Spring 2004

Concert: Ithaca College Choir Tour 2004

Ithaca College Choir
Lawrence Doebler

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ITHACA COLLEGE CHOIR

TOUR 2004

Lawrence Doeble, conductor

JOURNEYS...
PROGRAM

I.
Ecce sacerdos magnus

Jacob Handl
Edited by L. Doebler

II.
The Colors of Creation*

Daniel Dorff
Text by Romaine Samworth and D. Dorff

Nathan Wilson, bass
Rebecca Kutz, Megan Gebert, alto
Donata Cucinotta, Whitney Guy, soprano

III.
Jesu, meine Freude BWV 227

Johann Sebastian Bach

Jesu, meine Freude
Es ist nun nichts Verdammliches
Unter deinen Schirmen
Denn das Gesetz des Geistes
Trotz dem alten Drachen
Ihr aber seid nicht fleischlich
Weg mit allen Schätzen!
So aber Christus in euch ist
Gute Nacht, o Wesen
So nun der Geist des
Weicht, ihr Traurigeister

SATB
SSATB
SSATB
SSA
SSATB
SSATB
SATB
ATB
SSAT
SSATB
SATB
INTERMISSION

IV.

Fern Hill

John Corigliano
Text by Dylan Thomas

Kerry Mizrahi, piano
Amanda Hick, soprano
Karla Faggard, soprano
Melissa Sanfilippo, soprano

V.

Feel the Spirit

Moses Hogan

This Little Light of Mine
Ain’t That Good News
Didn’t My Lord Deliver Daniel?
We Shall Walk Through the Valley in Peace
Down by the Riverside
Ezekiel Saw de Wheel

* World Premiere November 15, 2003
Ecce sacerdos magnus
Behold a great priest, who in his days pleased God. Therefore by an oath the Lord made him increase among his people. He gave him the blessing of all nations and confirmed his covenant upon his head.

THE COLORS OF CREATION
Text by Romaine Samworth and Daniel Dorff
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In the beginning there was ocean, and it was blue, deep blue
Ocean deep, and the sky, a peaceful blue.
And the trees and the grass, more vibrant with green, the color green.
The grass, the trees, the vibrant color green.
And there was brown, the earth, the dirt, the soil, the bark of trees, Created for its beauty.
The richness of the browns, the chocolate of the Earth.
The blues and greens and browns, created for their splendor.
Shades of brown and green and blue, created for their beauty,
A splendor for the children of creation, the colors of creation.
Black, black, the stillness of the night,
Black, black, the color of the night,
The black of night, the stillness
With sparkling silver and yellow, twinkling so brilliant in the night sky.
Sprinkle, sprinkle, salt and spice.
The colors of creation needed salt and spice.
And God created birds and butterflies,
And flowers of red to delight our eyes,
Our eyes of many colors, and our hair of many colors,
And our skin of many pinks and browns,
The colors of creation
For the children of creation, the colors of creation.

Jesu, meine Freude, BWV 227

I. Chorale a 4

Jesu, meine Freude,
Jesus, my Joy,
Meines Herzens Weide,
My heart's Pasture,
Jesu, meine Zier,
Jesus, my Jewel,
Ach, wie lang, ach lange
Oh, how long
Ist dem Herzen bange
Is my heart anxious,
Und verlangt nach dir!
Longing for Thee!
Gottes Lamm, mein Bräutigam,
Lamb of God, my Bridegroom,
Äußer dir soll mir auf Erden
Beside Thee shall to me on Earth
Nichts sonst Liebers werden.
Naught be dearer.
II. Coro a 5
Es ist nun nichts Verdammliches an denen, die in Christo Jesu sind, die nicht nach dem Fleische wandeln, sondern nach dem Geist.
Romans VIII:1

There is now no condemnation upon them that are in Jesus Christ, that walk not after the flesh, but after the Spirit.

III. Chorale a 5
Unter deinem Schirmen
Bin ich vor den Stürmen
Aller Feinde frei.
Laß den Satan wittern,
Laß den Feind erbittern,
Mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
Ob gleich Sünde und Hölle schrecken;
Jesus will mich decken.

