3-5-2019

Concert: Ithaca College Madrigal Singers & Ithaca College Chorus

Sean Linfors
Raul Dominguez
Melodia Mae Rinaldi
Ithaca College Madrigal Singers
Ithaca College Chorus

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Spring Concert

Ithaca College Madrigal Singers
Sean Linfors, conductor

Ithaca College Chorus
Sean Linfors, conductor

Raul Dominguez and Melodia Mae Rinaldi, graduate conductors

Ford Hall
Tuesday, March 5th, 2019
7:00 pm
Ithaca College Madrigal Singers

Gloria ad modum tubae
Guillaume Du Fay
(1397-1474)
Kate Bobsein, Maddy Hoerbelt, soloists
Bethany Cripps and Kaitlyn Schneider, oboe

Duo Seraphim
Tomas Luis de Victoria
(1549-1611)

My Mistress frowns
You Lovers that have loves astray
John Hilton
(1599-1657)

Je ne fus jamais si aise
Pierre Certon
(1515-1572)

Ma Mignonne
Claude le Jeune
(1528-1600)

Occhi dolci e soavi
Luca Marenzio
(1553-1599)

Wohlauf, ihr Gäste
Erasmus Widmann
(1572-1634)

Ave regina coelorum
Guillaume Du Fay

Innsbruck, ich muss dich lassen
Heinrich Isaac
(1450-1517)

Ithaca College Chorus

Misa Criolla
Ariel Ramirez
(1921-2010)

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

Joon Sang Ko, harpsichord
Samuel Laemmle, guitar
Katie Adams, bass

percussion: Brian Breen, Scott Bruce, Keeghan Fountain, Leah Gardner, Jacob Graham, Will Hope, Katie Imes, Ian Lisi
Sean Linfors Biography

Sean Linfors is an Assistant Professor at the Ithaca College School of Music, where he directs both the Ithaca College Chorus and Madrigal Singers. He teaches choral conducting, and has taught graduate-level courses in Choral Literature and Choral Methods. Additionally, Sean supervises choral music education students in their field placements. As an engaging choral clinician, he’s been invited to conduct various all-state and regional honor choruses. He’s exceptionally proud of his students’ achievements, through their studies, performances, and teaching. At Ithaca, Sean has led the Madrigal Singers in concerts of Renaissance and Baroque music, and Chorus in performances of major works from Faure’s Requiem to Fanshawe’s African Sanctus. An ardent advocate for access to music education, Sean holds a Ph.D. in Choral Music Education from Florida State University. He is very happy to be upstaged at every turn by his 16-month-old, Nathaniel.

Ithaca College Madrigal Singers

Gloria ad modum tubae

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

Gloria be to God on high, and on earth peace, good will towards men.
We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory,
O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
Thou that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.
Thou that sittest at the right hand of God the Father, have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father.
Amen.
Ave, Regina Coelorum
Ave, Regina Coelorum
Ave, Domina Angelorum:
Salve, radix, sancta
Ex qua mundo lux est orta:
Gaude, Virgo gloriosa,
Super omnes speciosa,
Vale, valde decora,
Et pro nobis semper Christum exora.
Alleluia.

Hail, O Queen of Heaven.
Hail, O Lady of Angels
Hail! The holy root,
From whom unto the world, a light has arisen:
Rejoice, O glorious Virgin,
Lovely beyond all others,
Farewell, most beautiful maiden,
And pray for us always to Christ
Alleluia.

Insbruck, ich muss dich lassen
Innsbruck, ich muss dich lassen,
ich fahr dahin mein Straßen,
in fremde Land dahin.
Mein Freud ist mir genommen,
die ich nit weiß bekommen,
wo ich im Elend bin.
Groß Leid muss ich jetzt tragen,
das ich allein tu klagen
dem liebsten Buhlen mein.
Ach Lieb, nun lass mich Armen
im Herzen dein erbarmen,
dass ich muss von dannen sein.

Innsbruck, I must leave you;
I will go my way
to foreign land(s).
My joy has been taken away from me,
that I cannot achieve
while being abroad.
I must now bear great sorrow
that I can only share
with my dearest.
Oh love, hold poor me
(and) in your heart compassion
that I must part from you.

Ithaca College Chorus
Misa Criolla

Ariel Ramirez was already a well-respected composer in the early 1960s, but it was the publication and simultaneous album release of the Misa Criolla (paired with Navidad Nuestra) that catapulted him to international esteem. He became widely in demand as a composer and as an ambassador of Argentine music.

The 1964 composition incorporates the Spanish vernacular translation of the Roman Catholic Mass text, a translation that had only been made possible by the convening of the Second Vatican Council in 1962. The priest charged with translation in South America was Father Osvaldo Catena, who not only then provided the text of the Misa Criolla, but introduced Ramirez to Father Oscar Segade, who assisted the composer with the choral realizations and conducted the premiere of the work (with Ramirez at the keyboard).

