

# Spring Concert

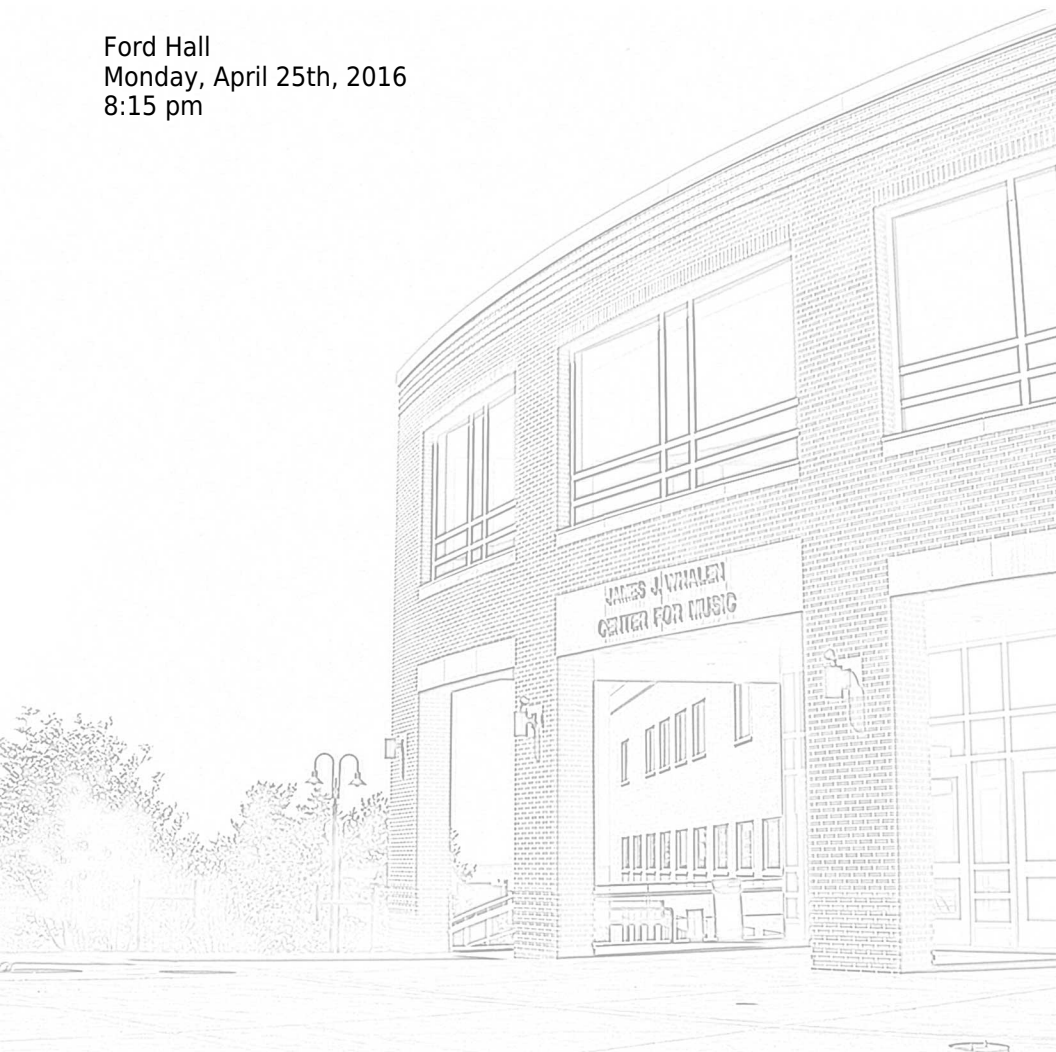
## Ithaca College Chorus

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 Vиейtez  
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