Under Thy protection,
Am I, before the ragings
Of all foes, free.
Let Satan storm,
Let the foe rage,
Jesus stands by me!
E’en if now thunder peal and lightning flash,
E’en if sin and Hell terrify (me),
Jesus will cover me.

IV. Trio
Denn das Gesetz des Geistes,
der da lebendig machet
in Christo Jesu,
hat mich frei gemacht von dem Gesetz
der Sünde und des Todes.
Romans VIII:2

For the law of the Spirit,
which maketh living
in Christ Jesus,
hath made me free from the law
of Sin and Death.

V. Chorale, Coro a 5
Trotz dem alten Drachen,
Trotz des Todes Rachen,
Trotz der Furcht darzu!
Tobe, Welt, und springe,
Ich steh hier und singe
In gar sicherer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muß verstummen,
Ob sie noch so brumen.

Defy the old dragon,
Defy jaws of death.
Defy the fear of them!
Rage, world, and burst,
I stand here and sing
In repose most secure.
God’s Might holds me in awe,
Earth and Abyss are struck dumb,
Even if they growl.

VI. Fuga, Coro a 5
Ihr aber seid nicht fleischlich,
sondern geistlich,
so anders Gottes Geist in euch wohnet.

Ye are not of the Flesh,
but of the Spirit,
if the Spirit of God dwell in ye.
Wer aber Christi Geist nicht hat, der ist nicht sein. Romans VIII:9

Adagio:
But whosoever hath not Christ's Spirit, that one is not His.

VII. Chorale a 4
Away with all treasures! Thou art my Delight, Jesus, my Pleasure!
Away with vain glories, I want not to hear of you, Be unknown to me!
Misery, need, Cross, shame, and death, Even if I must suffer greatly, Shall not separate me from Jesus.

VIII. Trio; Andante
But if Christ be in ye, although the body is dead on account of sin; the spirit, nonetheless, is life, on account of righteousness.

IX. Chorale, Coro a 4 senza Basso
Good night, o being Which doth choose the world, Thou pleasest me not.
Good night, ye sins, Stay far behind,
Come no more to light! Good night, thou pride and splendor!
Good night, thou life of oppression, I've bid ye good night.

X. Coro a 5
So now if the Spirit of Him, which Jesus from the dead did raise up, dwell in ye, so shall the Same also, which Christ from the dead did raise up, your mortal bodies make living,
um des willen, daß sein Geist
in euch wohnet.
Romans VIII:11

so that His Spirit
might dwell in ye.

XI. Chorale a 4

Weicht, ihr Trauergeister,
Denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben,
Muß auch ihr Betrüben
Lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
Jesu, meine Freude.

Shrink back, ye spirits of sadness,
For the Master of my joys
Jesus, doth enter.
For them that love God,
Even their troubles must
Be (as) pure sugar.
Though here I endure mockery and scorn,
Nonetheless thou art e’er even in sorrow,
Jesus, my Joy.

Johann Franck, 1653
Translation from German
© 1992 by Bernard S. Greenberg

Program notes

Journeys is the theme that is represented in the text and music of this concert. The Handl motet describes the life journey of a famous priest who so pleased God that he was allowed to increase among his people and was then revered and remembered by following generations.

Colors of Creation is a journey through the colors created in the sculpture of Romaine Sanworth who lost her vision over 60 years ago.

In Jesu, meine Freude, librettist Johann Franck entwines two texts – Biblical (Romans), and poetry alluding to Christ as lover. The texts combine a love story (Christ as joy and treasure) and a morality play that suggest how to live a moral and spiritual life with the resultant reward of eternal life and the consequence if you don’t! The libretto serves as a guide for a spiritual life journey. It is a celebration of life and a reminder.

