

Department of Music Presents

A Season of  
*Renewal*

College-Community Chorale  
Concert Choir

Studley Theatre

Tuesday, October 26  
7:30 p.m.



P R O G R A M

The Department of Music at the State University  
of New York at New Paltz proudly presents

College-Community Chorale & Concert Choir

Edward Lundergan, director

Andrea Shaut, collaborative pianist

*College-Community Chorale*

Magnificat, K. 193

W. A. Mozart (1756-1791)

Kyrie, K. 341

Mozart

Linden Lea

Ralph Vaughan Williams (1872-  
1958), arr. Arthur Somervell

Rise Up, My Love, My Fair One

Healey Willan (1880-1968)

Swing Low, Sweet Chariot

Spiritual, arr. Alice Parker  
and Robert Shaw



*Concert Choir*

Gloria ad modum tubae

Guillaume Dufay  
(1397?-1474)

Locus iste

Anton Bruckner  
(1824-1896)

Cantique de Jean Racine

Gabriel Fauré  
(1845-1924)

Hirtensor

Franz Schubert  
(1797-1828)

Mood Indigo

Duke Ellington (1899-1974),  
arr. Paris Rutherford

I'm Beginning to See the Light

Ellington, arr. Nicholas  
Hare



## College-Community Chorale

### Soprano

Fern Ashworth  
Callie Hershey  
Sandie Hutton  
Mary McMullen  
Susan Pitzele  
Jane Ruback  
Constance Rudd  
Wren Werner

### Alto

Sherap Lama  
Carol Lundergan  
Charlotte Pietropaolo  
Lyndsay von Miller  
Susan Wile

### Tenor

Rob Becker  
Richard Mogavero  
Tyler Patti

### Bass

Bob Lukomski  
Mike Saunders  
Gregory Wills

## Concert Choir

### Soprano

Isabel Arter  
Jessica Buontempo  
\*Alyssa Delessio  
Annabelle Desire  
Olivia Donnelly  
\*Gina Lardi  
Sophia Lattof  
\*Lindsay Ork  
\*Jilian Prakelt  
Paige Shaver

### Alto

Gabrielle Bush  
\*Jane Caulfield  
Alicia Crespo  
Carlin Feck  
Katie Gudzik  
Sherap Lama  
\*Lauren Leonardi  
Kerry McCloskey  
Ellie Simanoff

### Tenor

Kathleen Alexander  
Brandon Latargia  
Maxx MacRae  
Giovanna Phipps  
\*Jeremy Sodergren

### Bass

Ryan Mauer  
A. J. Rella  
\*Joshua Smith  
\*Gregory Wills

\*Member of semichorus in *Hirtenschor*



## TEXTS AND TRANSLATIONS

**Magnificat** anima mea Dominum

Et exultavit spiritus meus

in Deo salutari meo.

Quia respexit humilitatem

ancillae suae:

Ecce enim ex hoc beatam

me dicent omnes generationes.

Quia fecit mihi magna

qui potens est

Et misericordia ejus a progenie

in progenies timentibus eum.

Fecit potentiam in brachio suo;

dispersit superbos mente cordis sui.

Deposuit potentes de sede

et exaltavit humiles.

Esurientes implevit bonis

et divites dimisit inanes.

Suscepit Israel puerum suum

recordatus misericordiae suae.

Sicut locutus est ad patres nostros,

Abraham et semini ejus in saecula.

Gloria Patri et Filio et Spiritui Sancto,

My soul magnifies the Lord

And my spirit rejoices

in God my salvation.

For he has regarded the low estate

of his handmaiden:

for behold, from henceforth

I will be called blessed by all generations.

For he that is mighty

has done great things to me;

And his mercy is on them that fear him

throughout all generations.

He has showed strength with his arm;

he has scattered the proud and arrogant  
of heart.

He has put down the mighty from their seat  
and has exalted the humble.

He has filled the hungry with good things  
and sent the rich empty away.

He has helped his servant Israel  
in remembrance of his mercy.

As it was spoken to our fathers,  
Abraham and his seed for ever.

Glory be to the Father and to the Son and  
to the Holy Spirit,



Sicut erat in principio, et nunc, et  
semper  
Et in saecula saeculorum. Amen.

as it was in the beginning, is now, and  
ever shall be,  
world without end. Amen.

**Kyrie** eleison  
Christe eleison  
Kyrie eleison

Lord, have mercy.  
Christ have mercy  
Lord, have mercy.

**Gloria** in excelsis Deo  
Et in terra pax  
hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.  
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.

