mountain region.

“The Lass from the Low Countree” is original music with words adapted by Niles. It is composed in a folksong style, first published in 1938. Many of his songs were based on fragments or snatches of melody that he collected and reworked into complete compositions, working with familiar texts.

**Ruth Elaine Schram** wrote her first song at the age of twelve and now has over 1700 published works. She studied piano and theory from the age of five, completed a college education in music and became an elementary school teacher. She is now a full-time composer in Birmingham, Alabama.

“All My Trials” was a folk song during the social protest movements of the 1950s and 1960s. It is based on a Bahamian lullaby that tells the story of a mother on her deathbed, comforting her children. This theme--that no matter how bleak a situation seemed, the struggle would “soon be over”--propelled the song to become an anthem during difficult times.



**Dave Dunbar** has over 45 years of experience as a clinician, adjudicator, and conductor of musical ensembles of all kinds. He began his public school teaching career in 1967 and retired in 2001. He has served as the conductor and music director for several community choruses, college choirs. His commitment to choral music has led to compositions and arrangements of many choral and vocal pieces, for all levels of singers, which have been published by leading American publishing houses. Mr. Dunbar is presently a choral conductor with the American Music Abroad Empire Tour, with which he tours Europe annually.

“Old Dan Tucker” has obscure origins. It is believed that the tune may have come from oral tradition and the words may have been written by songwriter Dan Emmett (although it has been accredited to at least two other sources as well). The song entered the folk vernacular around 1843 and has become a standard in the vein of “boast and nonsense” minstrel music. Hundreds of verses have been added and parodies made, most commonly used for dance, stage and satire. There is a story that “Old Dan Tucker” was written by slaves about a well-liked minister who lived in Elber County, Georgia. The story claims to be a kindhearted taunting of a man who often showed up, after a long day of work, to ask hosts to scrape up a meal for him.

### **ART SONG**

**The birth of the American Art Song coincided with the birth of the country. It is difficult to categorize American art song, as it is as varied and diverse as the cultural heritage of the United States. The genre includes everything from Psalm settings from the East, cowboy songs from the West, work songs of the North, and the spirituals of the South.**

**Ruth Crawford Seeger** was born in Ohio and was the first woman to receive the Guggenheim Fellowship. Despite her modernist roots, Seeger spent many years archiving and arranging American folk songs for the Library of Congress. As a composer, she is considered a musical bridge between the modern and transcendental movements. She was one of the first composers to extend serialism to musical elements other than pitch, and to develop formal plans based on serial operations.

“White Moon” was composed in 1929 as one of five pieces written to the poetry of her personal friend and leading poet, Carl Sandburg (1878 - 1967). Sandburg was born the second of seven children of Swedish immigrants outside Chicago. He wrote “White Moon,” actually titled “Baby Face” in a collection of poems called *Cornhuskers* in 1918. Sandburg won the Pulitzer Prize in poetry for the collection.

**Simon Sargon** was born in Mumbai, India and brought to America at an early age. Early in his career, he served on the musical staff at New York City Opera, Lincoln Center Theatre, and the Julliard School. He received a grant to relocate to Jerusalem to serve as the Head of the Voice and Opera Department and concertize throughout the country. In 1974, Sargon came back to the United States where he established himself as a major creative figure in contemporary American Jewish Music.

“Barter” is a piece from the set *Let It Be You* with settings by the poet Sara Teasdale (1884-1933). Teasdale was an American lyrical poet born in St Louis, Missouri. She had poor health for most of her life and did not begin school until she was 14. As an adult, she found herself in a lonely marriage and eventually ended her own life. The poem “Barter” conveys that the joys in life do outweigh the sorrows, but you must live the sorrow to appreciate the joys. It points out that in the information age, we tend to “barter” nature’s beauty for material things, taking the beauty for granted.

**Charles Grant Carey** is a sophomore musical theatre major from Pittsburgh, Pennsylvania. He has performed in several main-stage productions at Ithaca College including *Baby, Chicago, Much Ado about Nothing*, and *Children of Eden*. He has written original music for the Ithaca College productions of *How I Learned to Drive*, *Much Ado about Nothing*, and *1,000Years*. Grant is in the private voice studio of Dawn Pierce.

“One Art” is composed to a villanelle by Elizabeth Bishop (1911-1979) of Worcester, Massachusetts, one of the most important and distinguished poets of the 20th century. Bishop was orphaned at an early age and passed around among family members. Her father’s inheritance left her independently wealthy, which allowed her to travel and experience many parts of the world. The title “One Art” tells us that the art of writing and the art of losing are one in the same. It articulates the tension between discipline in life and the force of circumstance. The poem presents a series of losses as if to reassure its reader and its author that control is possible despite the pain. The playful form of the poetry masks the deep emotion.