Dylan Thomas writes about the mind, being young and free and supported by a healthy body that journeys into a place where the still young mind is imprisoned in a body unable to act. Time and timing hold the keys to this maddening journey that leave the mind bitter and unfulfilled. Fern Hill was Thomas’s childhood home in Wales.
The Moses Hogan arrangements of Traditional Spirituals are significant contributions to the choral art and to the preservation of this inspiring genre. In this program the spirituals are placed in an order that enables us to travel journeys of awakening (This Little Light of Mine); spiritual enlightenment (Ain’t That Good News); deliverance from evil (Didn’t My Lord Deliver Daniel); being at peace (We Shall Walk Through the Valley in Peace); moral decisions (Down by the Riverside); and finally understanding the consequences of one’s choices (Ezekiel Saw De Wheel).

**Artists**

*Jacob Handl’s Ecce sacerdos magnus* is scored for equal-voiced double chorus. This late Renaissance composer was famous for his motets set for two, three, and four choruses written in antiphonal style. Mr. Doepler has edited this motet without barlines thereby allowing the text to receive natural accentuation that is not impeded by publisher-imposed “measures”.

*Daniel Dorff* serves as Director of Publications for Theodore Presser Company. His music has been performed by the Philadelphia Orchestra (and many others) and he has been commissioned four times by the Philadelphia Orchestra’s education department. *The Colors of Creation* was commissioned by the Ithaca College School of Music. The text is the composer’s adaptation of a poetic essay by *Romaine Samworth*, an extraordinary sculptor who lost her vision. Romaine’s remarkable sculptures use color vividly, reflecting her visual memory, inspiration, spirited imagination.

In *J. S. Bach’s Jesu, meine Freude*, written for the funeral of the postmaster general’s wife, a chorale is the unifying element. This chorale is present in all odd numbered movements from 1 through 11. The symmetry is remarkable: movements 1 and 11 are simple settings of the chorale, beginning and ending with the same words; 2 and 10 use the same music except for a dramatic key change when the theological promise of life after death is delivered in 10; 3 and 9 are more complex settings of the chorale – in 9 the chorale arrives late sung by the altos in what has appeared to be a trio of SST; 4 and 8 are balanced trios, SSA in 4 and ATB in 8; 5 and 7 deliver the chorale, 5 has the chorale hidden similar to a variation in a Beethoven string quartet and 7 is more straightforward. Finally the apex to this arch is six a double fugue followed by a stern warning of what will happen to you if you do not live a righteous life. The chorale text was written by *Johann Franck*, the other text is from Romans chapter 8. Bernard S. Greenberg
describes the motet in these words: “it is a Protestant sermon on death and dying. The two intimately related ideas it expresses are the insignificance of mere bodily death for the true believer, and Jesus the Object of mystical devotion and longing, a longing requited in death”.

John Corigliano has recently been a Karel Husa visiting professor at Ithaca College. Fern Hill was first performed on December 19, 1961 at Carnegie Recital Hall. Mr. Corigliano has recently finished a trilogy of poems by Dylan Thomas of which Fern Hill is the first. All are with different combinations and sizes of performing forces.

Tragically, Moses Hogan died last year. In his brief life Mr. Hogan continued the work begun by H. T. Burleigh, Undine Moore, William Dawson and many others of arranging traditional spirituals. These spirituals relay Biblical stories through song. During slavery, African-Americans were not allowed to become literate. Through all that slaves endured, William Dawson said “there is not an angry word spoken in these spirituals”. These works show the moral profile of a people with incredible faith who would indeed go to a better place after death. Mr. Hogan was a prolific composer, charismatic conductor and ambassador for music.

Kerry Mizrahi graduated from Ithaca College School of Music with a bachelor and master degree in music education and piano performance. Mrs. Mizrahi is a staff accompanist for Ithaca College School of Music and maintains a private studio. Mrs. Mizrahi is in demand as a professional accompanist in the greater Ithaca community and serves as assistant conductor for the Cayuga Vocal Ensemble, Ithaca’s professional choral ensemble.

ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor

The Ithaca College Choir, under the direction of Lawrence Doebler, is recognized through its annual tour and many campus appearances as one of the finest and most innovative ensembles at the collegiate level.

