

Department of Music Presents

# MUSIC

*The Universal Connection*

## GLAD TIDINGS

SUNY New Paltz Choral Ensembles  
Members of the College-Youth Symphony

*Dr. Colin Britt, conductor*

*Alex Ruvinshteyn, organ*

**Studley Theatre**

*Tuesday, December 6, 2022*

*7:30 pm*

# GLAD TIDINGS

## *Program*

### CONCERT CHOIR

Al Hanissim

Traditional, arr. Elliot Z. Levine  
(b. 1948)

No la debemos dormir

Christina Whitten Thomas

### CONCERT CHOIR AND CHAMBER SINGERS

Lo, How a Rose E'er Blooming

Michael Praetorius  
(1571 - 1621)  
arr. Jan Sandström

### CHAMBER SINGERS

Riu, Riu Chiu

attr. Mateo Flecha the Elder,  
ed. Noah Greenberg

**Daniel McDonald, Aidan Stoddard, Michael Puglisi, soloists**

O magnum mysterium

Tomás Luis de Victoria  
(1548-1611)

Winter Song

Sara Bareilles  
(b. 1979)  
Ingrid Michaelson  
(b. 1979)

**Ashe Matteson, Isabella Kerr, soloists**

# Program

## COLLEGE-COMMUNITY CHORALE

Messiah (Part 1 and Hallelujah)

G. F. Handel  
(1685-1759)

*Overture*

*Comfort Ye/Every Valley Shall Be Exalted*

**Marc Molomot, tenor**

*And the Glory of the Lord*

*Thus Saith the Lord/But Who May Abide the Day of His Coming*

**Dan Chiu, baritone**

*And He Shall Purify*

*Behold, a Virgin Shall Conceive/O Thou That Tellest Good Tidings to Zion*

**Lily Moskwa, mezzo-soprano**

*For Behold, Darkness Shall Cover the Earth/The People That Walked in Darkness*

**Dan Chiu, baritone**

*For Unto Us a Child is Born*

*Pifa (Pastoral Symphony)*

*There Were Shepherds Abiding in the Field/And Lo, the Angel of the Lord*

*Came Upon Them/And the Angel Said Unto Them/And Suddenly There*

*Was with the Angel*

**Alyssa DeLessio, soprano**

*Glory to God*

*Rejoice Greatly, O Daughter of Zion*

**Hailey Brown, soprano**

*Then Shall the Eyes of the Blind/He Shall Feed His Flock Like a Shepherd*

**Jillian Prakelt, soprano**

*His Yoke is Easy*

*Hallelujah*

# *SUNY New Paltz Choral Ensembles*

## **CONCERT CHOIR**

### ***Soprano***

Isabel Arter  
Madison Caines  
Riley Doyle  
Danielle Finelli  
Marissa Gordon  
Ronnie Gregor  
Sarah Hock  
Nicola Kelly  
Jenna Lauria  
Lauren Loenardi  
Nancy Mac Innes  
Kristen McQuaid  
Nicole Pottgen  
Jillian Prakelt  
Olivia Spiwak

### ***Tenor***

John Cossentino  
Calvin Dean  
Shay Kessler  
Tyler Thurston

### ***Alto***

Alyssa Canala  
Caris Carbone  
Lis Hernandez  
Harper Latcholia  
Ashe Matteson  
Leeza Pantano  
Gina Ruiz  
Rachel Sacher  
Gabrielle Bush  
Abby Stritt  
Zihui Sun  
Alexandra Vaynerchuk

### ***Bass***

John Alexander  
Isaac Freierman  
Ryan Mauer  
Daniel McDonald  
Aidan Stoddard  
Michael Puglisi

## **CHAMBER SINGERS**

### ***Soprano***

Eileen Bronk  
Allyson Holguin  
Jillian Prakelt  
Olivia Spiwak

### ***Alto***

Alicia Crespo  
Isabella Kerr  
Ashe Matteson  
Nicole Pottgen

### ***Tenor***

John Alexander  
Sydney Tolokonsky

### ***Bass***

Daniel McDonald  
Aidan Stoddard  
Michael Puglisi

## **COLLEGE-COMMUNITY CHORALE**

### ***Soprano***

Fern Ashworth  
Sandra Cranswick  
Isabella DeBenedictis  
Katherine Duffy  
Mary Fasano  
Danielle Finelli  
Gianna Geraci  
Kathy Gregory  
Mary McMullen