The title Misa Criolla (Creole Mass) has a double meaning: first, that the language is in the vernacular (to many people, a paradigm shift long overdue); and second, that Ramirez incorporates the folk or indigenous music of Argentina in his composition. Each movement is subtitled with the name of a song or dance style - the songs are used in the slower movements (Kyrie, the center of the Gloria, and the
Agnus Dei), and the dances are used in the faster movements (Gloria, Credo, Sanctus). These song and dance styles are reflected in the instruments, the rhythms, the melodic content, the harmonic language, and imbue the translated liturgy with a life and energy that bridged the chasm between the Church and its people.

Ramirez later recalled in writing about the work that he had long harbored an idea for this piece. In the early 1950s he had been in residence at a convent in Würzburg, a seemingly idyllic setting.

Frequently, from the window of the kitchen, I contemplated the magnificent semi-wooded landscape, gloriously green with an enormous large house in the distance that was drawn in white with the last snows of spring. Such beauty produced in me exultant feelings and,[...] made me feel like I was one step above the earth.

However, the kitchen staff, nuns who had lived in this convent through the war years saw the landscape differently.

They did not share my enthusiasm. They could not forget that this large house and the distant landscapes had been part of a concentration camp where there were around a thousand Jewish prisoners.

From the distance, the nuns told me, they could imagine the horror and fear. It was in a very low voice that they told me about the cold and the hunger, and a strict rule punishable by the gallows—without any judicial proceeding—for whoever helped or simply made contact with those awaiting their tragic destiny.

But [the nuns] had chosen mercy, and had been trained for the virtue, in such a way that night after night they packed whatever remained of the food that they could and came quietly to the field to leave their aid in a gap underneath the fence. For eight months, this package disappeared every day. Until one day no one removed the package, or the following ones, which were accumulating. The house was empty and rumors spread the news about the transfer of prisoners. The dreaded journey had begun once more.

As my dear caretakers finished their story I felt I had to write a work—something profound, religious, that would honor life; that would involve people outside of one’s own beliefs, race, color or origin; that would refer to man, his dignity, value, freedom, and the respect of man in relation to God, as his Creator.

Ramirez had discovered a purpose for a work that he would not write for another ten years, a testament to strongly held values, and to the inspiration of the selflessness of his hosts.
Misa Criolla

I. Kyrie: Vidala-Baguala

Señor, ten piedad de nostros.
Christ, have mercy on us.

Cristo, ten piedad de nostros.
Lord, have mercy on us.

Señor, ten piedad de nostros.
Lord, have mercy on us.

II. Gloria: Carnavalito-Yaraví

Gloria a Dios en las alturas
Glory to God in the highest
y en la tierra paz a los hombres que ama el Señor.
and on earth peace to men loved by God.

Te alabamos, te bendecimos,
We praise Thee, we bless Thee,
Te adoramos, glorificamos.
We worship Thee, we glorify.

Te damos gracias por Tu inmensa gloria.
We give Thee thanks for Thy immense glory.

Señor Dios, Rey Celestial.
Lord God, Heavenly King.
Dios, Padre Todopoderoso.
God, All-powerful Father.
Señor, Hijo Único, Jesucristo.
Lord, Only Son, Jesus Christ.
Señor Dios, Cordero de Dios, Hijo del Padre.
Lord God, Lamb of God, Son of the Father.

Tú que quitas los pecados del mundo,
Thou who takes away the sins of the world,
ten piedad de nosotros.
have mercy on us.

Tú que quitas los pecados del mundo,
have mercy on us.

atiende nuestra súplica.
hear our petition.

Tú que reinas con el Padre,
have mercy on us.

ten piedad de nosotros.

Gloria a Dios en las alturas y en la tierra paz a los hombres que ama el Señor.
Glory to God in the highest and on earth peace to men loved by God.

Porque Tú Sólo eres Santo,
For Thou, Only, art Holy,
Sólo Tú, Señor, Tú Sólo.
Only Thou, Lord, Thou Only.

Tú Sólo Altísimo, Jesucristo,
Thou Only art the Most High, Jesus Christ,

con el Espíritu Santo,
with the Holy Spirit,

en la Gloria de Dios Padre. Amén.
in the Glory of God the Father. Amen.

