

5-1-2010

Concert: Boston Children's Chorus, Ithaca College Madrigal Singers, Graduate Conducting Recital with the Ithaca College Choir

Boston Children's Chorus

Ithaca College Madrigal Singers

Ithaca College Choir

Anthony Trecek-King

Lawrence Doebler

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Authors

Boston Children's Chorus, Ithaca College Madrigal Singers, Ithaca College Choir, Anthony Trecek-King, Lawrence Doebler, and Jennifer Sengin

THE BOSTON CHILDREN'S CHORUS
Anthony Trecek-King, Artistic Director

To Be Selected From

Lakota Wiyanki	Judith Herrington/Gail Woodside
Ombra Mai Fu	G.F. Handel
The Sun is a Luminous Shield from <i>Songs of Light</i>	Immant Raminsh
The Truth is Great from <i>Five Songs for Upper Voices</i>	Bob Chilcott
We Will	Jim Papoulis
Verleih uns Frieden gnädiglich from <i>Cantata BWV 42</i>	J.S. Bach
All for the Love of One from <i>Five Songs for Upper Voices</i>	Bob Chilcott
Hotura Hoi	arr. R. Ogura
Amani (A Song of Peace)	Jim Papoulis

BOSTON CHILDREN'S CHORUS
Anthony Trecek-King, artistic director

ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doebler, conductor

GRADUATE CONDUCTING RECITAL
with the
ITHACA COLLEGE CHOIR
Jennifer Sengin, conductor
Lawrence Doebler, director

ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doebler, conductor

Jesu, meine Freude, BWV 227	Johann Sebastian Bach
Jesu, meine Freude	SATB
Es ist nun nichts Verdammliches	SSATB
Unter deinen Schirmen	SSATB
Denn das Gesetz des Geistes	SSA
Trotz dem alten Drachen	SSATB
Ihr aber seid nicht fleischlich	SSATB
Weg mit allen Schätzen!	SATB
So aber Christus in euch ist	ATB
Gute Nacht, o Wesen	SSAT
So nun der Geist des	SSATB
Weicht, ihr Trauergeister	SATB

Ford Hall
Saturday, May 1, 2010
8:15 p.m.

Jean Radice, organ, faculty artist

Text and Translations

Jesu, meine Freude, BWV 227

I. Chorale a 4

Jesu, meine Freude,
Meines Herzens Weide,
Jesu, meine Zier,
Ach, wie lang, ach lange
Ist dem Herzen bange
Und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
Außer dir soll mir auf Erden
Nichts sonst Liebbers werden.

Jesus, my Joy,
My heart's Pasture,
Jesus, my Jewel,
Oh, how long
Is my heart anxious,
Longing for Thee!
Lamb of God, my Bridegroom,
Beside Thee shall to me on Earth
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 Sünd 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 sichrer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muß verstummen,
Ob sie noch so brummen.

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,

Ye are not of the Flesh,

sondern geistlich,
so anders Gottes Geist
in euch wohnt.

but of the Spirit,
if the Spirit of God
dwell in ye.

Adagio:

Wer aber Christi Geist nicht hat,
der ist nicht sein.
Romans VIII:9

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

VII. Chorale a 4

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
Ich mag euch nicht hören,
Bleibt mir unbewußt!
Elend, Not, Kreuz, Schmach
und Tod
Soll mich, ob ich viel muß leiden,
Nicht von Jesu scheiden.

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

So aber Christus in euch ist,
so ist der Leib zwar tot,
um der Sünde willen;
der Geist aber ist das Leben
um der Gerechtigkeit willen.
Romans VIII:10

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

Gute Nacht, o Wesen,
Das die Welt erlesen,
Mir gefällst du nicht.
Gute Nacht, ihr Sünden,
Bleibet weit dahinten,
Kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
Gute Nacht gegeben.

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 nun der Geist des,
der Jesum von den Toten
auferwecket hat,
in euch wohnt,
so wird auch derselbige,
der Christum von den Toten
auferwecket hat,
eure sterbliche Leiber
lebendig machen,
um des willen, daß sein Geist
in euch wohnt.
Romans VIII:11

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,
So that His Spirit
might dwell in ye.