In each of the last twenty-five years, the Ithaca College Choir has premiered a work that has been published by Theodore Presser as part of the Ithaca College Choral Series. Composers who have accepted commissions are Vincent Persichetti, Samuel Adler, Karel Husa, William Schuman, Eugene Butler, Iain Hamilton, Ellen
Zwilich, Richard Wernick, Peter Schickele, Thomas Pasatieri, Augusta Read Thomas, Ronald Caltabiano, two by Norman Dello Joio, Thea Musgrave, Daniel Pinkham, Daniel Asia, two by Chen Yi, Robert Maggio, Lowell Lieberman, George Tsontakis, Anthony Iannaconne and Daniel Dorff. The next three commissions are Daniel Welcher '05, Ron Nelson '06 and Dana Wilson '07.

The Ithaca College Choir has toured extensively on the East Coast and in the mid-west of the United States and two 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; Alice Tully Hall, 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, the Ithaca College Orchestra and Chamber Orchestra, Wind Ensemble, and other professional ensembles.

Lawrence Doebler is a professor of music at Ithaca College where he serves as director of choral activities. Currently in his twenty-sixth year at the college, his duties include conducting the Choir, Madrigal Singers, and Choral Union and teaching conducting (both undergraduate courses and graduate majors), choral techniques, and choral literature.

Early training in keyboard, strings, voice, and brass led to degrees in conducting from Oberlin Conservatory and Washington University in St. Louis. Professor Doebler began his professional career in 1969 at Smith College. From 1971 through 1978 he taught and conducted at the University of Wisconsin at Madison. Mr. Doebler has received awards for research and teaching excellence from the University of Wisconsin and Ithaca College and has appeared throughout the eastern and Midwestern United States and Ireland as a clinician and guest conductor. As an editor of “no barline” Renaissance music, Mr. Doebler’s editions are published by the Lorenz Company in the Roger Dean catalogue. In addition to his academic appointments, he currently serves as music director of the Cayuga Vocal Ensemble and has served as director of music at churches in Cleveland, St. Louis, Madison and Ithaca.

Mr. Doebler, the Choir and Madrigal Singers are available for workshops and concerts. These groups can work with your
ensembles in a variety of situations including movement (based on some of Dalcroze's principles), coaching, dealing with the emotion of the text, and learning to be independent musicians in an ensemble experience. These groups are available to work with any size ensemble from a small madrigal group to several large choirs together.

During the past twenty-five years, Mr. Doebler and the choir have worked with over one hundred and fifty ensembles either on tour or on the Ithaca College campus. On tour the Choir often performs their full concert in the evening and works with area schools the following day.

Please call Lawrence Doebler or Townsend Plant, Director of Admissions for the School of Music if you are interested in working with the Choir, Madrigals, or Professor Doebler—607/274-3366.

The Ithaca College Choir’s first professional CD is available for purchase after the concert or from the Ithaca College Bookstore for $15. ‘Cycles’ Ireland Tour 2002 Ithaca College Choir, Lawrence Doebler, conductor

ITHACA COLLEGE ADMINISTRATION

President Peggy Williams
Provost Peter Bardaglio
Dean, School of Music Arthur E. Ostrander
Associate Dean, School of Music William Pelto
Coordinator of Music Admissions Townsend Plant

VOICE FACULTY

Randie Blooding Deborah Montgomery
Angus Godwin David Parks
Elizabeth Koch Patrice Pastore
Carol McAmis Kelly Samarzea
Richard McCullough

CHORAL FACULTY

Lawrence Doebler Choir, Madrigals, Choral Union
Janet Galván Women’s Chorale, Chorus
Lauri Robinson-Keegan Vocal Jazz Ensemble

CHORAL STAFF

Anna Sagdeeva Graduate Assistant, Tour Manager
Elizabeth Swanson Graduate Assistant
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<th>Date</th>
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<td>February 29</td>
<td>3:30 pm</td>
<td>Concert, St. Michael's Catholic Church</td>
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<td>Newark, NY</td>
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<td>March 5</td>
<td>7:30 pm</td>
<td>Concert, Pocono East Mountain High School</td>
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<td>Swiftwater, PA</td>
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<td>Midlothian VA</td>
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<td>March 7</td>
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<td>Service, First Presbyterian Church</td>
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<td>March 8</td>
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<td>March 9</td>
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<td>Workshop, Dorman High School</td>
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<td>March 10</td>
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<td>9:15 am</td>
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<td>March 20</td>
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<td>Home Concert, Ithaca College School of Music</td>
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<td>April 18</td>
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<td>Concert, Ithaca College Choir and Madrigal Singers, Anna Sagdeeva and</td>
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<td>Lawrence Doebler, conductors</td>
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<td>Ithaca, NY</td>
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ITHACA COLLEGE SCHOOL OF MUSIC

