3-7-2013

Concert: Ithaca College Madrigal Singers

Ithaca College Madrigal Singers

Lawrence Doebler

Jean Clay Radice

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Ithaca College Madrigal Singers; Doebler, Lawrence; and Radice, Jean Clay, "Concert: Ithaca College Madrigal Singers" (2013). All Concert & Recital Programs. 1888.

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Ithaca College Madrigal Singers
Lawrence Doebler, conductor
Jean Clay Radice, harpsichord

Hockett Family Recital Hall
Thursday March 7th, 2013
8:15 pm
Program

Since first I saw your face (1607)                      Thomas Ford
                                        (1580-1648)

Death hath deprived me (1608)                      Thomas Weelkes
                                        (1576-1623)

Musikalische Exequien (1636)                      Heinrich Schutz
                                        (1585-1672)
  I. Concert (in the form of a German requiem
      mass)
  II. Mottete "Herr, wenn ich nur Dich habe"
  III. Canticum B. Simeonis "Herr, nun lassest Du Deiner"
          Jean Clay Radice, harpsichord
Translations
I. Concert

**Intonation:**
Nakket bin ich von Mutterleibe kommen

**Soli:**
Nakket werde ich wieder dahin fahren, der Herr hat's gegeben, der Herr's hat's genommen, der Name des herren sei gelobet.

**Capella:**
Herr, Gott, Vater im Himmel erbarm dich über uns.

**Soli:**
Christus ist mein Leben, Sterben ist mein Gewinn. Siehe, das ist Gottes Lamm, Das der Welt Sünde trägt.

**Capella:**
Jesu Christe Gottes Sohn, erbarm dich über uns.

**Soli:**
Leben wir, so leben wir dem Herren, Sterben wir, so sterben wir dem Herren, Darum wir leben oder sterben, So sind wir des Herren.

**Capella:**
Herr Gott heiliger Geist, erbarm dich über uns.

**Intonation:**
Also hat Gott die Welt geliebt, Das er seinen eingebornen Sohn gab,

**Soli:**
auf das alle, die an ihn glauben, nicht verloren werden, sondern das ewige Leben haben.

**Soloists:**
Naked shall I return there once again, The Lord has given it, the Lord has taken it, The name of the Lord be praised.

**Soloists:**
Christ is my life, Death is my prize. Behold, that is the Lamb of God Who carries the sins of the world.

**Soloists:**
So that all who believe in Him Will not be lost But have eternal life.

**Choir:**
Lord, God, Father in heaven Have mercy on us.

**Soloists:**
As we live, so we are living unto the Lord, As we die, so we are dying unto the Lord, Therefore as we live or die So are we of the Lord.

**Choir:**
Lord God, Holy Ghost, Have mercy on us.

**Soloists:**
For God so loved the world That He gave His only Son
**Capella:** Er sprach zu seinem lieben Sohn: die Zeit ist hie zu erbarmen, fahr hin, mein's Herzens werte Kron und sei dass Heil der Armen und hilf ihn aus der Sünden Not erwürg für sie den bittern Tod und lass sie mit dir leben.

**Choir:** He spoke to His beloved Son: The time has come to be merciful, Go there, crown of my heart And be the salvation of the poor, And help them out of the need of sin Choke for them the bitter death And let them live with you.

**Soli:** Das Blut Jesu Christi, des Sohnes Gottes machtet uns rein von allen Sünden.

**Soloists:** The blood of Jesus Christ, Son of God, Cleanses us from all sins.

**Capella:** Durch ihn ist uns vergeben die Sünd geschenkt das Leben, im Himmel soll'n wir haben, O Gott, wie grosse Gaben.

**Choir:** Through Him all our sins are forgiven Our lives are bestowed upon us un Heaven we Have all this, O, God, how great a gift.

**Soli:** Unser Wandel ist im Himmel, von dannen wir auch wartens des Heilandes Jesu Christe, des Herren, welcher unsern nichtien Lieb verklären wird, dass er ähnlich werde seinem verklärten Leibe.

**Soloists:** Our change is in Heaven, From thence we also await the Saviour Jesus Christ, the Lord, Who will transfigure our empty bodies That he becomes similar to His transfigured body.

**Capella:** Es ist allhier ein Jammertal, Angst, Not und Trübsal überall, des Bleibens ist ein kleine Zeit, voller mühseligkeit und wers bedenkt, ist immer Streit.

**Choir:** Here it is all a miserable time, Full of fear, need, and misery overall, The waiting is a short time, Full of laboriousness and whose thanks is always in dispute.

**Soli:** Wenn eure Sünde gleich blutrot ware, soll sie doch schnee weiss werden, wenn sie gleich ist wie rosinfarb,

**Soloists:** Though your sins be blood red, They will become snow white, If they are like the color pink,
soll sie doch wie Wolle werden.

