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Concert: Ithaca College Madrigal Singers

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Lawrence Doebler

Jean Clay Radice

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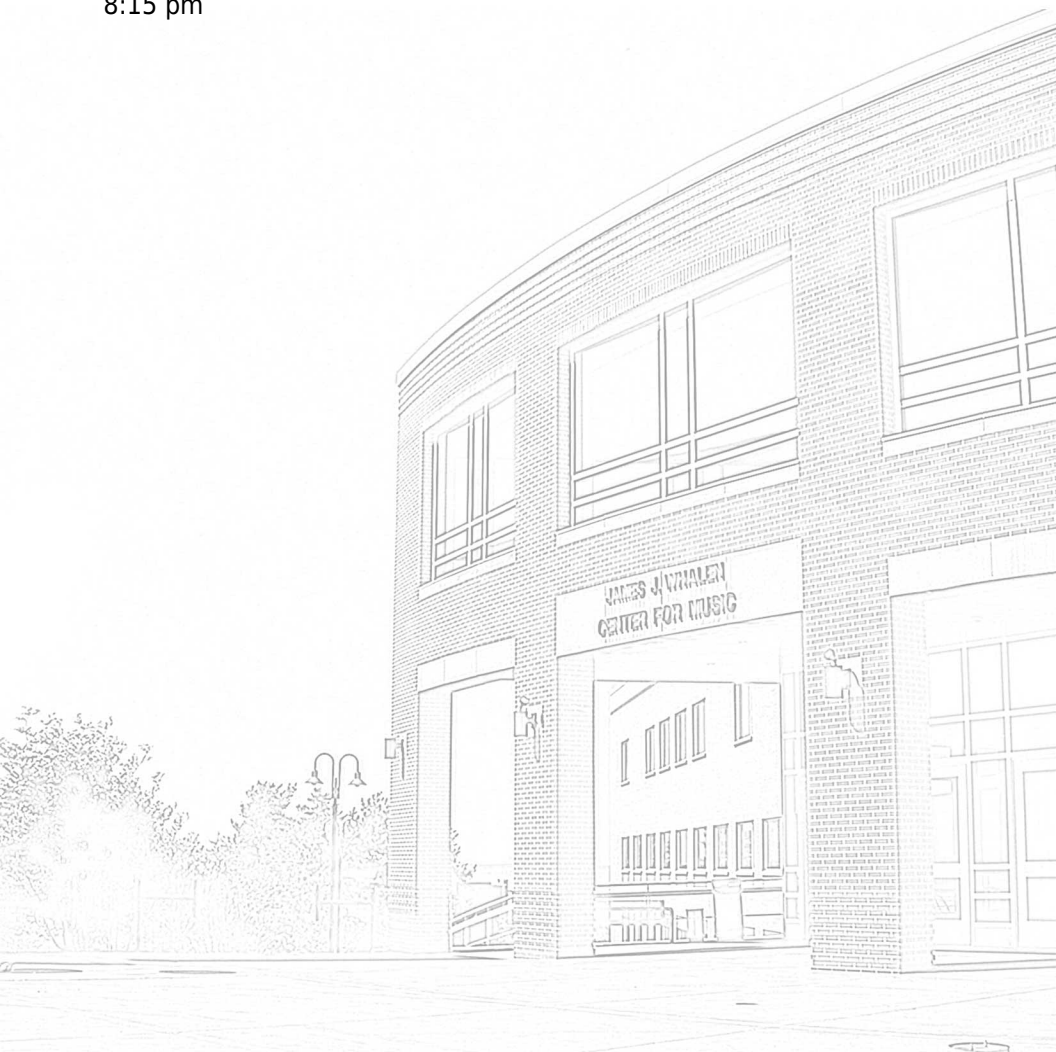
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Ithaca College Madrigal Singers

Lawrence Doebler, conductor
Jean Clay Radice, harpsichord

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



ITHACA COLLEGE

School of Music

Program

Since first I saw your face (1607)

Thomas Ford
(1580-1648)

Death hath deprived me (1608)

Thomas Weelkes
(1576-1623)

Musikalische Exequien (1636)

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

Heinrich Schutz
(1585-1672)

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.

Intonation:

Naked I came from my mother's
womb.

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.

Choir:

Lord, God, Father in heaven
Have mercy on us.

Soloists:

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

Choir:

Jesus Christ, Son of God,
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.

Intonation:

For God so loved the world
That He gave His only Son

Soloists:

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

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 bitteren Tod
und lass sie mit dir leben.

Soli:

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

Capella:

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

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 änlich werde seinem
verklärten Leibe.

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.

Soli:

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

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.

Soloists:

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

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.

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.

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.

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.

They will become like wool.

Capella:

Sein Wort, sein Tauf, sein
Nachtstuhl dient wider allen
Unfall, der Heilge Geist im Glauben
lehrt uns darauf vertrauen.

Choir:

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

Soli:

Gehe hin, mein Volk, 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.

Soli:

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, and their going
away from us to be
destruction; but they are in
peace.

Soli:

Herr, wenn ich nur dich habe, so
frage ich nichts nach Himmel
und Erden.

Wenn mir gleich Leib und
Seele verschmacht', So bist du,
Gott, allzeit meines Herzens
Trost und mein Teil.

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.

Choir:

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.

Soli:

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.

Soloists:

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,
wir müssen alle sterben,
allhier in diesem Jammertal ist Müh
und Arbeit überall,
auch wenn dir's wohlgelinget.

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:

Weil du vom Tod erstanden bist,
werd ich im Grab nicht
bleiben, mein höchster Trost dein
Auffahrt ist, Todesfurcht
kannst du vertreiben, denn wo du
bist, da komm ich hin, daß
ich stets bei dir leb und bin, drum
fahr ich hin mit Freuden.

Soli:

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

Capella:

Er sprach zu mir: Halt dich an mich,
es soll dir itzt gelingen,
ich geb mich selber ganz für dich,
da will ich für dich ringen.
Den Tod verschlingt das Leben
mein, mein Unschuld trägt
die Sünden dein, da bist du selig
worden.

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 know 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.

Choir:

Since You arose from death, I shall
not remain in the grave,
Your Ascension is my greatest
comfort, You can drive away
the fear of death, for where You
are, I will go too, so that I
may live and be with You forever,
therefore I die with Joy.

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.

MOTETTE (text printed above) *

CANTICUM B. SIMEONIS "Herr, nun lassest Du Deiner"

Intonatio:

Herr, nun lassest du Deiner

Capella:

In Friede fahren,
wie du gesagt hast.

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.

Capella:

Ein Licht, zu erleuchten die Heiden.

Capella:

Und zum Preis deines Volks Israel.

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:**

Selig sind die toten
Blessed are the dead
die in dem herren sterben
Who die in the Lord

Choir:

For my eyes have seen

Your salvation which

You offered for all people

Soli:

Soloists:

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

Choir:

A light to enlighten all Gentiles,

Soli:

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:

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 Schütz; 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