XI. Chorale a 4

Weicht, ihr Trauergeister,
Denn mein Freudenmeister,

Shrink back, ye spirits of sadness,
For the Master of my joys

Jesus, tritt herein.
Denen, die Gott lieben,
Muß auch ihr Betrübten
Lauter Zucker sein.
Duld ich schon hier Spott und Hohn,
Dennoch bleibst du auch im Leide,
sorrow,
Jesu, meine Freude.

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

Jesus, my Joy.

Johann Franck, 1653

Translation from German-- © 1992 by Bernard S. Greenberg

Program notes

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.

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 straight forward. 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".

Performers' Biographies

Lawrence Doebler is a professor of music at Ithaca College where he serves as Director of Choral Activities. Currently in his thirty-second 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. The Ithaca College Choral Union and Symphony Orchestra have performed at Lincoln Center in Avery Fisher Hall under Mr. Doebler's direction, most recently presenting Verdi's *Requiem* with soprano Sharon Sweet (MM '78), mezzo-soprano Leah Summers, tenor David Parks, and baritone Randie Blooding.

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 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.

Jean Clay Radice, lecturer in organ and harpsichord, has taught 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 Donald Sutherland, Will Headlee, George Faxon, Jack Fisher, and Roberta Gary. She is an accomplished church musician; she is currently organist and choir director at St. Paul's Episcopal Church, Owego, New

York and organist and choir director at the Episcopal Church at Cornell University, and has served in similar capacities at other churches in the area. She specializes in the historical keyboard literature for organ and harpsichord up to and including Johann Sebastian Bach, and in 2008 performed in two all-Bach recitals, one collaborative recital with four other faculty performing two Bach solo cantatas, and one collaborative recital with three of her harpsichord students, performing the entire Book II of *The Well-Tempered Clavier*. She hopes to develop student continuo performance on the new continuo organ in the School of Music, purchased in 2008, as well as on the School's three harpsichords.

Jennifer Sengin is finishing her second year in the Master of Choral Conducting program at Ithaca College, where she assists with the Choir, Women's Chorale, Chorus, and Campus Chorus. In addition, she directs the Senior Choir, one of the Ithaca Children's Choirs (ICC) under the artistic direction of Dr. Janet Galván. She will travel to Prague this summer on the Ithaca Children's Choir tour. This past October, Jennifer received first place in the National Association of Teachers of Singing Finger Lakes Region Competition in the Advanced A Division. In March 2009, she was a finalist in the American Choral Directors Association National Student Conducting Competition in Oklahoma City, Oklahoma. In May 2011, she will conduct the Alumni Reunion Concert at The College of New Jersey where she received a Bachelor's degree in Music Education.

As the Artistic Director of the Boston Children's Chorus, **Anthony Trecek-King** has found a venue to share his passion for choral music with a new generation of musicians. Called "young and extremely talented" by Keith Lockhart, Mr. Trecek-King believes that excellent choral music can and should be enjoyed by everyone. During his short tenure at the Boston Children's Chorus, the choir has quickly earned a reputation as an ensemble of high musical excellence and received glowing reviews. The Boston Globe calls the choir "angelic and dazzling" while His Majesty King Abdullah II of Jordan heralds them as "superb." Federico Cortese from the New England String Ensemble lauds BCC as "one of the emerging forces in Boston music life." Under Mr. Trecek-King's leadership, the Boston Children's Chorus has

performed with the Boston Pops under the direction of John Williams as well as Keith Lockhart for the Fourth of July Celebration at the Esplanade. BCC's annually televised Dr. Martin Luther King, Jr. tribute concert has hosted the Chicago Children's Choir and the Young People's Chorus of New York City and has quickly become a tradition in New England for celebrating the holiday.

