

4-25-1998

Concert: Ithaca College Madrigal Singers & Choir

Ithaca College Madrigal Singers

Ithaca College Choir

Lawrence Doeber

Candice Ruffalo

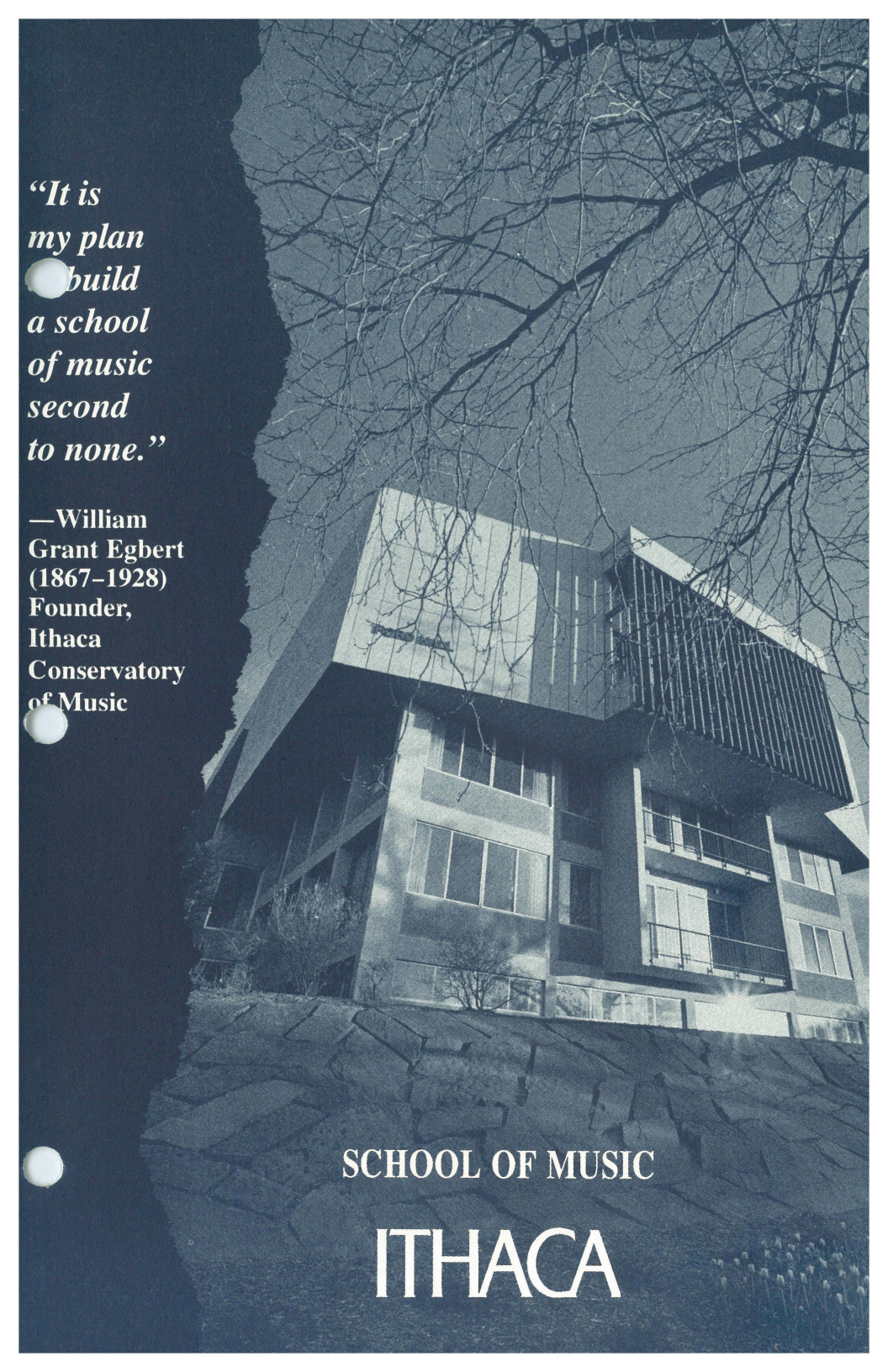
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*“It is
my plan
to build
a school
of music
second
to none.”*

