

4-27-2013

Concert: Ithaca College Choir & Ithaca College Madrigal Singers

Lawrence Doebler

Erin Peters

Ithaca College Madrigals

Ithaca College Choir

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Recommended Citation

Doebler, Lawrence; Peters, Erin; Ithaca College Madrigals; and Ithaca College Choir, "Concert: Ithaca College Choir & Ithaca College Madrigal Singers" (2013). *All Concert & Recital Programs*. 3258.
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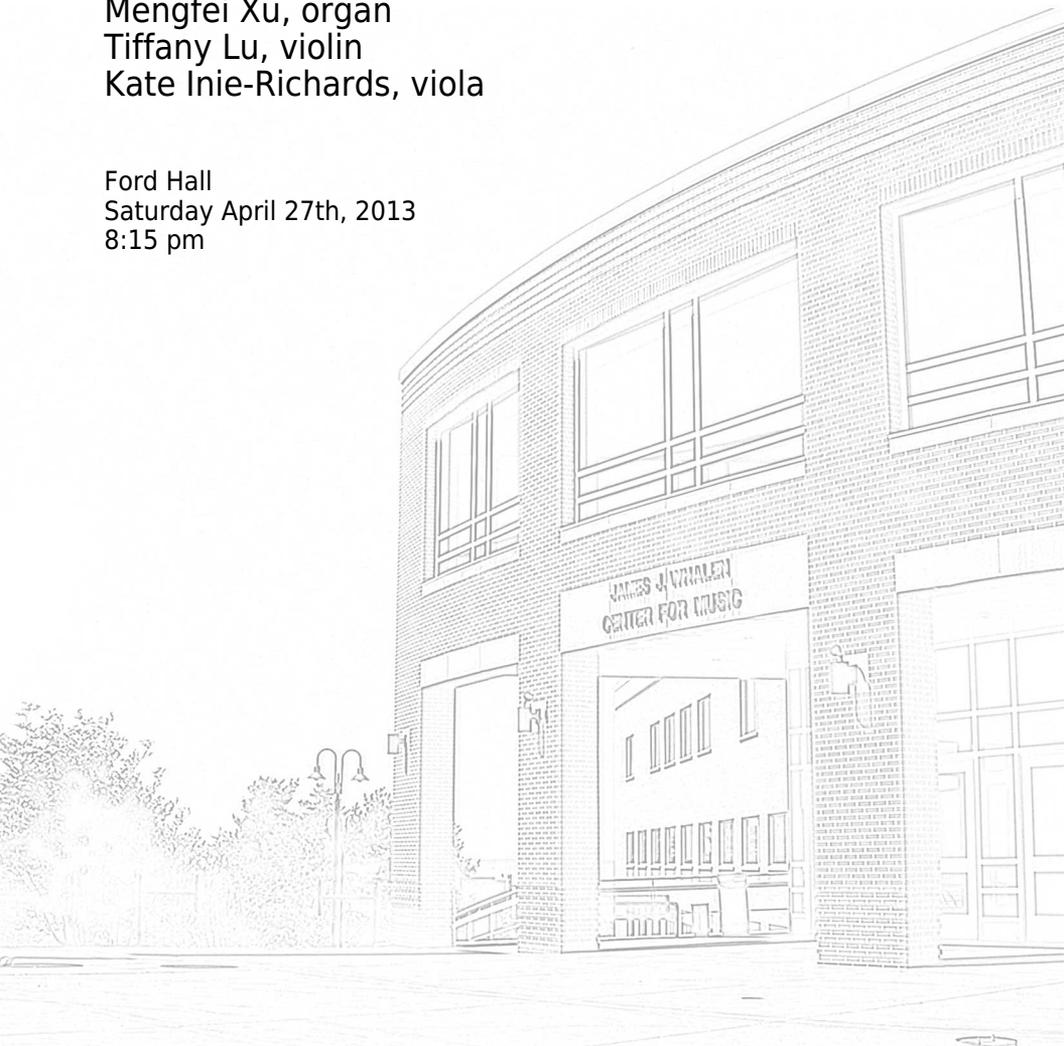
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Ithaca College Choir **Ithaca College Madrigal Singers**

Lawrence Doeblen, conductor
Erin Peters, graduate conductor

Jean Clay Radice, guest faculty artist, organ
Mengfei Xu, organ
Tiffany Lu, violin
Kate Inie-Richards, viola

Ford Hall
Saturday April 27th, 2013
8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Madrigal Singers

Il bianco e dolce cigno

Jacques Arcadelt
(c. 1507-1568)

Nigra sum sed formosa

Jean Lheritier
(c. 1480-1551)

Psalm 96

Jan Pieterzsoon Sweelinck
(1562-1621)

