4-25-1998

Concert: Ithaca College Madrigal Singers & Choir

Ithaca College Madrigal Singers
Ithaca College Choir
Lawrence Doeber
Candice Ruffalo

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs
Part of the Music Commons

Recommended Citation
Ithaca College Madrigal Singers; Ithaca College Choir; Doeber, Lawrence; and Ruffalo, Candice, "Concert: Ithaca College Madrigal Singers & Choir" (1998). All Concert & Recital Programs. 5148.
https://digitalcommons.ithaca.edu/music_programs/5148

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.
"It is my plan to build a school of music second to none."

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC

ITHACA
Musikalische Exequien (1636) 
Heinrich Schütz 
(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 Diener” 

Madrigal personnel are listed in order of solo appearances:

Timothy Reno, tenor
Shawn Puller, tenor
Matthew Hoch, baritone
Marc Webster, bass
Meaghan Boeing, soprano
Jennifer Caruana, alto
Susan McDermott, alto
Nathan Parker, bass

William DeMetsenaere, tenor
Jaime Reynolds, soprano
Julie Jacobs, soprano
William Murray, baritone
Bonnie Brown, alto
Donald Brown, tenor
Candice Ruffalo, alto
Beth Faust, soprano

Lawrence Doebler, harpsichordist

INTERMISSION
GRADUATE RECITAL

ITHACA COLLEGE CHOIR
Candice Ruffalo, graduate conductor

I.
Tristis est anima mea
Surgens Jesus

Johann Kuhnau
(1660-1722)
Orlando di Lasso
(1532-1594)

II.
Weltliche Gesang, Opus 104

Im Herbst
O süßer Mai

Johannes Brahms
(1833-1897)

III.
Shaman Songs (1990)

1. Orpingalik Speaks of Singing
2. Invocation
3. Incantation
4. Uvavnuk is Struck by a Meteor and becomes a Shaman
5. Uvavnuk's Song

Gary Kulesha

Graduate Recital presented in partial fulfillment for the degree
Master of Music in Conducting.

Candice Ruffalo is from the studio of Lawrence Doebler.

Ford Hall Auditorium
Saturday, April 25, 1998
8:15 p.m.
Translations

Intonatio:
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.
Intonatio:
Also hat Gott die Welt geliebt,
das er seinen eingeboren Sohn gab,
Soli:
auf das alle, die an ihn glauben,
nicht verloren werden,
sondern das ewige Leben haben.
Capella:
Er sprach zu seinem lieben Sohn:
die Zeit ist hie zu erarmen,
fahr hin, mein’s Herzens werte Kron
und sei das Heil der Armen
und hilf ihn aus der Sünden Not
erwürg für sie den bitter Tod
und lass sie mit dir leben.
Soli:
Das Blut Jesu Christi, des Sohnes Gottes
macht uns rein von allen Sünden.
Capella:
Durch ihn ist uns vergeben die Sünde
geschenkt das Leben, im Himmel soll’n
wir 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, we are living unto the Lord,
As we die, 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.
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 in
Heaven we
O Gott, wie grosse Gaben.

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

Capella:
Es ist allhier ein Jammertal,
Angst, Not und Trübals überall,
des Bleibens ist ein kleine Zeit,
voller mühseligkeit und vers bedenkt,
ist immer im Streit.

Solo:
Wenn eure Sünde gleich blutrot wäre,
soll sie doch schnee weiss werden,
when sie gleich ist wie rosinfarb,
soll sie doch wie Wolle werden.

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

Soli:
Gehe hin, mein Volk, in einer Kammer
und schleuss 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 ansehen,
für eine Pein gerechnet, und ihr Hinfahren
für Verderben, aber sie sind in Frieden.

Solo:*
Herr, wenn ich nur dich habe,
So frage ich nichts nach Himmel und Erden,
Wenn mir gleich Leib und Seele verschmacht
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.

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:
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,
They will become like wool.

Choir:
His words, His baptism, His supper
Serve afresh all misfortunes,
The Holy Ghost in belief
Teaches us to trust.

Soloists:
Go, my people, into a chamber,
And lock the door behind you,
Hide yourself for a little while
Until the wrath passes over.

The righteous souls are in God’s hand
and no misery touches them,
For the incomprehensible is respected,
When they die and their departure
becomes an agony and their journey
down through perdition likewise, 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.

