

4-25-2016

Concert: Spring Concert: Ithaca College Chorus and Ithaca College Madrigal Singers

Ithaca College Chorus

Ithaca College Madrigal Singers

Derrick Fox

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Spring Concert

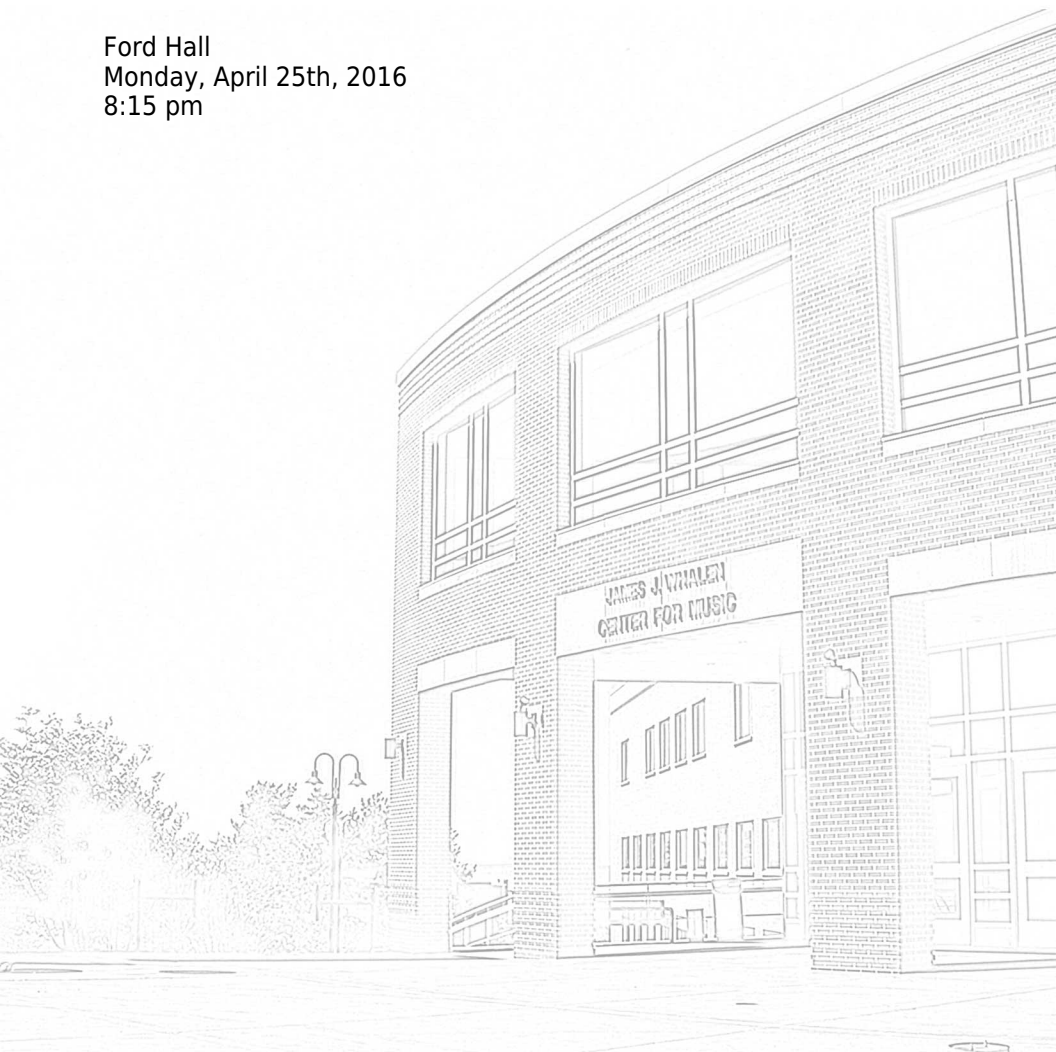
Ithaca College Chorus

Derrick Fox, conductor

Ithaca College Madrigal Singers

Derrick Fox, conductor

Ford Hall
Monday, April 25th, 2016
8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Chorus
Derrick Fox, conductor
Adam Good, graduate conductor
Jon Vogtle and Alexander Greenberg, collaborative pianists

“Music expresses that which cannot be said and on which it is impossible to be silent.” - Victor Hugo

Ithaca College Chorus Treble Voices

The Waters Wrecked the Sky

Connor J. Koppin
(b. 1991)

Ithaca College Chorus Low Voices

She Walks in Beauty

Connor J. Koppin
(b. 1991)

Melissa DeMarinis, oboe

Ithaca College Madrigal Singers **Derrick Fox, Conductor**

Cantata: Nach dir, Herr, verlanget mich (For Thee,
O Lord, I Long), BWV 150

J.S. Bach
(1685-1750)