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

SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE MADRIGAL SINGERS
Lawrence Doeber, conductor
Candice Ruffalo, graduate conductor

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 lasset du deiner Diener"*

Madrigal personnel are listed in order of solo appearances:

Timothy Reno, tenor	William DeMetsenaere, tenor
Shawn Puller, tenor	Jaime Reynolds, soprano
Matthew Hoch, baritone	Julie Jacobs, soprano
Marc Webster, bass	William Murray, baritone
Meaghan Boeing, soprano	Bonnie Brown, alto
Jennifer Caruana, alto	Donald Brown, tenor
Susan McDermott, alto	Candice Ruffalo, alto
Nathan Parker, bass	Beth Faust, soprano

Lawrence Doeblen, harpsichordist

INTERMISSION

GRADUATE RECITAL
ITHACA COLLEGE CHOIR
Candice Ruffalo, graduate conductor

I.

Tristis est anima mea

Johann Kuhnau
(1660-1722)

Surgens Jesus

Orlando di Lasso
(1532-1594)

II.

Weltliche Gesang, Opus 104

Johannes Brahms
(1833-1897)

Im Herbst
O süsßer Mai

III.

Shaman Songs (1990)

Gary Kulesha

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

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 gläuben,
nicht verloren werden,
sondern das ewige Leben haben.

Capella:

Er sprach zu seinem lieben Sohn:
die Zeit ist hie zu erbarmen,
fahr hin, mein's Herzens werte Kron
und sei das Heil der Armen
und hilf ihn aus der Sünden Not
erwürg für sie den bitteren Tod
und lass sie mit dir leben.

Soli:

Das Blut Jesu Christi, des Sohnes Gottes
machtet uns rein von allen Sünden.

Capella:

Durch ihn ist uns vergeben die Sünd
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 ähnlch werde seinem
verklärten Leibe.

Capella:

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

Soli:

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

Capella:

Sein Wort, sein Tauf, sein Nachtmal
dient wider allen Unfall,
der Heilge 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.

Soli:*

Herr, wenn ich nur dich habe,
So frage ich nichts nach Himmel und Erden,
wenn mir gleich Leib und Seele verschmacht

So bist du Gott allzeit
meines Herzens Trost und mein Teil.

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.

Have all this, O, God how great a gift.

Soloists:

Our change is in heaven,
From thence we also await the Saviour
Jesus Christ, the Lord,
Who will transfigure our empty bodies
That he becomes similar to His
transfigured body.

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 kömmt,
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 erwecken,
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,
Todsurcht 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 lässtest du deiner Diener

Capella:

In Friede fahren,
wie du gesagt hast.

Zwei Seraphim und Beata anima:

Soloists:

Our lives may be seventy years long
And at most eighty years.

and if they have been delicious
So they have been effort and work.

Choir:

O how miserable is our time
Here on this earth,
Very soon it leads man downward,
We must all die,
All here in this miserable time
is effort and work overall,
Even when you prosper.

Soloists:

I know that my Redeemer lives
and hereafter He shall
Raise me from this earth
And shall become surrounded
By this my flesh
And shall see God in my flesh.

Choir:

Because You have risen from the dead,
I shall not stay in the grave,
Great solace is your platform,
You can dispel all fear of death,
For where You are, there do I come
That I may live near You,
There I go with joy.

Soloists:

Lord, I leave you not,
For you bless me.

Choir:

He spoke to me: Telling me to hold you
to me,
Now you should prosper,
I give myself entirely for you,
There I will struggle for you,
My life will become entwined with death,
My innocence will bear your sins,
Thereby will you enter heaven.

Intonation:

Lord, now let your servant depart

Choir:

In peace,
As you have said.

Two angels and a departed soul:

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 foresees 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, liaison 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 drumming 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 Innuite 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 w
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.

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

6. Ancient Song

Extremely cryptic.

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