Choir:
He is the Saviour and blessed light
That enlightens the heathen,
Who knows you not, who leads them to
pasture,
He is the reward, the honor, the joy
and the prize of His people Israel.
Soli:
Unser Leben währet siebenzig Jahr,
und wenn's hoch kommt,
so sind's achtzig Jahr
und wenn es köstlich gewesen ist
sie ist es Müh und Arbeit gewesen.
Capella:
Ach wie elend ist unser Zeit
allhier auf dieser Erden,
gar bald der Mensch darnieder leit,
wir müssen alle sterben,
allhier in diesem Jammertal
ist Müh und Arbeit überall,
auch wenn dirs wohlgelinget.
Soli:
Ich weiss, dass mein Erlöser lebt,
und er wird mich hernach
aus der Erden auf erwekken,
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,
Todsfurcht kannst du vertreiben
denn wo du bist, da komm ich bin,
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.

MOTETTE (text printed above)*
CANTICUM B. SIMEONIS
Intonatio:
Herr, nun lässet du deiner Diener
Capella:
In Friede fahren,
wie du gesagt hast.
Zwei Seraphim und Beata anima:
Selig sind die Toten
die in dem Herren sterben,
Capella:
Denn meine Augen haben deinen Heiland
gesehen,
welchen du bereitet hast für allen Völkern.
Zwei Seraphim und Beata anima:
Sie ruhen von ihrer Arbeit,
und ihre Werke folgen ihnen nach.
Capella:
Ein Licht, zu erleuchten die Heiden
Zwei Seraphim und Beata anima:
Sie sind in der Hand des Herren
und keine Qual rühret sie.
Capella:
Und zum Preis deines Volks Israel.

Blessed are the dead
Who die in the Lord,
Choir:
For my eyes have seen your Saviour,
Which You have prepared for all people.
Two angels and a departed soul:
They rest from their labors
and their deeds follow them.
Choir:
A light, to enlighten the heathen
Two angels and a departed soul:
They are in the hand of the Lord
And no misery disturbs them.
Choir:
And to the Glory of your people Israel.

Tristis est anima mea
My soul is exceedingly sorrowful even unto death. Remain here and watch with me.
Soon you will see the crowd surrounding me, you will flee and I will be sacrificed for you.

Surgens Jesus
Rising from the dead, Jesus our Lord, standing in the midst of His disciples said: "Peace be unto you." Alleluia! The disciples rejoiced at the sight of the Lord.

Im Herbst
Earnest is the autumn, and when the leaves fall, the heart also sinks down into pain. The meadow is calm when the silent singer travels south, as if to the grave. Pale is the day and a pale fog veils the sun and the heart as if they are one. The night comes early; night celebrates its profound strength while all that exists rests. Gentle becomes Man. He sees the sun sinking, he forsees the ending of life with the closing of the year. Moist becomes the eye, yet the shining tears will stream down to express the heart's blessed flood of words.

O süsser Mai
Oh, sweet May, your stream is free. I will remain here beside it and close my listless eyes. I see not your green costume, not your flowers in multi-colored splendor and not your blue sky. I look to the Earth! Oh, sweet May, set me free as the song that winds its way along the shadows of the hedges!
Program Notes

A brief depiction of Schütz’s existence and his setting of the *Musikalische Exequien* will be read by Mr. Doebler preceding the performance.

Gary Kulesha’s *Shaman Songs*

The Shaman Songs were premiered for the first time in the United States in 1993 with the Ithaca College Choir under the direction of Janet Galván. This music reflects the importance of music to the Innuit people. The program notes for the pieces are from the composer:

The original idea involved using Innuit culture in some way. I was at first hesitant about this, as there is an inherent earthiness in Innuit poetry and legend that is fairly radical in opposition to both my music and my process. After reading some Innuit poems in translation, I finally decided to use several as departure points, and to write my own texts based upon them. Thus, the texts for Shaman Songs are not genuine Innuit poems, but rather, my rather liberal adaptations.

The Innuit are a profoundly musical people, although not in any way that is related to Western culture. I was surprised and intrigued to find that music is so completely integrated into their lives and they do virtually every activity with it. The “making of songs” is even a form of warfare: Two combatants have a “song competition” and improvise songs about each other. The observers decide who has won on the basis of how pointed and derisive the songs are. Music is so central to their lives that, as the Shaman Orpingalk has said, the Innuit “sing as they draw breath,” naturally and spontaneously. Life would be unthinkable without it.