1. Sinfonia
2. Coro: Nach dir, Herr, verlanget mich
3. Aria (soprano): Doch bin und bleibe ich vergnügt
4. Coro: Leite mich in deiner Wahrheit
5. Aria (alto, tenor, bass): Zedern müssen von den Winden
6. Coro: Meine Augen sehen stets zu dem Herrn
7. Coro (ciaccona): Meine Tage in dem Leide

Imogen Mills, Juliana Child, soprano
Catherine Barr, mezzo soprano
Nicholas Kelliher, counter tenor
Seamus Buxton, tenor
Michael Galvin, bass
Amy Chryst and Cynthia Mathiesen, violin
Zachary Brown and Julia Rupp, cello
Sonja Larson, bassoon
*Jean Radice, continuo organ**

**Announcement of Music Scholarships and
Awards
Dean Karl Paulnack**

**Ithaca College Chorus Small Ensemble
Performances**

Ithaca College Chorus

Regina Coeli

W.A. Mozart
(1756-1791)

Nicolette Nordmark, soprano
Emma McDermott-Wise, mezzo soprano
Taylor Chadwick, tenor
Michael Stern, bass

Violin I

Kristina Sharra
Matthew Barnard
Jennifer Riche
Geoff Devereux

Bassoon

Aiden Braun
Kailey Schnurman

Trumpet

Matt Brockman
Caitlin Mallon

Violin II

Reuben Foley
Roosevelt Lee
Kai Hedin
Jonathan Fulcher

Oboe

Ellen O'Neill
Morgan Atkins

Cello

Mercedes Lippert
Kelton Burnside

Timpani

Nigel Croston

Three Nocturnes, for Chorus and Percussion

Daniel Forrest
(b. 1978)

- I. Stars (Sara Teasdale)
- II. Lightly Stepped a Yellow Star (Emily Dickinson)
- III. ...Thou Motive of the stars (Walt Whitman)

Dan Syvret, Derek Wohl, Nigel Croston, Ken O'Rourke, percussion

The Battle of Jericho

Moses Hogan
(1957-2003)

Biographies

Derrick Fox

Dr. Derrick Fox is an assistant professor of choral music education and choral conducting in the Ithaca College School of Music. He conducts the Ithaca College Chorus, the Ithaca College Madrigal ensemble and teaches choral conducting and choral rehearsal techniques. He is an active adjudicator and clinician for regional, state and national organizations from the middle/junior high school to the collegiate level. He has worked with ensembles and presented at state conventions in Arkansas, Iowa, Pennsylvania, Kansas, Missouri, West Virginia, Texas, New York, Florida and Michigan. As a soloist, Dr. Fox has collaborated with various organizations; among them are the Arkansas Symphony, Lansing Symphony, St. Louis Symphony, Columbia Chorale, the University of Nebraska at Omaha, University of Missouri, Michigan State University and the Espaço Cultural (Brasilia, Brazil). Dr. Fox's research interests focus on assessment, building classroom community, rehearsal strategies, South African choral music and shape note singing in the African American community. Dr. Fox's upcoming engagements include all state choirs in Arkansas, Connecticut, West Virginia, Tennessee, Kansas as well as the International Choral Exchange in Kuala Lumpur, Malaysia. He presented at the 2015 ACDA National Convention and he will also present at the 2015 NAFME National In-Service Conference, the 2015 Midwest Clinic International Conference, the 2016 Eastern ACDA and the 2016 Utah Music Educators Conference. He is a contributing author for the Hal Leonard/McGraw Hill choral textbook *Voices in Concert* and his arrangement *Lord, Give Me Just a Little More Time* is available in the Hal Leonard Sacred Music Series.

Program Notes

Bach **Cantata BWV 150** is an early work, written several years before last week's Cantata BWV 18. Because the work only exists in a manuscript in another's hand, there has been speculation that it is not by Bach. Even a cursory examination shows that only Bach could have written such an impressive work. The cantata has a small orchestration: two violins, bassoon, and continuo. After a melancholy Sinfonia, the chorus intones the opening of Psalm 25 in a marching, chromatic, and imitative line. As is the case with most of the cantatas of this era, there are many tempo and character changes within the individual movements. The piece has many impressive moments; the listeners should particularly note the stirring scale rising through the choral and violin parts in the movement "Leite mich." "Meine Augen" is a heavenly floating thing, gentle in the most wonderful early-Bach manner. The cantata ends with a mighty chaconne. When the volume of the Bach Gesellschaft containing this cantata was first published, Brahms was working on his Fourth Symphony. He immediately incorporated the ground bass of this cantata into the chaconne that ends his symphony. -Craig Smith

2. Coro

Nach dir, Nerr, verlanget mich.
Mein Gott, ich hoffe auf dich.
Laß mich nicht zuschanden
werden,
daß sich meine Feinde
nicht freuen über mich

2. Chorus

For you, O God, I long.
My God, I trust in you.
Let me not be confounded,
so that my foes
will not exult over me.