Glory to God in the highest  
And on earth peace  
to those of goodwill.  
We praise you, we bless you,  
we worship you, we glorify you.  
We give you thanks  
according to your great glory.  
Lord God, heavenly king,  
God the Father almighty,  
God the only-begotten son, Jesus  
Christ;  
Lord God, Lamb of God, son of the  
father;  
Who takes away the sins of the world,  
have mercy on us.



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.

Who takes away the sins of the world,  
receive our prayer.  
Who sits at the right hand of the father,  
have mercy on us.  
For you alone are holy,  
you alone are the Lord,  
you alone are the Most High, Jesus  
Christ,  
With the Holy Spirit  
in the glory of God the Father. Amen.

Locus iste a Deo factus est  
inaestimabile sacramentum.  
Irreprehensibilis est.

This place was made by God,  
a priceless sacrament.  
It is beyond reproach.

### **Cantique de Jean Racine**

Verbe égal au Très-Haut, notre  
unique espérance,  
Jour éternel de la terre et des cieux,  
De la paisible nuit nous rompons le  
silence.  
Divin Sauveur, jette sur nous les  
yeux!

### **Canticle of Jean Racine**

Word equal to the Most High, our sole  
hope,  
Eternal daylight of earth and heaven,  
We break the silence of this peaceful  
night.  
Divine Savior, cast your eyes on us!



Répands sur nous le feu de ta  
grâce puissante  
Que tout l'enfer fuie au son de ta  
voix;  
Dissipe le sommeil d'une âme  
languissante  
Qui la conduit à l'oubli de tes lois.  
O Christ, sois favorable à ce peuple  
fidèle,  
Pour te bénir maintenant rassem-  
blé.  
Reçois les chants qu'il offre à ta  
gloire immortelle,  
Et de tes dons qu'il retourne  
comblé.

### **Hirtenchor**

Hier auf den Fluren, mit rosigen  
Wangen,  
Hirtinnen, eilet zum Tanze herbei!  
  
Lasst euch die Wonne des Früh-  
lings umfängen,  
Liebe und Freude sind ewiger Mai.

Spread over us the fire of your  
powerful grace,  
That all hell may flee at the sound of  
your voice;  
Dispel the sleep of a languishing soul  
Which leads it to forget your laws.  
Which leads it to forget your laws.  
O Christ, look with favor on this faithful  
people,  
Now assembled to bless you.  
  
Receive the songs they offer to your  
immortal glory,  
And may they return filled with your  
gifts.

### **Shepherds' Chorus**

Here in the meadows, with rosy  
cheeks,  
shepherdesses, hasten to join the  
dance!  
  
Let the pleasures of springtime sur-  
round you;  
love and joy create an eternal May.





Hier zu den Füßen, Holde dir, grü-  
sen,  
Herrscherin von Arkadien, wir dich.  
Flöten, Schalmeien tönen, es freuen  
Deiner die Fluren, die blühenden,  
sich.  
Von Jubel erschallen die grünenden  
Hallen;  
Der Höhen, die luftig, der Fluren, die  
duftig  
Erglänzen und strahlen in Liebe  
und Lust.  
In schattenden Talen,  
Da schweigen die Qualen  
Der liebenden Brust.

Here at your feet we greet you,  
dear Princess of Arcadia.  
Flutes and oboes sound;  
the flowering meadows rejoice for you.  
The green halls resound with celebra-  
tion;  
the airy heights, the fragrant meadows  
glow and shine with love and pleasure.  
In shadowy valleys  
the pain of loving hearts  
falls silent.

## PROGRAM NOTES

By the age of 18, Mozart was already a seasoned composer of sacred choral music, due to his position in the employ of the Archbishop of Salzburg, his native city. The **Magnificat**, dating from July 1774, is an exuberant piece with some unexpected harmonic turns. The opening motive, G-A-C-B, was a favorite of Mozart; he returned to it 15 years later, in the finale of the “Jupiter” symphony.



The **Kyrie** dates from a later period, when Mozart had left Salzburg and was making his own way as a composer. As far as is known, it is a stand-alone work, not intended as part of a complete setting of the Mass. Though the numbering in the Köchel catalogue (K. 341) suggests that it comes from the middle of Mozart's career, some scholars believe that its dimensions, somber quality, and harmonic style fit better with the music of his last year.

Like many composers of the late 19th and early 20th centuries, Ralph Vaughan Williams was a collector of the folk music of his native country, and this influence appears even in his music that does not draw directly on that heritage. Both the poem and the music of **Linden Lea** have some of the character of a folk song, although the song is in fact a setting of a poem by William Barnes (1801-1886). Vaughan Williams's original version was for solo voice and piano; it was later arranged for chorus by Arthur Somervell.