The Shaman is also an interesting figure. Although commonly thought of as a “medicine man” or a magician by Western culture, the Shaman is, in fact, a far more complex figure. Most Shaman began by having some sort of psychic disturbance in their youth. A senior Shaman recognizes this, and begins to tutor the youth in the interpretation of the “other” world. The Shaman is healer, interpreter of dreams, oracle, liason to the world of the dead, and many other things. He (or she) literally walks the edge between the worlds of the conscious and the unconscious or pre-conscious. I was struck by how similar to an artist this is. The artist in our society is also an interpreter and healer, and is also called upon to fuse together into meaningful relationships the conscious and the unconscious, the world of light and darkness.

There is no attempt in Shaman Songs to use musical material which is in any way related to Innuit music. I have attempted, in this piece, as I do in all my pieces, to synthesize several influences. These range from traditional choral writing to African dumming to Elliot Carter, Gyorgy Ligeti, and Alfred Schnittke. Like most young composers, I am no longer interested in writing things which are “new” and “revolutionary”. I am instead attempting to embrace many things in a personal and unique way, and, hopefully, I may create some good music in the process.
1. Orpingalik Speaks of Singing
Orpingalik was one of the most famous of Inuit Shaman.

How many songs I have I cannot tell you.
All my being is a song;
I sing as I draw breath.
How many songs I have I cannot tell you.
I cannot keep count of them
any more than I can keep count of the breaths I take.

There are so many times in life
when joy or sorrow are felt in such a way
that the need to sing comes with them.
There are so many times when I feel joy, or sorrow,
and I must sing.

And so I know only that I have many songs.
All my being is a song
I sing as I draw breath.

2. Invocation
The reference in this text to bones refers to the fact that the Shaman must be able to
in the land of the dead, but remain alive and able to return to the real world.

Spirit of air come down!
Spirit of the air, come down!
Your Shaman calls!

I rise among spirits.
I rise with the phantoms of the dead.
All around me are bones,
bleached by Great Sila,
bleached by the sun and air.
But the spirit and the day flow through my limbs
and do not turn them to bones.
Spirit of air come down!
Spirit of the air, come down!
Great child master of air,
Great infant spirit,
Your Shaman calls!

3. Incantation
The Shaman calls on his guardian spirit. This movement is for choir with
clarinet only.

My great companion, my great guardian spirit.
Our fine incantation, our fine cries rise up to thee.
My great guardian spirit, my great companion,
who cries out within me . . .
Great spirit . . .
4. Uvavnuk is struck by a meteor and becomes a Shaman. This is a story of great charm. It is said that Uvavnuk was outside one night and was struck by a meteor. She was filled with joy, and with the spirit of the meteor, and was from that day on a Shaman. No doubt this is not intended to be taken literally, but rather as a parable for the coming of spiritual enlightenment in Uvavnuk. This movement is for string quartet alone.

5. Uvavnuk's Song
This was the song that Uvavnuk sang. It is said that all those who heard it were cleansed of evil, and became senseless with joy.

\[
\text{The great sea ...}
\text{I am adrift on the great sea.}
\text{It moves me like the weed in the great river.}
\text{The earth and the weather and the great sea move me.}
\text{They have carried me away and move my spirit with joy!}
\text{With great joy!}
\]

6. Ancient Song
Extremely cryptic.

\[
\text{Let me go and watch it vanishing ...}
\]
ITHACA COLLEGE CHOIR  
Lawrence Doebler, director  
Candice Ruffalo, graduate conductor

Soprano I  
Carla Cosentine  
Meredith Ellis  
Erica Grieshaber  
Sarah Knauf  
Jaime Reynolds  
Abigail Southard

Soprano II  
Teresa D’Amico  
Beth Faust  
Julie Jacobs  
Shannon Ker  
Megan Monaghan  
Jennifer Piazza

Alto I  
Stacey Atwell-Keister  
Bonnie Brown  
Shannon Pennell  
Christina Pizzo  
Candice Ruffalo  
Lucía Sanchez

Alto II  
Keri Behan  
Jennifer Caruana  
Nicole Hambleton  
Susan McDermott  
Amanda Tafel  
Emily Weiland

Tenor I  
Brian Bohrer  
Dominick Rodriguez  
Blake Siskavich  
Jeffrey Smith  
Cory Walker

Tenor II  
Jeremy Barbaro  
Donald Brown  
Alexander Dippold  
William DeMetsenaere  
Timothy Reno

Bass I  
Benjamin Berry  
Matthew Hoch  
Eric Lawrence  
Ross Mizrahi  
William Murray  
Antonio Serrano

Bass II  
Lucas Hibbard  
Michael Job  
Zachary Levi  
Nathan Parker  
Marc Webster