**William Bolcom** was born in Seattle, Washington where he entered the conservatory at age 11 to study composition. He has received the Pulitzer Prize, the National Medal of Arts, two Grammy Awards, and was named 2007 Composer of the year by Musical America. As a composer, Bolcom’s goal has been to erase boundaries between popular and art music.

“Waitin’” was one of 24 cabaret songs written in collaboration with poet Arnold Weinstein (1927-2005). Weinstein was a New York City native who served in World War II. He is best known for his collaborations with Bolcom, including three full operas and numerous songbooks. The authors claimed a

German cabaret lineage including a fascinating blend of sophisticated rhetoric and seeming un-refinement for their cabaret songs. “Waitin’” is a resignedly simple piece from the first set of six pieces composed between 1977 and 1978.

**John Sacco** was a prolific composer born in Manhattan who served in the Army Air Forces in World War II. His education was from Columbia College and Teachers College of Columbia University. He served as associate musical director of the St. Louis Municipal Orchestra and the executive director of the Starlight Musical Theater in Indianapolis.

“Brother Will, Brother John” was composed to a text by Elizabeth Charles Welborn (1903-1990). Welborn was from Williamston, SC and graduated in 1923 from Greenville Woman's College, part of Furman University. She received her Masters in Arts in Education from Florida in 1934. She taught English at a high schools in Pelzer, SC and Jacksonville, FL.

## OPERA

**Although opera had been going strong in Europe since its debut in the 16th century, the first fully staged opera did not hit America until 1825, with the premiere of Rossini's *The Barber of Seville*. The first known performance of an opera by an American composer was in 1845, when William Henry Fry's *Leonora* debuted in Philadelphia. Not until the 20th century did American opera become more popular in its own homeland, when native composers began more and more to try their hand at it.**

**Kirke Mechem** was born in Wichita, Kansas to a writer and a pianist. He served in the army during World War II, then returned to study English and music. Most of his early work was for chorus throughout the 1970s. He finished his first opera, score and libretto in 1980 after being inspired by a performance of Molière's classic satire, *Tartuffe*. With over 350 performances in six countries, it has become one of the most popular operas written by an American composer.

“How Strange Men Are” is from Molière's (1622-1673) play *Tartuffe* (1664). In *Tartuffe*, Elmire's husband takes in a stranger by the name of *Tartuffe* to stay in their home. *Tartuffe* appears to be an extremely pious and devout man of religion but is actually a con artist. Elmire attempts to warn her husband but he doesn't believe her until he sees *Tartuffe* attempting to seduce her. This aria is sung by Elmire at the top of Act III as she is reflecting on the difficulties of married life.

**Mark Adamo** is an Italian American composer born in Philadelphia. He studied and won awards for his playwriting at NYU and went on to receive a degree in music composition. He is principally known for his operatic works, most importantly his adaptation of *Little Women*, for which he wrote the libretto and composed the score.

“Things Change, Jo” is an aria sung by Meg from *Little Women* (1998), an opera based on the Louisa May Alcott (1832-1888) novel published in two volumes in 1868 and 1869. The novel was based on her real-life family and has become an American classic. Adamo’s adaptation is told, like the novels, from Jo’s perspective. Jo loves her little perfect world with her four sisters. She resists growing up because she knows it means growing apart from sisters. In this aria, Meg attempts to explain to Jo that she has fallen in love, and that it has changed her life.

**Leonard Bernstein** was born of Jewish heritage in Massachusetts where he took piano and studied at Harvard. He was a sought after conductor, conducting with the New York Philharmonic, New York City Symphony Orchestra, Tanglewood, and around the world. Bernstein was a leading advocate for American composers throughout his life. His compositions encompass all major areas including symphonic works, opera, song, chamber works, and American musical theatre. He has received nearly all of the most important achievement awards in music and theatre, as well as dozens of honorary degrees and awards around the world.

“What a Movie!” is performed by Dinah in the one-act opera *Trouble in Tahiti*, written in 1952. *Trouble in Tahiti* is the story of one day in the life of a desperately unhappy married couple, lonely, longing for love, and unable to communicate. In this aria, she sings of a “terrible” movie she just saw entitled “*Trouble in Tahiti*.” She goes into great detail, mocking the ridiculous plot of the movie, but as she does she is caught up in the romantic storyline, something she clearly longs for in her life. At the climax of the aria, she remembers that her husband’s dinner needs to be on the table, and rushes off.