III. Credo: Chacarera Trunca

Padre Todopoderoso,
Father All-powerful,
Creador de cielo y tierra;
Creator of heaven and earth;
Creo en Dios, y en Jesucristo creo, Su Único
I believe in God, and in Jesus Christ I believe,

Hijo, Nuestro Señor,
His Only Son, Our Lord,
Fué concebido por obra y gracia
He was conceived by the work and grace

del Espíritu Santo.
of the Holy Spirit,

Nació de Santa María Virgen,
He was born of the Holy Virgin Mary,

Padeció bajo el poder de Poncio Pilato,
He suffered under the power of Pontius Pontius Pilate,
Fué crucificado, muerto y sepultado. He was crucified, died and was buried.
Descendió a los infiernos; He descended to hell,
Al tercer día, resucitó de entre los muertos; On the third day, he rose from among the dead;
Subió a los cielos, He went up to the heavens,
Está sentado a la diestra de Dios, He is seated at the right hand of God,
Padre Todopoderoso, desde allí He will come to judge the living and the dead.
ha de venir a juzgar vivos y muertos.

Creo en el Espíritu Santo, I believe in the Holy Spirit,
Santa Iglesia Católica, The Holy Catholic Church,
La Comunión de los Santos The Communion of the Saints
y el perdón de los pecados, and the forgiveness of sins,
Resurrección de la carne y la vida everlasting.
Amén.

IV. Sanctus: Carnaval Cochabambino

Llenos están los cielos y la tierra de Tu Gloria. The heavens and the earth are full of Thy glory.
Osana en las alturas! Hosanna in the highest!
Bendito el que viene en el nombra del Senor. Blessed is he that comes in the name of the Lord.

V. Agnus Dei: Estilo Pampeano

Cordero de Dios que quitas los pecados del mundo, Ten compasion de nosotros. Lamb of God who takes away the sins of the world, Have mercy on us.
Cordero de Dios que quitas los pecados del mundo, Dános la paz. Lamb of God who takes away the sins of the world, Grant us peace.

Madrigal Singers

Soprano
Kate Bobsein
Juliana Fornabaio
Natalie Elwood
Melodia Mae Rinaldi
Leah Sperber

Tenor
Nicholas Briccetti
Raul Dominguez
Tommy Koo
Karl Meyer

Alto
Ally Brown
Keilah Figueroa
Madison Hoerbelt
Cassandra LaRose
Brittany Mechler

Bass
Louis Bavaro
Johnathan Fulcher
Conor Kelly
Pat King
Alex Kosick
Ithaca College Chorus

Soprano I
Lydia Arnts
Nora Bernaiche
Kerrianne Blum
Julia Callaghan
Zoe D'Arcangelis
Caitlin Glastonbury
Danielle Gurcan
Mayavati Prabhakar

Soprano II
Katelyn Adams
Molly Bello
Katrina Bleyda
Kathleen Cadorette
Victoria Devine
Olivia Dregne
Ava Dunton
Heather
Feigenbaum
Maia Finkel
Zoe-Marie Fuentes
Julia Jasnosz
Brianna Lowe
Jacqueline
McCreedy
Sofia Medaglia
Rachel Mitran
Kathleen Morrisroe
Sol Munoz
Gina O’Sullivan
Katie Quigley
Alex Renna
Stella Rivera
Gillian Rossbach
Isabel Vigliotti

Alto I
Caroline Andrews
Adrianna Anzalone
Anna Bornstein
Anna Breault
Molly Crocker
Emma Dwyer
Leah Gardner
Kathryn Imes
Sophie Johnson

Alto I cont’d
Alexandra
Lombardo
Abigail McGee
Emily Ramonetti
Jennifer Rupert
Emma Scheneman
Laura Sefcik
Erin Smith
Megan Smythe
Madelynn
Thompson

Alto II
Skylar Berkley
Karly Masters
Esther Moon
Jennifer Peisner
Melodia Mae Rinaldi
Elizabeth Rutan
Meg Tippett

Tenor I
Logan Barrett
Alex Kosick
Nate Finke
Jacob Graham
Joseph Horner
Jordan Juliano
Simon Lee
Nick Paraggio

Tenor II
Nicholas Briccetti
Cormac Callan
Anthony Carl
Kevin DeLisa
Alex Gutierrez
Ryan Mitchell
Shaun Rimkunas
William Schmidt
Jacob Sutton
Massey Williams

Baritone
Preston Atkins
Kevin Buff
Stephen Costanza
Christopher Caza Jr.
Logan Chaput
Eddy Crowley
Connor Curry
Aspen Earls
Jack Edwards
Kurt Eide
Steven Foti
Dominic Hirschkind
James Hope
Conor Kelly
Carter Kohler
Ian Lisi
Jeremy Lovelett
David Morris
Joon Sang
Ian Soderberg
Kam’ren Spence
Jeffrey Taylor
Stone Washburn
Justin Zelamsky

Bass
Jon Aldave
Caleb Bates
Louis Bavaro
Brian Breen
Alec Dorris
Nick Fagnilli
Nick O’Brien
Jake O’Connor
Gabriel Pesco
Evan Sacco
Hideo Schwartz
Thomas Socolof
Matt Suffern
Gavin Tremblay
Michael Wong
Michael Ziegler