**Capella:**
Sein Wort, sein Tauf, sein Nachtmahl dient wider allen Unfall, der Heilfe Geist im Glauben lehrt uns darauf vertrauen.

They will become like wool.

**Choir:**
His word, His baptism, His supper serve afresh all misfortunes. The Holy Ghost in belief Teaches us to trust.

**Soli:**
Gehe hin, mein Wolk, in deine Kammer und schließ die Tür nach dir zu!
Verbirge dich einen kleinen Augenblick, bis der Zorn vorübergehe.
Der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an;
für den Unverständigen werden sie angesehen, als stürben sie, und ihr Abschied wird für eine Pein gerechnet, und ihr Hinfahren für Verderben, aber sie sind in Frieden.

Go, my people into your chamber and shut the door behind you!
Hide yourself for a little while until the wrath has passed.
The righteous souls are in God's hand and no misery touches them.
For the incomprehensible becomes the respected, in the sight of the unwise they seem to die, and their departure is taken for torment, but they are in peace.

**Soloists:**
Lord, if I only have you, I ask nothing more of heaven and earth.
Though both my body and soul languish, You, God, are my heart's consolation and portion for all time.

**Capella:**
Er ist das Heil und selig Licht für die Heiden, zu erleuchten,
die dich kennen nicht, und zu weiden. Er ist seines Volks Israel der Preis, Ehr, Freud und Wonne.

He is the salvation and blessed light for the heathen, to enlighten those who don't know You and to tend them. He is of His people Israel the prize, honour, joy and delight.

**Soloists:**
Unser Leben währet siebenzig Jahr, und wenn's hoch kömmt,
so sind's achtzig Jahr, und wenn es köstlich gewesen ist, so ist es Müh und Arbeit gewesen.

We live for about seventy years. and at best for eighty years, and if it was delightful, it was trouble and labour.
Capella:  
Ach, wie elend ist unser Zeit allhier auf dieser Erden,  
gar bald der Mensch darniederleit,  
allhier in diesem Jammertal ist Müh und Arbeit überall,  
auch wenn dir’s wohlgingeliet.

Soli:  
Ich weiß, daß mein Erlöser lebt, und er wird mich hernach aus der Erden auferwecken, und werde darnach mit dieser meiner Haut umgeben werden und werde in meinem Fleisch Gott sehen.

Capella:  

Soli:  
Herr, ich lasse dich nicht, du segnest mich denn.

Capella:  

Choir:  
Oh how miserable is our time here on this earth, very soon it leads man downward, we all must die, all here in this miserable time is effort and work overall, even when you prosper.

Soloists:  
I konw that my Redeemer lives and hereafter he shall raise me from this earth and shall become surrounded by this my flesh and shall see God in my flesh.

Capella:  

Soli:  
Herr, ich lasse dich nicht, du segnest mich denn.

Capella:  

Soloists:  
Lord, I leave you not, for you bless me.

Choir:  
He said to me: Hold on to me, you will succeed; I give myself all for You, and I struggle for you. My life swallows up Death, my innocence bears your sins, and you found salvation.
CANTICUM B. SIMEONIS "Herr, nun lassest Du Deiner"

**Intonatio:**
Herr, nun lassest du Deiner

**Capella:**
In Friede fahren, wie du gesagt hast.

**Intonation:**
Lord, now let your servant depart

**Choir:**
In peace as you have said.

**Zwei Seraphim und Beata anima:**
Two angels and a departed soul:

**Soli:**
Sie ruhen von ihrer Arbeit, They rest from their labors
und ihre Werke folgen ihnen nach and their deeds follow them.

**Capella:**
Denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast für allen Völkern, ein Licht, zu erleuchten die Heiden, und zum Preis deines Volks Israel.

**Soloists:**
Sie sind in der hand des herren They are in the hand of the Lord und keine Qual ruhret sie. And no misery disturbs them.

**Choir:**
Denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast für allen Völkern, ein Licht, zu erleuchten die Heiden, und zum Preis deines Volks Israel.

**Soloists:**
Sie sind in der hand des herren They are in the hand of the Lord und keine Qual ruhret sie. And no misery disturbs them.

**Capella:**
Und zum Preis deines Volks Israel.

**Choir:**
and for the glory of Your people Israel.
Biographies

Lawrence Doebler, conductor

Lawrence Doebler is director of choral activities at the Ithaca College School of Music. During his 35 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. On April 19th, 2013 professor Doebler will conduct the Ithaca College Choir and Symphony Orchestra at Lincoln Center performing Poulenc’s Gloria with Jessica Julin, alumna soprano soloist. 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.

In December 2012 the Choir performed at the Winter NYSSMA Conference in Rochester at the invitation of president Marc Greene.