3. Aria

Doch bin und bleibe ich
vergnügt,
Obgleich hier zeitlich toben
Kreuz, Sturm und andre Proben,
Tod, Höll und was sich fügt.
Ob Unfall schlägt den treuen
Knecht,
Recht ist und bleibet ewig
Recht.

3. Aria

I am and remain content,
even though here on earth
the cross, storms, and other
trials rage-
death, hell, and whatever
comes to pass.
Even if misfortune strikes the
faithful servant,
right is right and remains
forever right.

4. Coro

Leite mich in deiner Wahrheit
und lehre mich;
denn du bist der Gott, der mir
hilft,
täglich harre ich dein.

4. Chorus

Lead me in your truth and teach
me,
for you are the God who saves
me;
daily I wait for you.

5. Trio
Zedern müssen von den Winden
Oft viel Ungemach empfinden,
Oftmals werden si verkehrt.
Rat und Tat auf Gott gestellet,

Achtet night, was widerbellet,

Denn sein Wort ganz anders
lehrt.

6. Coro
Meine Augen sehen stets su
dem Herrn;
denn er wird meinen Fuß
aus dem Netze ziehen.

7. Coro
Meine Tage in dem Leide
Endet Gott dennoch zur Freude;
Christen auf den Dornenwegen
Führen Himmels Kraft und
Segen.

Bliebet Gott mein treuer Schutz,

Achte ich nicht Menschentrutz;
Christus, der uns steht zur
Seiten,

Hilft mir täglich sieghaft streitn.

5. Trio
Cedars must often suffer
much hardship from the winds;
many times they are upturned.

When counsel and deed are
found upon God,
heed not what howls against
them,

for his word teaches very
differently.

6. Chorus
My eyes look constantly to the
Lord,
for he will pluck my foot
from the net.

7. Chorus
My days of suffering
God turns to joy.
Christians on the thorny paths
carry heaven's strength and
blessing.

God remains my faithful
protector;

I heed not humanity's defiance.
Christ, who stands beside us,

helps me daily to gith
victoriously.

Regina Coeli, K. 276, the third setting Mozart composed for this text, evokes an atmosphere at once animated, triumphant, and uplifting. The words "Regina Coeli" are those of a Marian hymn sung at the conclusion of the evening service of Compline from Easter until Pentecost. Mozart composed three settings of the Regina Coeli (K. 108, 127 and 276) while he was in Salzburg between 1771 and 1779. The Salzburg Cathedral orchestra did not have violas, so the absence of a viola part suggests that the work was composed for use at the Cathedral. Like many of Mozart's other sacred compositions, KV 276 is has contrasting solo and tutti sections as well as repetition of text. In 1777, Mozart attended a Messiah performance in Mannheim. The influence of the "Hallelujah" chorus from Messiah can be seen and heard in this setting; in three passages the music to the repeated word "alleluia" is almost a direct quotation of Handel.

Regina coeli laetare, alleluia:	Queen of heaven, rejoice, Alleluia!
Quia quem meruisti portare, alleluia,	For He whom you did merit to bear, Alleluia,
Resurrexit, sicut dixit, alleluia.	Has risen, as He said, Alleluia!
Ora pro nobis Deum, alleluia.	Pray for us to God, Alleluia!

A commission for a piece for chorus and percussion ensemble came at a perfect time for me, when I had been marveling at the night skies on the plains of Kansas. I chose three texts about stars which were penned by different authors in diverse styles, but which all expressed a sense of wonder at the night sky.

Three Nocturnes: The first movement, “Stars”, opens up sonic space as a way to paint the expanse of the heavens. A mysterious and almost exotic introduction gives way to a burst of color and dynamic, as the stars appear over the treetops. A contrasting middle section of the poem provides opportunity for a fiery B section, before the “stars” idea returns at the end. The second movement, “Lightly stepped a yellow star”, paints its wonderful text with staccato singing in an additive contrapuntal texture. Again, a middle section provides contrast; but this time, the contrast is velvety and ethereal, with hints of the energetic first section popping up between phrases. The A section then returns, leading up to the one-word “punchline” of the poem- “punctual”. To further paint the “time” element, the music provides several allusions to clock-work, including a machine-like “cogs and gears” feeling, and even a veiled quote of Big Ben! The third movement, “...Thou motive of the stars”, is the most majestic and declamatory of the set, building to the overwhelming chorale-style setting of the title line. Near the end, the mysterious silence of the opening bars of the whole set returns, and the set ends with the “stars” theme from the first movement. -Dan Forrest

The Battle of Jericho represents Moses Hogan’s 3rd style of spiritual compositions. He utilizes choral layering that is highlighted by the tenors and basses singing an introduction that is shaped as a rhythmic ostinato. This ostinato accompanies the treble voices singing the melody that is always written in the shape that is true to the original tune. There are usually seven or more harmonic parts with significant chromaticism in each voice.