Ave Verum Corpus

William Byrd
(1540-1623)

You Are the New Day

John David
(b. 1946)
arr. Peter Knight

Ithaca College Choir

Idumea

Ananais Davisson
(1780-1857)
arr. Richard Bjella

Tiffany Lu, violin
Kate Inie-Richards, viola

The Old Church

Stephen Paulus
(b. 1949)

Hold On

Moses Hogan
(1957-2003)

Water Night

Eric Whitacre
(b. 1970)

German Requiem
I. Selig sind, die da Leid tragen

Johannes Brahms
(1833-1897)

VI. Denn wir haben hie keine bleibende Statt
Brett Pond, baritone
Jean Clay Radice, harpsichord

Translations

Ithaca College Madrigal Singers

Il bianco e dolce cigno

Il bianco e dolce cigno
cantando more, ed io
piangendo giung' al fin del viver
mio.
Stran' e diversa sorte,
ch'ei more sconcolato
ed io moro beato.
Morte che nel morire
m'empie di gioia tutto e di desire.
Se nel morir, altro dolor non sento,

di mille mort' il di sarei contento.

The white and sweet swan
dies singing, and I,
weeping, reach the end of my life.

Strange and different fate,
that he dies disconsolate
and I die a blessed death,
which in dying fills me
full of joy and desire.
If in dying, were I to feel no other
pain,
I would be content to die a
thousand deaths a day.

Nigra sum sed formosa

Nigra sum sed formosa filiae
Jherusalem
Ideo dilexit me Dominus
Et introduxit me in cubiculum
suum.

I am black but comely, daughters of
Jerusalem,
Therefore have I pleased the Lord
And he hath brought me into his
chamber.

Psalm 96

Chantez à Dieu chanson nouvelle,
Chantez, ô terre universelle,

Chantez, et son Nom bénissez.
Et de jour en jour annoncez Sa
délivrance solennelle.

Sing unto God new songs upraising,
Sing thou, O world, His glory
praising,
Sing thou and bless His holy name.
Yea from day to day tell His fame,
Upon His great salvation gazing.

Ave Verum Corpus

Ave, verum corpus natum
de Maria Virgine:
vere passum, immolatum

in cruce pro homine:
cuius latus perforatum
unda fluxit et sanguine:
esto nobis praegustatum,
in mortis examine.
O dulcis, O pie, O Jesu, Fili Mariae.

Miserere mei. Amen.

Hail the true body, born
of the Virgin Mary:
You who truly suffered and were
sacrificed
on the cross for the sake of man.
From whose pierced flank
flowed water and blood:
Be a foretaste for us
in the trial of death.
O sweet, O merciful, O Jesus, Son of
Mary.
Have mercy on us. Amen.

Ithaca College Choir
German Requiem
I. Selig sind, die da Leid tragen

Selig sind, die da Leid tragen, denn
sie sollen
getröstet werden.
Die mit Tränen säen, werden mit
Freuden ernten.
Sie gehen hin und weinen und
tragen edlen
Samen, und kommen mit Freuden
und bringen
ihre Garben.

Blessed are they that mourn: for
they shall
be comforted.
They that sow in tears shall reap in
joy.
He that goeth forth and weepeth,
bearing precious
seed, shall doubtless come again
with rejoicing, bringing
his sheaves with him.

VI. Denn wir haben hie keine bleibende Statt

Denn wir haben hie keine bleibende
Statt,
sondern die zukünftige suchen wir.
Siehe, ich sage euch ein Geheimnis:
Wir werden
nicht alle entschlafen, wir werden
aber alle verwandelt
werden; und dasselbige plötzlich, in
einem
Augenblick, zu der Zeit der letzten
Posaune. Denn
es wird die Posaune schallen, und
die Toten werden
auferstehen unverweslich, und wir
werden verwandelt
werden. Dann wird er füllet werden
das
Wort, das geschrieben steht: Der
Tod ist verschlungen
in den Seig. Tod, wo ist dein
Stachel? Hölle,
wo ist dein Seig?
Herr, du bist würdig zu nehmen
Preis und Ehre
und Kraft, denn du hast alle Dinge
geschaffen, und
durch deinen Willen haben sie das
Wesen und sind
geschaffen.

For here have we no continuing
city, but we seek one to
come.
Behold, I show you a mystery: We
shall not all sleep,
but we shall all be changed.
In a moment, in the twinkling of an
eye, at the last
trump: for the trumpet shall sound,
and the dead shall be
raised incorruptible, and we shall
be changed.
...then shall be brought to pass the
saying that is
written, Death is swallowed up in
victory.
O death, where is thy sting? O
grave, where is thy
victory?
Thou art worthy, O Lord, to receive
glory and honor
and power: for thou hast created all
things, and for thy
pleasure they are and were
created.