As a conductor and clinician, Mr. Trecek-King has earned international acclaim. He has most recently conducted the Queretaro (Mexico) Conservatory Choir and members of the Schola Cantorum de Venezuela, the Juvenil Schola Cantorum, and the University Simón Bolívar. He participated in both the Eric Ericson Masterclass in the Netherlands and the Eric Ericson Award, an international conducting competition, in Sweden. Mr. Trecek-King conducted Polifonija, a state chorus of Lithuania, on a national tour highlighting American music. He also spent a semester in residence at the Technische Universität Braunschweig in Germany as a guest conductor of the choir and orchestra. Under his direction, choirs have traveled to Jordan, Denmark, Germany, the Czech Republic, Lithuania, Latvia, Estonia, Russia, Finland, Canada, and Mexico, as well as across the United States. A versatile conductor with an orchestral background, Mr. Trecek-King has also led several orchestras, including the Omaha Symphony Orchestra. He is also active as a guest conductor and lecturer for academic institutions and professional organization conventions.

Under his leadership, the Boston Children's Chorus has established a unique music education curriculum that utilizes the best of European and American models. With the ultimate goal of fostering independently thinking musicians, students as young as seven develop skills that include sight-reading and ear training. An important component in the BCC Model is the development of leadership and life-skills training. Singers are encouraged to take ownership of their participation in the Chorus through activities that include mentoring, holding leadership positions within the choir structure, fundraising, giving and hosting workshops, and giving back to the community through charity work. Mr. Trecek-King promotes these training techniques both nationally and internationally through seminars and clinics.

ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doeblor, conductor
Lee Wright, graduate conductor

Soprano

Christina Faicco
Whitney Fland
Melissa Montgomery
Kelly Muldowney
Katherine Sullivan

Tenor

Brendan Kimball
Daniel Mahoney
Mario Burgos
Donald Haviland
Michael Wessels

Alto

Alex Armantrading
Danielle Carrier
Emily Grant
Robyn Lustbader
Miriam Schildkret

Bass

Kevin Fortin
Nathan Murphy
Mikey Wade
Lee Wright
Ryan Zettlemyer

Graduate Assistant

Lee Wright

ITHACA COLLEGE CHOIR
Jennifer Sengin, graduate conductor
Lawrence Doebler, director

Soprano I

Cristina Faicco
Whitney Fland
Elena Galván
Jaclyn Goldstein
Katherine Henly
Katherine Sullivan

Tenor I

Sam Bianco
Mario Burgos
Alex Canovas
Brandon Coon
Christopher Miranda
Nate Tao

Soprano II

Adrienne Fedorchuk
Melissa Montgomery
Kelly Muldowney
Andrea Perrone
Jennifer Sengin
Ana Strachan

Tenor II

Daniel Bates
Robert Dietz
Jared Goldstein
Dave Grossman
Nick Harmantzis
Greg Piculell

Alto I

Perry Albert
Michaela Bushey
Elizabeth Faranda
Laura Gladd
Emma Ladoucer
Lydia Walrath

Baritone

Mike Hollabaugh
Steven Humes
Thomas Lehman
Johnny Rabe
Stephen Wilkins
Ryan Zettlemyer

Alto II

Loreto Angulo-Pizarro
Danielle Carrier
Sarah Giordano
Miriam Schildkret
Sarah Vallery
Sara Weaver

Bass

Michael Gaertner
Matt Jones
Nathan Murphy
Michael Rosenberg
Christopher Weigel
Lee Wright

Graduate Assistants

Lee Wright
Jennifer Sengin

Haydn Orchestra

Violin I

Ian Salmon, *concertmaster*
Robin Alfieri
Gabriella Colket
Sadie Kenny

Violin II

Alyssa Jutting
Misako Sakurai
Emily Frederick
Christopher Mattalino

Viola

Jennifer Meckler
Austin Schlichting
Stephen Gorgone

Cello

Tyler Borden
Tristan Rais-Sherman
Erin Snedecor

Bass

Kevin Gobetz

Trumpet

Cyril Bodnar
Brian Binder

Timpani

Elayne Harris

Organ

Lee Wright

Rutter Orchestra

Trumpet

Cyril Bodnar
Michael Banewicz
Jonathan Stewart
Jennifer Fox

Trombone

Edward Steenstra
Jeffrey Dunn

Bass Trombone

Elizabeth Waltman

Tuba

Jonathan Musgrave

Percussion

Elayne Harris
Emma Alban

Organ

Jonathan Riss