Ithaca College's School of Music, housed in the James J. Whalen Center for Music, enjoys a distinguished reputation among institutions for professional music study in the United States. A celebrated faculty teaches some 475 undergraduate music majors each year, maintaining the conservatory tradition within a comprehensive college setting. The School of Music is home to specialists in virtually every orchestra and band instrument; in voice, piano, organ, and guitar; and in music education, jazz, composition, theory, history, and conducting. Ithaca's music professors perform regularly on campus and throughout the country in recitals and concerts, contribute to publications and professional organizations, and make presentations at numerous conferences and workshops every year.

What really sets apart the Ithaca College School of Music is the faculty's combination of impressive credentials and dedication to teaching students, to fostering students' learning, developing their talent and transforming them into trained professionals ready to participate in the strongest school systems, the best graduate schools, and the finest orchestras, opera companies, and other arts organizations. Students who enroll in the School of Music are already dedicated musicians who want to study with the best. From Ithaca's unique environment, students emerge prepared to make the most of their abilities.
ITHACA COLLEGE CHOIR
Lawrence Doebler, conductor
Anna Sagdeeva, graduate assistant
Elizabeth Swanson, graduate assistant

Soprano I
Donata Cucinotta*
Philadelphia, PA
Elizabeth Davis*
Rochester, NY
Amberly Foulkrod*
Dubois, PA
Whitney Guy*
Pottstown, PA
Alyssa Schwitzer*
Minnetonka, MN
Lani Toyama***
Churchville, NY

Soprano II
Denise Crawfort*
Plantsville, CT
Pamela Palmer*
Ithaca, NY
Jessica Russell*
Scarborough, ME
Anna Sagdeeva*
Miami, FL
Melissa Sanfilippo*
Syosset, NY
Megan Young*
Buck Hill Falls, PA

Alto I
Rachele Armstrong
Nichols, NY
Karla Faggard***
Sandpoint, ID
Megan Gebert
Albany, NY
Jenn Hawe
Minneapolis, MN
Caitlin Mathes
Killingly, CT
Beth Reichgott
Seattle, WA

Alto II
Laura Betinis
Amherst Junction, WI
Kimberly Buczek
Elba, NY
Jessica Gadani
Albany, NY
Amanda Hick*
Deer Park, NY
Rebecca Kutz***
Red Bank, NJ
Elizabeth Swanson*
Rochester, MN
Tenor I
Andrew DenBleyker^  
Phoenix, NY  
Andrew Main^  
South Portland, ME  
John Marnell  
Rochester, NY  
Andrew Marsh^  
Lehighton, PA  
John McCullough^^  
Ithaca, NY  
Matt Montroy^  
Mahwah, NJ

Baritone
Rob Bass  
Brooklyn, NY  
Anthony Gangitano  
Massapequa Park, NY  
Christopher Martin^^  
Lindenhurst, NY  
Mike Nyby  
Pennington, NJ  
Daniel Richards  
Corning, NY  
John Rozzoni  
Dryden, NY

Tenor II
Brett Boles  
Easton, CT  
Erik Butzek^  
Orchard Park, NY  
Sean Fox^^  
Jefferson, NJ  
Elliot Iocco  
Newark, NY  
Adam Klock^  
Hilton, NY  
Dan Lawler  
Spencerport, NY

Bass
Joshua Bouchard^^  
Eastford, CT  
Stephen Buck  
Milford, MA  
Anthony Healy  
Westboro, MA  
Michael Rosenberg  
Mastic Beach, NY  
Philip Thornblade^  
Casleton, VT  
Nathan Wilson^  
Corning, NY

*Solo quartet in Corigliano  
^Solo group in Hogan