## SPIRITUAL

The term spiritual is derived from “spiritual songs” mentioned in Ephesians chapter 5, verse 19: “Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.” The African American Spiritual captured the attention of the nation between the War of 1812 and the Civil War. Their songs were primarily expressions of religious faith, although some also served as socio-political protests veiled as assimilation to white American culture. This American art form was a result of the interaction of music and religion from Africa, with music and religion of European origin. The emphasis was on combining sound, movement, emotion, and communal interaction. The rise of the spiritual was facilitated by the advent of travel, particularly by steamboats on the Mississippi in 1811.

**John Conahan** is an Ithaca College graduate. Currently residing in Philadelphia, his writing follows the tradition of thoughtful, piano-routed composition with bombastic and beautiful vocals. His compositions range from introspective, sincere ballads to the danceable and festive rockers. He is a nationally accomplished arranger and performer, and has worked with an array of musicians, including Ravi Coltrane, George Crumb, Meridith Monk and Susan Werner.

“Deep River” is an anonymous spiritual of African American origin. The symbolism of the words is scarcely hidden; “campground,” for instance, suggests a land of freedom in several other spirituals, of freedom here and now, as well as freedom in the afterlife. The first documental appearance of “Deep River” comes almost a decade after that of the earliest collections of spirituals, around 1905.

**Henry “Harry” Thacker Burleigh** was an African American professional baritone, classical composer, and arranger born in Erie, Pennsylvania. During his training, he was an assistant to Dvorák who was intrigued by Burleigh’s voice and the spirituals he sang. Eventually Dvorák wrote down these songs and “it was first time in the history of music that a Negro’s song had been a major theme in a great symphonic work” through Dvorák’s New World Symphony. (WHAT IS THE SOURCE OF THIS CITATION?) Burleigh was the first black composer to be instrumental in the development of a characteristically American music. Through his arrangements and performances, he made black music available to a classically trained artists.

“Sometimes I Feel Like a Motherless Child” dates back to the era of slavery in the United States, when it was common practice to separate and sell children of slaves away from their parents. The song is clearly an expression of pain and despair: it conveys the hopelessness of a child who has been torn from their

parents. Although the words can be interpreted literally, they were likely meant as metaphors. The “motherless child” could be a slave separated from, and yearning for, his African homeland; or a slave suffering “a long ways from home,” with “home” representing heaven.

**Thomas Jefferson Peters** is an Ithaca-based pianist, arranger, composer, and music director. He has served as music director for shows at the Kitchen Theatre Company, Running To Places Theatre Company, and local schools.

“Every Time I Feel the Spirit,” like so many spirituals is based on biblical text: “Because you are his sons, God sent the Spirit of his Son into our hearts, the Spirit who calls out, Father” (Galatians 4:6). Its words signified more to the slaves than the Biblical passage would convey to white or other free Americans from that era. For example, the line in the second verse--“There ain't but one train on this track; it runs to heaven”--likely referred to escaping slavery via the Underground Railroad.

**Robert MacGimsey** was born in Louisiana of Caucasian parents. However, he spent most of his formative years in the company of African Americans who lived with, and worked for, his family. His style was so influenced by the African American style that he is often mistaken as an African American composer.

“Sweet Little Jesus boy” is a Christmas song published in 1934. It is written in the style of an African-American spiritual. MacGimsey prefaces his composition with these words, “Bear in mind that this is a meditative song of suppressed emotion, sung by you intimately to the Jesus Child.”

**Mark Hayes** had his humble beginning in northern Illinois before completing a music education with a focus in contemporary sacred music. Today his personal catalogue has over 700 original compositions and arrangements. He states that one of his main goals is “to empower church musicians” through arranging, orchestration, and serving as a clinician throughout the country.

“Wade in the Water” is said to be a spiritual containing explicit instructions to fugitive slaves on how to avoid capture, and which routes to take into the free territories. It allegedly recommends leaving dry land and taking to the water as a strategy to throw pursuing bloodhounds off one’s trail.

## MUSICAL THEATER

European influence on the American musical theatre was pronounced and inescapable but efforts were being made to achieve a musical entertainment basically American in style, spirit and format. The American musical comedy emerged with its familiar panoply at the turn of the twentieth century. By the 1930's the American art form had developed into a mature genre: a musical play, now referred to as "musical theatre" or simply, "musicals." Musical's explored a consistent and credible story line, authentic atmosphere and three-dimensional characters.