Program Notes

Il bianco e dolce cigno - Jacob Arcadelt

Jacob Arcadelt (c. 1507-1568) was a Franco-Flemish composer of the early Renaissance. Arcadelt's compositional style is melodious, singable, and alternates homophonic and polyphonic textures. This style best represents early madrigals because it lacks the text-painting, chromaticism, ornamentation, and virtuosity found in madrigals that were composed later in the century. In his book, *The Italian Madrigal*, musicologist Alfred Einstein says of *Il bianco e dolce cigno*: "...he [Arcadelt] is content with a simple, tender declamation of the text, depending upon the elementary and magical power of music, of harmony, which veils this poem in a cloak of sublime and distant sentimentality...Arcadelt has conferred upon this composition a quality which is very rare in sixteenth-century secular music, namely durability."

Nigra sum sed formosa - Jean Lheritier

Lheritier's five-part motet *Nigra sum* sets text from the Song of Solomon, that curiously ambiguous biblical text describing the love of King Solomon and the Sulamites. Whether taken as purely sensuous love poetry or fervent allegory, composers over the centuries have had rich pickings from this text. It is interesting to compare Lheritier's use of the text in his motet with Palestrina's in his own setting of *Nigra sum*; the latter uses a large part of the actual text where Lheritier sets but three lines, the last two of which are a kind of paraphrase, explaining the striking opening statement - "I am black but comely." It is interesting to note that in the canonical text it is explained that one's skin has been unbecomingly darkened by the sun, for her brothers forced her to work outside in the vineyards. The first line of the text is descriptive of Lheritier's musical setting: a brooding opening beginning in the tenor, the pace slow, before the music gathers momentum and becomes more increasingly varied in shape as Palestrina-esque lines weave in and out of the texture.

Psalm 96 - Jan Pieterzsoon Sweelinck

Straddling the lines between Renaissance and Baroque, Northern and Southern Europe, Catholicism and Protestantism, Sweelinck was a composer caught between worlds. An organist and improviser of extraordinary talent, his music mingles influences from all the European cities in which he lived and visited into a seamlessly synthesized personal voice. Though Dutch by origin, he had an enormous array of musical contacts in London, Venice, Paris, and several German cities, each of which gave him new musical influences to absorb. The compositional constructs found in *Psalm 96* are primarily evocative of music of the baroque era.

Ave Verum Corpus - William Byrd

William Byrd was considered the greatest English composer of his time. He served as organist and composer at the Chapel Royal from 1572 until 1594, and was a favorite of Queen Elizabeth I, who was a musician herself. This was a time of enormous tension between Protestants and Catholics, tension that escalated at times into bloodshed. Byrd was raised in a Protestant home, but as an adult became a fervent Catholic. He was listed in 1584 as a “recusant,” one who did not attend services of the Church of England. Had he not found favor with the Queen, a moderate Protestant, he would have been in real danger. While serving the Church of England in the Chapel Royal, Byrd composed 50 motets. One of Byrd’s most famous motets, *Ave Verum Corpus*, from *Gradualia*, was composed in 1605. This four-voice work uses a hymn text by a 14th Century pope.

You Are the New Day - John David

In John David's (composer) own words:

“The inspiration for *You Are the New Day* was quite simple; I had just had a major blow in my personal life, and was sitting alone late at night on the settee feeling very low, and watching an ominous story on the news about the very real possibility of nuclear war. I started singing to the (hopefully) soon-to arrive New Day like it was an entity that would rescue me from the depths. If the sun came up and the birds started singing as usual then I could believe that it really was the new day in which life would go on, and in which hope would survive. The tune and the words popped into my head at the same time, and it was all written in about 10 minutes, which is why (to me at least) it’s not perfect. But I didn’t feel I had the right to change anything.”

Ithaca College Choir

Idumea - Arr. Richard Bjella

"Idumea" is the Latin form of the Biblical name Edom, which means "red." It is a hilly land south of the Dead Sea that is now in Jordan and includes the ancient city of Petra. When Moses wanted to enter the land of Canaan via Edom, the rulers of Edom would not let him. The tune, written by Ananias Davisson (1780-1857) from Shenandoah County, Virginia, is one of the most haunting and popular Appalachian minor songs in Southern shape-note circles.