Marc Greene presented Lawrence Doebler with the ‘Distinguished Service to Music Education Award’ for 2012 “in Recognition Of His Dedication To His Students, Colleagues, And Community For Many Years Of Dedicated Service To The Children Of New York State And The Cause Of Music Education”.


Jean Clay Radice, harpsichord

Jean Clay Radice has taught organ and harpsichord at Ithaca College since 2007. She studied organ at Syracuse University before obtaining a bachelor's degree in organ performance from Boston University and a master's degree in organ performance from the University of Cincinnati College-Conservatory of Music. Her major teachers have been Will Headlee, George Faxon, Jack Fisher and Roberta Gary. She is an accomplished church musician. She is currently Director of Music at the Episcopal Church of SS Peter & John in Auburn, Organist and Schola Director of the Episcopal Church at Cornell, and has served as organist and choir director at other churches in the Finger Lakes. Her expertise in church music includes the music of the Episcopal Church and Anglican hymnody. At Ithaca College, she specializes in the historical keyboard literature for organ and harpsichord up to and including the music of Johann Sebastian Bach. She annually presents several collaborative recitals, both with faculty and with students, relating to the music of the Baroque. Her harpsichord collaborative recitals have included the complete Book II of The Well-Tempered Clavier (2008), the Goldberg Variations (2009), the Six Partitas (2010), the complete Inventions and Sinfonias (2010) and in 2011, a recital of early works, fantasias, and Klavieruebung Part II. She was the organ continuo player for the Ithaca College 2010 performance of the Mass in B Minor, and regularly plays both organ and harpsichord continuo on faculty recitals. She encourages the development of student continuo players, all of whom perform on the School's new David Leach continuo organ (2008). In academic year 2011-2012, Professor Radice has been a member of the Ithaca Bach Ensemble, a faculty ensemble devoted to the performance of solo and chamber instrumental and vocal works of J. S. Bach.
Program Notes

The Madrigal Singers are performing all of their works tonight in a modified Mean Tone Temperament. The thirds have been tuned to ‘perfect thirds’ that are approximately 21 cents narrower than equal temperament. Fifths are also perfectly tuned. The harpsichord has been prepared accordingly. You will hear a very sweet and calm tuning without the aggressively tuned major thirds in equal temperament.

*Death hath deprived me* is Weelkes’ elegy on the death of Thomas Morley. The poet, John Davies, wrote the words in memory of the Earl of Pembroke in 1605.

*Musikalische Exequien* Op.7, SWV279-281 is a sacred work by Heinrich Schutz; it was written in 1636, for the funeral services of Count Henry the Posthumus Reuss of Gera, who had died on December 3, 1635. It comprises the following sections:

I. Concert in Form einer teutschen Begräbnis-Messe

II. Motette "Herr, wenn ich nur Dich habe"

III. Canticum B.Simeonis "Herr, nun lässest Du Deinen Diener"

Heinrich had planned the service himself and chosen the texts, some of which are scriptural and others of which are from 16th-century Lutheran writers, including Martin Luther himself. Heinrich also commissioned Schütz to compose the music on the occasion of his death.

Part I, by far the longest part of the work, is scored for SSATTB chorus alternating with small ensembles of soloists. Part II is scored for double choir SATBSATB, and part III for SATTB choir and a trio of soloists. All movements are accompanied by basso continuo.

The work was well known to Brahms, whose German Requiem is conceptually similar, and uses some of the same texts.
Personnel
Ithaca College Madrigal Singers

**Soprano**
Emily Behrmann-Fowler  
Jaime Guyon  
Brittany Powell  
Sarah Welden

**Tenor**
Jonathan Fleischman  
Kevin Fortin  
Torrance Gricks  
Joey Kaz

**Alto**
Annie Barrett  
Chan Wei En  
Anna Kimble  
Erin Peters  
Melissa Schacter  
Ariana Warren

**Bass**
Matthew Boyce  
Fred Diengott  
Chris Harris  
Joe Pellittieri  
Travis Pilsits  
Ryan Zettlemoyer

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.
Upcoming Events

March

8 - Hockett - 2:00pm - Mary Hayes North Piano Competition
19 - Hockett - 8:15pm - Robert G. Boehmler Foundation Series: The Amernet Quartet
20 - Hockett - 7:00pm - Marc Webster, bass
21 - Hockett - 8:15pm - Horn Studio/Choir
22 - Hockett - 6:00pm - Benefit Concert
22 - Ford - 8:15pm - Louis K. Thaler Concert Violinist Series: Charles Castleman, violin; Claudia Hoca, piano
23 - Hockett - 10:00am - Thaler Violin Series Masterclass: Charles Castleman, violin
24 - Ford - 3:00pm - Rochester Philharmonic Orchestra
24 - Hockett - 7:00pm - Brad Hougham, baritone
25 - Hockett - 7:00pm - Composition Premieres