

The Department of Music Presents

A Season of
Renewal

**SPRING CHORAL
CONCERT 1**

Studley Theatre

Tuesday March 29
7:30pm



PROGRAM

Concert Choir
College-Community Chorale
Edward Lundergan, director
Alex Ruvenstein, collaborative pianist
with special guests
Voices of Unity Gospel Choir
Ceista Quinn, director

Concert Choir

Hark, all ye lovely saints

Thomas Weelkes
(1574-1623)

Ave Maria

Josquin des Prez
(c. 1450-1521)

Ave Maria

Igor Stravinsky
(1882-1971)

The Frozen Heart

The Wounded Cupid

Poems by Robert Herrick

Robert Baksa
(b. 1938)



Voices of Unity

Program to be announced

College-Community Chorale

Shenandoah

Sea Chantey, arr. James Erb

Durme, durme

Ladino Folk Song, arr.
Alice Parker

Serenity

Poem by John Greenleaf Whittier

Charles Ives
(1874-1954)

Crossing the Bar

Poem by Alfred, Lord Tennyson

Charles Ives
(1874-1954)

Te Deum for the Empress

Franz Josef Haydn
(1732-1809)



SUNY New Paltz Choral Ensembles

Concert Choir

Soprano

Isabel Arter
Gianna Celso
Riley Doyle
Julia Dubinsky
Danielle Frucchione
Hailey Woodruff

Alto

Alicia Crespo
Hailee Elias
Lauren Leonardi
Ellie Simanoff
Grace Sotillo
Abigail Stritt

Tenor

Trent Boock
Christiana Fierro
Giovanna Phipps
Sim Similton

Bass

Ryan Mauer
A. J. Rella
Zane Sanon
Kerry Shaw
Joshua Smith
Gregory Wills



College-Community Chorale

Soprano

Fern Ashworth
Clarissa Clarq
Kathy Gregory
Callie Hershey
Sandie Hutton
Susan Mason
Mary McMullen
Brina Novogrebelsky
Deborah O'Connor
Susan Pitzele
Jillian Prakelt
Jane Ruback
Constance Rudd
Pacia Sanchez
Paige Shaver

Alto

Giovanna Antonucci
Gabbi Bush
Pat Hofstatter
Harper Latcholia
Carol Lundergan
Carly Pascucci
Nadia Rothpearl
Nina Scibelli
Lyndsay von Miller
Susan Wile

Tenor

Rob Becker
Christiana Fierro
Richard Mogavero
Tyler Patti
Sydney Tokolonsky
Alex Vanderchuck
Tom Wanning
Shirley Warren
Bill Wolz

Bass

Michael Flanagan
Jonah Nasser
James Parr
Mike Saunders
Gregory Wills



Texts and Translations

Ave Maria, gratia plena;
Dominus tecum, virgo serena.

Ave cujus conceptio,
solemni plena gratia,
coelestia, terrestrial
nova replet lætitia.

Ave cujus nativitas
nostra fuit solemnitas
ut lucifer lux oriens
verum solem praeveniens.

Ave pia humilitas
sine viro fœcunditas
cujus annunciation
nostra fuit purgatio.

Ave vera virginitas
immaculata castitas
cujus purification
nostra fuit salvatio.

Ave præclara omnibus,
angelicis virtutibus
cujus fuit assumption
nostra glorificatio.

O mater Dei,
memento mei. Amen.

Hail Mary, full of grace,
the Lord is with thee, joyous virgin.

Hail, thee whose conception
was full of grace;
thou fillest heaven and earth
with new joy.

Hail thee whose birth
was to us a holy day
as the morning star, a rising light,
thou predested the true sun.

Hail thy humility,
thy conception without a man
thou whose annunciation
was our salvation.

Hail thy true virginity
thy spotless chastity,
thou whose purification
was our expiation.

Hail thee, most excellent
in all angelic goodness,
thou whose assumption
was our glorification.

O Mother of God,
remember me. Amen.



Ave Maria, gratia plena;
Dominus tecum,
Benedicta tu in mulieribus
Et benedictus fructus ventris tui, Jesus.
Sancta Maria, mater Dei,
Ora pro nobis peccatoribus,
Nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace,
The Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb.
Holy Mary, mother of God,
Pray for us sinners,
Now and at the hour of our death. Amen.

The Frozen Heart (Robert Herrick)

I freeze, and nothing dwells
in me, but snow and icicles.
For pity's sake give your advice
to melt this snow and thaw this ice.
I'll drink down flames, but if so be
nothing but love can supple me.
I'd rather keep this frost and snow,
than to be thawed or heated so.

The Wounded Cupid (anonymous, c. 100 B.C.E –600 C.E.,
translated from the Latin by Robert Herrick)

Cupid as he lay among
Roses, by a Bee was stung.
Whereupon in anger flying
To his Mother, said thus crying;
Help! O help! Your Boy's a dying.
And why, my pretty Lad, said she?
Then blubbering, replied he,
A winged Snake has bitten me,
Which Country people call a Bee.
At which she smil'd; then with her hairs
And kisses drying up his tears:
Alas! Said she, my Wag! If this
Such a pernicious torment is:
Come tell me then, how great's the smart
Of those, thou woundest with thy Dart!



Durme, durme hijiko de Madre,
Durme, durme s'in ansio y dolor;
Sienti joya palavrikas de tu Madre,
Las palavras di Shema Yisrael.
Durme, durme hijiko de Madre
Con hermozura de Shema Yisrael.