-Notes by Richard Bjella

The Old Church - Stephen Paulus

The harmonies in this piece are at once simple and sumptuous; a fitting setting for the message of comfort and timelessness offered therein:

*The old church leans nearby a well-worn road,
Upon a hill that has no grass or tree,
The winds from off the prairie now unload
The dust they bring around it fitfully.*

*The path that leads nearby the open door
Is worn and grayed by many toiling feet
Of us who listen to the Bible lore
And once again the old-time hymns repeat.*

*And every Sabbath morning we are still
Returning to the altar waiting there.
A hush, a pray'r, a pause, and voices fill
The Master's House with a triumphant air.*

*The old church leans awry and looks quite odd,
But it is beautiful to us and God.*

- Text by Della B. Vik

Hold On - Moses Hogan

Hogan's contemporary settings of spirituals, original compositions and other works have been revered by audiences and praised by critics. Although he died at a tragically young age in February 2003, he lives on in his wonderful arrangements, which have become staples in the repertoires of high school, college, church, community and professional choirs worldwide. This setting of the traditional spiritual, *Hold On!*, speaks to finding strength in the most difficult and devastating of circumstances.

Water Night - Eric Whitacre

Eric Whitacre writes of his experience composing Water Night:

"In January of 1995 I spent the day with Dr. Bruce Mayhall, and in one amazing four hour conversation he basically convinced me to stay in school, finish my degree, and continue my life as a professional artist. Heavy stuff. I wanted so much to show my appreciation to him, to write him a piece worthy of his wisdom and understanding. I got home, opened up my book of Octavio Paz poetry, and started reading. I can't really describe what happened. The music sounded in the air as I read the poem, as if it were a part of the poetry. I just started taking dictation as fast as I could, and the thing was basically finished in about 45 minutes. I have never experienced anything like it, before or since, and with my limited vocabulary I can only describe it as a pure and perfect and simple gift. It has become one of my most popular pieces, and I've heard countless people who sing it or hear it describing the same feeling I had when I wrote it down."

For *Water Night* Whitacre chose the unusual and sumptuous key of B-flat minor. Within a predominantly four-part texture, Whitacre divides the voices occasionally. At two notable instances he expands into fourteen-note chords. At the first of these, "If you open your eyes," Whitacre opens the choir to over three octaves. At the second instance, however, Whitacre "fills you from within" to create a fourteen-note cluster in the choir's mid-range. These dissonant but resonant sonorities have become a hallmark of Whitacre's own compositional style.

German Requiem - Johannes Brahms

Of his choral masterwork, *A German Requiem*, Johannes Brahms (1833-1897) wrote: "As for the title, I must admit I should like to leave out the word 'German' and refer instead to 'Humanity'." Brahms's *German Requiem* may be the most comforting, humane requiem ever written; it is a message of hope for us all. Brahms took great pains putting together his text, piecing together fragments from throughout the Bible to create a tapestry of solace. Indeed, the Brahms requiem opened the door to a new genre, which we might call the "requiem of consolation." In stark contrast to the overwhelming sorrow of Mozart's unfinished requiem or the operatic wailing of the famous 19th century requiems by Verdi and Berlioz, Brahms offers his listeners peace and hope. Many later composers are undoubtedly in his debt — Brahms' aesthetic influence can be felt in the restrained and lyrical requiems of Gabriel Fauré and Maurice Duruflé, while his freedom with the text emboldened Benjamin Britten to compose his haunting War Requiem. In the end, *A German Requiem* is Johannes Brahms' magnum opus. He labored over it for eleven years (from 1857 to 1868), and it is his longest major work.

-Notes by Troy Peters

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
Melissa Schacter
Ariana Warren

Bass

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

Ithaca College Choir

Soprano I

Shaylyn Gibson
Brittany Powell
Sarah Welden
Megan Wright
Mengchun Yang
Wenhui Xu

Soprano II

Lyndsey Boyer
Kate Clemons
Leanne Contino
Michelle Cosentino
Jaime Guyon
Rachel Mikol

Alto I

Annie Barrett
Mel Daneke
Jenna Fishback
Kat Krampf
Kailey Pulos
Chan Wei En

Alto II

Adiza Jibril
Anna Kimble
Katrina Kuka
Samantha Kwan
Rachel Ozols

Tenor I

Eric Flyte
Joshua Fogerty
Joseph Fritz
Torrance Gricks
Travis Kaller
Andrew Mattfeld

Tenor II

Benjamin Bartell
Kevin Fortin
Steven Humes
Adriel Miles
Thomas Riley
Miggy Torres

Ithaca College Choir

Baritone

Ryan Bardenett
Chris Harris
Dave Klodowski
Cody Ripa
Michael Roddy
Stephen Wilkins
Ryan Zettle-moyer

Bass

Matthew Boyce
Eliodoro Castillo
Fred Diengott
Michael Lewis
Jason Peterson
Jeremy Pletter
Brett Pond

**Special thanks to rehearsal pianists Michael Lewis and
Andrew Mattfeld**