**Richard Rogers** was born into a prosperous ethnic German Jewish family in Queens, NY. He attended Columbia University along with his primary collaborators, Lorenz Hart and Oscar Hammerstein II. With his librettists, he created some of the most famous musicals during the 1920s-1950s (43 total!). In addition, he wrote over 900 songs and was the first person to win an Emmy, a Grammy, an Oscar, and a Tony.

"My Favorite Things" is from the classic 1959 musical, *The Sound of Music*, created with Oscar Hammerstein II (1895-1960). The original Broadway version places this song in the Mother Abbess's office, just before she sends Maria to serve as a governess. However, in the film adaptation the screenwriter repositioned the song so that Maria would sing it with the children during the thunderstorm scene in her bedroom.

**Stephen Sondheim** began working with famous librettist Oscar Hammerstein II at the age of 15 due to his advantageous friendship with the librettist's son. This four-year relationship was decisive in forming the young artist's style. Sondheim began his career by writing television scripts but soon became active in American musical theater productions where he reigned since 1957. He redefined the Broadway musical form with his innovative and award winning productions as both a lyricist and composer.

"I wish I could forget you" is sung by Fosca in the musical *Passion* (1994), which is based on the film *Passion D'amore* by Ettore Scola, set in 1863. It tells the tale of a handsome officer in the Italian army and a woman who loves him, Fosca (the ugly and ill sister of his superior officer). Fosca's desire for Giorgio becomes so obsessive and powerful that she gradually wins him over. In this aria, he has agreed to write a letter for her. He soon finds out that his letter is actually TO her, and that she is dictating its content. *Passion* is a story that shows that love can be more powerful than our physical limitations.

**Benjamin Costello** is singer, songwriter, and web designer originally from Elmira, NY. His introspective lyrics and complex, emotional melodies reflect his passion, education, and musical influences. Having received a formal music education from Ithaca College in piano, voice, and conducting, Benjamin is exploring his own compositional voice as he moves away from genres with a clear divide between performer and composer.

“Over the Rainbow” is a classic Academy Award-winning ballad song with music by Harold Arlen and lyrics by E. Y. Harbur. It was written for the movie *The Wizard of Oz* and it became Judy Garland’s signature song. In the film, Dorothy sings this piece after unsuccessfully trying to get her aunt and uncle to listen to regarding an unpleasant incident where her dog Toto bit the nasty spinster Miss Gulch after she struck him with a rake. Dorothy’s aunt tells her to “find a place where you won’t get yourself into any trouble,” prompting this famous song.

**Leonard Bernstein**’s “America” is a well-known mixed meter song from *West Side Story* with lyrics by Stephen Sondheim. The version performed today is from the 1961 film version where Anita sings in favor of the United States while her man, Bernardo responds to her praises with corresponding criticisms satirizing latent racism in American society toward Puerto Ricans.



## Upcoming Events

### April

16 - 3:00pm - Ford - **Ithaca International Conducting Masterclass Concert** with the Cornell Symphony Orchestra

16 - 4:00pm - Hockett - **Faculty Recital**: Timothy Rosenberg, saxophone

17 - 1:00pm - Hockett - **Faculty Recital**: Marc Webster, bass

17 - 3:00pm - Ford - **Frühling Posaunen** trombone festival

18 - 8:15pm - Hockett - **Vocal Jazz Ensemble**

18 - 9:00pm - Ford - Sinfonietta

19 - 8:15pm - Ford - **Jazz Lab Band**, Mike Titlebaum, director

20 - 8:15pm - Hockett - **Opera Workshop**, Brian Demaris, director. *"A Pastiche of Scenes from the Operas of Wolfgang Amadeus Mozart"*

25 - 8:15pm - Ford - **Jazz Ensemble**, Mike Titlebaum, director; Clay Jenkins, guest trumpet soloist. *Sponsored in part by the Cornell University Jazz Ensembles*

26 - 8:15pm - Ford - **Percussion Ensemble**, Gordon Stout, director.

27 - 8:15pm - Ford - **Concert Band**, Andrew Benware, conductor

28 - 8:15pm - Ford - **Symphonic Band**, Elizabeth Peterson, conductor

29 - 8:15pm - Ford - **Women's Chorale**, Janet Galván, conductor

30 - 12:00pm - Ford - **Campus Band**, Dan Isbell, conductor

30 - 2:00pm - Ford - **Campus Choral Ensemble**, Jennifer Haywood, conductor

30 - 4:00pm - Ford - **Symphony Orchestra**, Jeffery Meyer, conductor, *Rite of Spring*

30 - 8:15pm - Ford - **Choir and Madrigal Singers**, Lawrence Doebler, conductor

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You can find the complete listing of concerts at <http://www.ithaca.edu/music/calendar/>