Brina Novogrebelsky  
Deborah O'Connor  
Susan Pitzele  
Jennifer Poroye  
Jane Ruback  
Constance Rudd  
Paige Shaver  
Pilar Starr  
Janet Wiggin

## ***Alto***

Nancy Aronzon  
Lisa Avila  
Catharine Baldwin  
Sue Books  
Riley Brite  
Alli Byrne  
Lee Degnan  
Sophia DesMarais  
Sophia Guelke  
Sandie Hutton

Marlena Lange  
Wren MacDonald  
Lauren Meeker  
Carol Rietsma  
Jo Sanders  
Hadley Taylor  
Ciara Timoney  
Shirley Warren  
Susan Wile

## ***Tenor***

Nick Fasano  
Tom Fife  
Trevor Keller  
John Litton  
Tyler Patti

## ***Bass***

Miles North  
Michael Saunders  
Bill Wolz

## **ORCHESTRA**

### ***Violin 1***

Carole Cowan  
Saskia Kamerling  
Nicola Kelly  
Martin Moehn-Aguayo

### ***Violin 2***

Marla Rathbun  
Christiana Fortune-Reader  
Juliana Freiberg

### ***Viola***

Josie Rose  
Gabriella Blakely  
Julia Zieminski

### ***Cello***

Susan Seligman  
Abigal Denticio  
Sion Kikuchi

### ***Bass***

Joshua Depoint

### ***Continuo***

Colin Britt  
Alex Ruvinshteyn

### ***Oboe***

Joël Evans  
Anne Churukian

### ***Trumpet***

Vincent Santini  
Donovan Swartz

### ***Timpani***

Julia Colombo

# *Program Notes and Translations*

## **CONCERT CHOIR**

Elliot Z. Levine's lively arrangement of the traditional Chanukkah song *Al Hanissim* features a recurring rhythmic ostinato in the lower voices while sections of the choir sing the melody, first in unison and then in an increasingly complex canon. In the final verse, the canon is split between altos and basses on the ostinato and sopranos and tenors on the melody, growing in rhythmic complexity until a final burst of sound.

*For the miracles and for the deliverance, and for the mighty acts,  
and for the acts of salvation that You performed for our ancestors in  
those days,  
at this time of year;  
In the days of Mattathias the son of Yochanan, the high priest,  
the Hasmonean and his sons,  
when the Greek empire sought to force Your people Israel  
to abandon Your Torah and to deviate from Your chosen laws and  
practices,  
You in Your great mercy stood with them in their hour of distress.*

Christina Whitten Thomas's *No la Debemos Dormir* combines the original sixteenth-century Spanish poetry of Fray Ambrosio Montesino with Thomas's English translation. The music is evocative of a poignant lullaby, as if, as the composer writes, "to calm all Christians as they await, as Mary did, the birth of Jesus Christ."

*No la debemos dormir la noche santa,  
no la debemos dormir.*

*La Virgen a solas piensa qué hará  
cuando al Rey de luz inmensa parirá, si  
de su divina esencia temblará.  
O que le podrá decir.*

*No, we must not sleep on this holy night,  
we must not sleep.*

*The Virgin is alone, thinking of what she will  
do when the King of immense light is born,  
whether before his divine essence she will  
tremble. Oh what will she say to him?*



# *Program Notes and Translations*

## **CONCERT CHOIR AND CHAMBER SINGERS**

Swedish composer Jan Sandstrom became famous for his adaptation of Praetorius's chorale *Lo how a rose eer blooming*. Sandstrom's arrangement cause on a double choir texture, in which the first group sings the unaltered chorale tune while the second accompanies on very slow moving, wordless wash of sound.

## **CHAMBER SINGERS**

*Riu, Riu Chiu* is probably the best-known of a collection of anonymous villancicos (Spanish Christmas carols) published together in 1556. Commonly attributed to Valencian court composer Mateo Flecha the elder, "*Riu, Riu Chiu*" is a lively madrigal depicting the Virgin Mary as an innocent sheep, protected from the sinful "wolf" by God.