Joshua was the leader of Israel after the death of Moses. Jericho is a city on the West Bank of the Jordan River and is the place where the Israelites landed when they returned from slavery in Egypt. The Battle of Jericho was the first battle of the Israelites when they began their conquest of Canaan (present day Israel, Palestine, Lebanon, and parts of Jordan).

Personnel

Ithaca College Chorus

Soprano I

Hannah Blanchette
Katrina Blayda
Chandler Cronk
Katherine Filatov
Emma Giorgio
Alice Lambert
Ginny Maddock
Erin O'Rourke
Noelle Raj
Molly Robbins
Kristy Shuck
Kathryn Spellerberg
Rachel Steiner
Katelyn Swaenepoel
Corinne Vance
Carmen Vieytez
Aquiالا Walden
Laura White
Kathleen Winschel
Carlynn Wolfe

Soprano II

Kerri Barnett
Ava Borowski
Meredyth Busam
Hannah Cayem
Nicole Cronin
Kayla DeMilt
Christine DeNobile
Casey Kobylar
Kaitlyn Laprise
Peri Margolies
Emma McDermott-Wise
Erin McFadden
Kelly Meehan
Amanda Miller
Alyssa Napier
Nicolette Nordmark
Stella Rivera
Abby Mae Rogers
Kristina Sharra
Margaret Snyder
Elizabeth Stamerra

Soprano II cont.

Sage Stoakley
Lauren Thaete
Kristen Vollmer
Paige Washington
Judelle White
Cordelia Wilson
Carlynn Wolfe
Alexandra Wright

Alto I

Ashley Dookie
Lilia Farris
Keilah Figueroa
Mercedes Lippert
Anna Marcus-Hecht
Brittany Mechler
Alison Melchionna
Johanna Ruby
Jackie Scheiner
Margaret Storm

Alto II

Morgan Atkins
Rachel Benjamin
Claire Cahoon
Stephanie Chan
Lisa Close
Sara del Aquila
Erin Dowler
Oliva Fletcher
Caitlin Mallon
Rachel Moody
Hannah Morris
Ellen O'Neill
Kailey Schnurman
Alissa Settembrino

Tenor I

Matthew Barnard
Taylor Chadwick
Matthew Coveney
Kyle Cottrell
Geoffrey Devereux
Adam Kruschwitz
Ryan Mewhorter
David Morris
Michael Nowotarski
Nicholas Paraggio
Aaron Rizzo
Mike Salamone
Ian Soderberg
Elijahda Warner

Tenor II

Jossef Amin
Dan Block
Ezra Bobo
Kelton Burnside
Connor Carroll
Nigel Croston
Mark Farnum
Will Fazzina
Ben Fleischer
Alex Kosick
Parker McCallister
Michael McCarthy
Joseph Michalczyk-Lupa
Adam Morin
Aaron Roberts

Baritone

Jeremi Adams
Luke Armentrout
Jeremy Binder
Christian Brand
Aiden Braun
Matt Brockman
Kevin Covney
Christian Dow
Paul Fasy

Baritone cont.

Reuben Foley
Alexander Greenberg
Eugene Iovine III
Max Keisling
Jackson May
Matthew Moody
Paul Morgan
Travis Murdock
Steven Obetz
Michael Palmer
Shaun Rimkunas
Nate Ring
Stephen Rothhaar
Alessandro Rovegno
William Schmidt
Oliver Scott
Josiah Spellman Jr.
Derek Wohl
Nicholas Young

Bass

Christopher Chi
Chris Davenport
Nicholas Dell'Amore
Nicholas Fagnilli
Johnathon Fulcher
Kevin Harris
Kai Hedin
Hiroo Kajita
Matthew Kiel
Roosevelt Lee
Jake O'Connor
Ken O'Rourke
Michael Stern
Rahiem Williams
Jonathan Vogtle

Ithaca College Madrigal Singers

Soprano

Juliana Child
Allison Fay
Caroline Fresh
Erin Kohler
Imogen Mills

Tenor

Kyle Banks
Seamus Buxton
Drew Carr
Kyle Cottrell

Alto

Catherine Barr
Sophie Israelsohn
Mattina Keith
Nicholas Kelliher
Claire Noonan
Laura Stedje

Bass

Joshua Dufour
Michael Galvin
Sean Gillen
Marshall Pokrentowski