Healey Willan was a Canadian organist, teacher, and prolific composer. His works include songs, symphonies, and chamber music, as well as church music. **Rise Up, My Love** is a setting of a well-known text from the Song of Songs.

**Swing Low, Sweet Chariot** is a beloved standard of the spiritual repertoire, describing a longing for rest in the afterlife. In this arrangement, by Robert Shaw and Alice Parker, the refrain appears five times, each one subtly different from the others.



Guillaume Dufay, known as a poet as well as a composer, was the leading figure in 15th-century French music. His **Gloria** sets two upper voices in canon, one following the other note-for-note, one measure apart. The lower parts were intended for sackbuts, ancestors of the trombone, but have been adapted for voices by 20th-century arrangers.

Anton Bruckner's reputation rests primarily on his nine monumental symphonies, most lasting over an hour, with stately dimensions and full Wagnerian brass sections. However, he also wrote a great number of sacred motets that capture in miniature some of the majestic aspects of his symphonic work. **Locus iste**, composed in 1869, sets a text intended for the dedication of a church. The piece includes moments of silence between phrases, during which the audience is invited to imagine the resonance of a vast stone cathedral.

Although Gabriel Fauré is best known for his songs and chamber music, his early career path pointed in a different direction. From age 9 to 20 he was a student at the Ecole Niedermeyer in Paris, preparing for a position in church music. His graduation piece was the **Cantique de Jean Racine**, a setting of a translation of a medieval Latin hymn by the 17th-century French dramatist. Fauré later arranged the piece for chorus and full orchestra, but the version we will hear tonight, with piano, is the original.



In 1823 Schubert was asked to compose incidental music for the drama *Rosamunde, Princess of Cyprus*. Although the play was a flop and has not been preserved, Schubert provided over an hour's worth of music for it, including an overture, ballet music, several entr'actes, and vocal and choral music. The **Hirtenchor** is a charming pastoral interlude, evoking the beauties of spring, with a hint of a darker mood toward the end.

One of Duke Ellington's signature tunes was **Mood Indigo**. The lyrics suggest the end of an unhappy love affair, but Ellington told a different story:

"'Mood Indigo' is just a story about a little girl and a little boy. They are about 8 and the girl loves the boy. They never speak of it, of course, but she just likes the way he wears his hat. Every day he comes to her house at a certain time and she sits in her window and waits. Then one day he doesn't come. 'Mood Indigo' just tells how she feels."

**I'm Beginning to See the Light** is a cheerful tune, driven by a constant walking bass line. Like many Ellington songs, it was a collaborative effort between Ellington and some of his band members. Published in 1944, it was recorded by Ellington's band and many other artists, including Ella Fitzgerald.



# MUSIC FOR MAJOR A DAY

The SUNY New Paltz Department of Music invites you to join us for our "Music Major for a Day" open house on Friday, Nov. 12. High school juniors and seniors, and transfer students will have the opportunity to see what life as a music major at SUNY New Paltz is like.



As a "Music Major for a Day," you will:

- » Take part in music classes alongside SUNY New Paltz music students
- » Participate in an ensemble rehearsal
- » Meet the music faculty
- » Learn about degree paths, admissions, and auditions
- » Interact with current SUNY New Paltz music students

## Schedule

<b>9 a.m.</b>	<b>Check in and Welcome</b>
<b>9:30 a.m.</b>	<b>Music Theory Class</b>
<b>10:30 a.m.</b>	<b>Improvisation Workshop</b>
<b>11:30 a.m.</b>	<b>Lunch with SUNY New Paltz Music Students</b>
<b>12:30 p.m.</b>	<b>Music Therapy Class</b>
<b>1:30 p.m.</b>	<b>Ensemble Rehearsal and Masterclass</b>
<b>2:30 p.m.</b>	<b>Admissions and Audition Preparation</b>

## Registration closes Nov. 8

The event is free to all high school juniors and seniors, and transfer students.

For more information and to register, visit  
[www.newpaltz.edu/fpa/music/musicmajorforaday](http://www.newpaltz.edu/fpa/music/musicmajorforaday)

To apply to the SUNY New Paltz Department of Music, visit  
[www.newpaltz.edu/fpa/music/admission](http://www.newpaltz.edu/fpa/music/admission)

If you have any questions, please contact Dr. Adam V. Fontana at  
[fontanaa@newpaltz.edu](mailto:fontanaa@newpaltz.edu)



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