*Riu, riu, chiu*  
*The river bank protects it,*  
*As God kept the wolf from our lamb*

*The rabid wolf tried to bite her*  
*But God Almighty knew how to defend her*  
*He wished to create her impervious to sin*  
*Nor was this maid to embody original sin*

*He who's now begotten is our mighty Monarch*  
*Christ, our Holy Father, in human flesh embodied*  
*He has brought atonement by being born so humble*  
*Though He is immortal, as mortal was created*

*The newborn child is the mightiest monarch,*  
*Christ patriarchal invested with flesh.*  
*He made himself small and so redeemed us:*  
*He who was infinite became finite.*

*Many prophecies told of his coming,*  
*And now in our days have we seen them fulfilled.*  
*God became man, on earth we behold him,*  
*And see man in heaven because he so willed.*

## *Program Notes and Translations*

One of the responsorial chants from the Matins of Christmas, *O Magnum Mysterium* is one of the most frequently set Christmas texts, expressing wonder that animals should have been the primary witnesses to the birth of Christ. One of the most well-known settings of this text is by Tomás Luis de Victoria, a prominent Spanish composer from the Renaissance. Victoria's setting is characteristically imitative (trading melody lines between multiple parts) and solemn, with a lively Alleluia refrain in triple meter at the end.

*O great mystery  
and wonderful sacrament,  
that animals should see the new-born Lord  
lying in a manger!  
O blessed is the Virgin, whose womb  
was worthy to bear Christ the Lord.  
Alleluia!*

Both Sara Bareilles and Ingrid Michaelson have enjoyed highly successful careers as singer-songwriters. Their duet *Winter Song* was originally released in 2008, and though it was included on a holiday compilation album, no direct reference to any holiday is present. Rather, the song ruminates on the metaphorical winter that comes at the end of a relationship, followed by hope of a possible thaw; that imagined spring is realized as the voices come together repeating the words, "Is love alive?"

### **COLLEGE-COMMUNITY CHORALE**

George Friederic Handel is doubtlessly one of the most consequential and influential composers of the Baroque era. His cosmopolitan and varied career spanned much of continental Europe and the British Isles. Following a move to England in 1712, he was instrumental in introducing Italian opera to the British nobility, and many his catalogue of 42 operas remain central to the opera canon to this day.

## *Program Notes and Translations*

In the 1730s, Handel turned towards English oratorio, an unstaged sacred dramatic work, as a preferred medium, and following the 1742 success of his most famous oratorio *Messiah*, he never composed another Italian opera for the rest of his life. While many of his other oratorios, including *Saul*, *Israel in Egypt*, *L'Allegro...*, *Samson*, *Semele*, and *Judas Maccabaeus* have enjoyed a prominent place in the concert hall, none have come close to the popularity and universality of *Messiah*. Composed in only 24 days, the work is in three large parts (Christmas, Christ's passion and resurrection, and the final promise of eternal life). Our performance this evening includes only the Christmas portion and the Hallelujah Chorus.

Unlike most of his other oratorios, Handel's *Messiah* does not actually feature dramatic scenes or characters, but rather sets excerpts from biblical sources. The Christmas portion begins with Isaiah's prophecy of salvation (Comfort Ye, Every Valley, And the Glory of the Lord), a warning in Haggai and Malachi about the coming judgement (Thus saith the Lord, But who may abide, And he shall purify), and Isaiah's prophecy of Christ's birth (Behold, a virgin shall conceive, O thou that tellest good tidings to Zion, For behold, darkness shall cover the earth, The People that Walked in Darkness, For unto us a child is born). Then Handel moves to the New Testament for narration of the annunciation to the shepherds (There were shepherds abiding in the field, And lo, the angel of the Lord came upon them, And the angel said unto them, And suddenly there was with the angel, Glory to God), and the promise of Christ's healing and redemption (Rejoice greatly, Then shall the eyes of the blind, He shall feed his flock, His yoke is easy). Incidentally, "Hallelujah" actually occurs much later in the larger work, at the end of Part II, but as has become customary in abridged performances of *Messiah*, we will conclude our concert with this rousing chorus.

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