Sleep, sleep. Mother's little one,
free from worry and grief.
Listen, my joy, to your mother's words,
the words of Shema Yisrael.
Sleep, sleep. Mother's little one,
with the beauty of Shema Yisrael.

Serenity (excerpt from The Brewing of Soma, by John Greenleaf Whittier)

O Sabbath rest by Galilee!
O calm of hills above,
Where Jesus knelt to share with Thee
The silence of eternity
Interpreted by love!

Drop Thy still dews of quietness,
Till all our strivings cease;
Take from our souls the strain and stress,
And let our ordered lives confess
The beauty of Thy peace.

Crossing the Bar (Alfred, Lord Tennyson)

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark;

For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.



Te Deum laudamus:
te Dominum confitemur.
Te aeternum patrem, omnis terra veneratur.

Tibi omnes angeli,
tibi caeli et universae potestates:
tibi cherubim et seraphim, incessabili voce
proclamant:

“Sanctus, Sanctus, Sanctus Dominus Deus
Sabaoth.

Pleni sunt caeli et terra maiestatis gloriae
 tuae.”

Te gloriosus Apostolorum chorus,

te prophetarum laudabilis numerus,

te martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur
Ecclesia,

Patrem immensae maiestatis;
venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

Tu rex gloriae, Christe.

Tu Patris sempiternus es Filius.

Tu, ad liberandum suscepturus hominem,

non horruisti Virginis uterum.

Tu, devicto mortis aculeo,

aperuisti credentibus regna caelorum.

We praise thee, O God:
we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father
everlasting.

To thee all Angels cry aloud:
the Heavens, and all the Powers therein.
To thee Cherubim and Seraphim
continually do cry,
Holy, Holy, Holy: Lord God of Sabaoth;

Heaven and earth are full of the majesty
of thy glory.

The glorious company of the Apostles
praise thee.

The goodly fellowship of the Prophets
praise thee.

The noble army of Martyrs praise thee.

The holy Church throughout all the world
doth acknowledge thee

The Father of an infinite Majesty;
thine honorable, true and only Son;
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.

Thou art the everlasting Son of the Father.

When thou tookest upon thee to deliver
man

thou didst not abhor the Virgin's womb.

When thou hadst overcome the sharpness
of death

thou didst open the Kingdom of Heaven
to all believers



Tu ad dexteram Dei sedes,
in gloria Patris
Iudex crederis esse venturus.

Te ergo quaesumus, tuis famulis subveni,
quos pretioso sanguine redemisti.

Aeterna fac cum sanctis tuis

In gloria numerari
Salvum fac populum tuum, Domine,
et benedic hereditati tuae.
Et rege eos, et extolle illos usque in
aeternum.

Per singulos dies benedicimus te;
et laudamus nomen tuum in saeculum,
et in saeculum saeculi.

Dignare, Domine, die isto sine peccato
nos custodire.

Miserere nostri, Domine, miserere nostri.

Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.

In te, Domine, speravi:

Non confundar in aeternum.

Thou sittest at the right hand of God
in the glory of the Father.

We believe that thou shalt come to be
our Judge.

We therefore pray thee, help thy servants
whom thou hast redeemed with thy
precious blood.

Make them to be numbered with thy
Saints:

in glory everlasting
O Lord, save thy people
and bless thine heritage.

Govern them: and lift them up for ever.

Day by day: we magnify thee;
And we worship thy Name
ever world without end.

Vouchsafe, O Lord: to keep us this day
without sin.

O Lord, have mercy upon us: have mercy
upon us.

O Lord, let thy mercy lighten upon us
as our trust is in thee.

O Lord, in thee have I trusted:
Let me never be confounded.



Program Notes

One of the most beloved works of the early Renaissance, Josquin's **Ave Maria** was chosen as the first piece in the first published collection of motets in 1503. The graceful vocal lines follow each other in imitation, dividing into pairs and reuniting in a full four-voice texture.

Stravinsky's **Ave Maria** is one of his very few sacred choral works, written after he returned to the Russian Orthodox faith in the 1920s. It was composed in Paris in 1934, with text in Old Church Slavonic, and was republished with Latin text after Stravinsky moved to the United States in 1939.

Robert Baksa, a resident of Columbia County, is a prolific composer of chamber music, songs, orchestral music and an opera. His **Herrick Songs**, two of which we perform tonight, show his gifts for lyrical melody, quirky harmony, and formal clarity.

Alice Parker is one of the central figures in 20th-century American choral music. From her collaborations in the 1940s and '50s with Robert Shaw and his Chorale through her work with her own ensemble, Melodious Accord, which continues into her 10th decade, her arrangements have stressed the central importance of melody and the close relationship of text and music. **Durme, durme** is an exquisite setting of a lullaby in Ladino, the language of Sephardic Jewish communities in Spain.

Charles Ives was a radical musical innovator in many ways, but his music often also draws on traditional harmony and Romantic expressivity. **In Serenity**, written as a song for solo voice, the melody floats gently over a pair of alternating chords, evoking the atmosphere suggested in the title. **Crossing the Bar** is one of Ives's earliest choral works, setting a meditation on mortality by Alfred, Lord Tennyson in a rich 19th-century idiom.

Haydn's **Te Deum** was commissioned by the Empress Maria Theresa (not the famous ruler of the mid-18th century, but her granddaughter). An exuberant, energetic piece for full orchestra and chorus, it was first performed in Vienna in 1800, in honor of a visit by the British admiral Lord Nelson, fresh from his victory over Napoleon's navy.



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