

SUNY New Paltz Department of Music Presents



Music Without Borders

Chiaroscuro: Music of Light and Shadow

Saint Joseph's Catholic Church

Tuesday, Oct. 22

7:30 p.m.

— Program —

CONCERT CHOIR

Dr. John Wilson, Director

Valentina Shatalova, Collaborative Pianist

Tuba, Traditional Xitsonga

arr. Michael Barrett (b. 1983)

Indiana Ingberman & Aleksey Olkhovenko, soloists

Tsonga (Xitsonga) is a Bantu speaking language from the southern part of Africa. It is one of the 11 official languages in South Africa and is spoken by roughly 4.5% of the population. Like most traditional music from South Africa, Tuba (literally meaning “a dove”) is based on a simple harmonic and melodic structure that is repeated several times. We have a caller that first points to a dove sitting on a tree and this is echoed by the group. This style of singing is popular and known as “call-and-response.” The work gives reference to the dove that brought Noah an olive branch during the great flood—representing that the worst is over. This work is believed to have originated during the difficult Apartheid years and was performed as a peaceful protest song. There is, however, no scholarly evidence to substantiate these claims. —Michael Barrett

This piece is about hope. Light very frequently accompanies this concept in literature and song. Here, the reference to Noah’s dove brings with it not only an olive branch, but a blue sky after many days of storm.

Tuba emurini tuba

Look at the dove on that tree!

Good Night, Dear Heart

Dan Forrest (b.1978)

Dan Forrest sets the text of Samuel Lanhorn Clemens, better known by his *nom de plume* Mark Twain. Clemens tragically lost his beloved daughter Susy at the age of 24. Her sudden death left him heartbroken. The epitaph Clemens wrote adorns the gravestone of his daughter, who rests at a gravestone in Woodlawn Cemetery in Elmira, NY. The composer, whose hometown is Elmira, set this text for his brother, whose adopted daughter died as an infant.

Warm summer sun, shine kindly here.

Warm southern wind, blow softly here.

Green sod above, lie light, lie light—

Good night, dear heart, good night, good night.

Keep Your Lamps

André Thomas (b. 1952)

As with many of the slave songs, this song's impetus came from hearing a sermon based upon the parable found in the Book of Matthew, Chapter 25 verses 1-13. In this passage of scripture, Jesus tells the story of the wise and foolish virgins. They had been told that the bridegroom would be coming, thus they got their lamps, trimmed them, and set them burning and went to the appointed place. However, the bridegroom did not arrive at the appointed time and the foolish only brought enough oil for one night. They then returned to get more oil and of course the bridegroom came while they were away. Jesus then says to his disciples, you know not the day nor the hour of my return. Be ye ready! As a response to this, one can only imagine the song stirring from the soul of one slave listener. Jesus was indeed a deliverer and a hope for the slave. One can only speculate that this song was sung often when there was a possibility of deliverance. —André Thomas (April 2003)

Sing Gently

Eric Whitacre (b.1970)

Whitacre composed this piece in March 2020 during the quarantine. The text reads like a prayer and is a simple plea for the experience of being together. Here, the act of making music together becomes a beacon in the darkness for both those singing and those listening.

Kalá Kallá, from Five Hebrew Love Songs

Eric Whitacre (b.1970)

Christiana Fortune-Reader, violin

Eric Whitacre sets the texts of Hila Plitmann in his Five Hebrew Love Songs. The second movement began its life as a little pun meaning "light bride" that the composer came up with while the poet was teaching him Hebrew. Light takes on a decidedly warm and sensuous character in this piece.

***Kalá Kallá
Kulla sheli,
U'vekalút
Tishák hili!***

***Light bride
She is all mine,
And lightly
She will kiss me!***

SOLOISTS

Alleluia from Exsultate, Jubilate K. 165

W.A. Mozart

Susanna Gilgert, soprano
Susan Brown, collaborative pianist

Alleluia” is the final movement of W. A. Mozart’s 1773 solo motet, Exsultate Jubilate. Its single lyric expresses great joy and excitement through melismatic passages and melodic leaps. – Susanna Gilgert

Come Away Death from Let Us Garlands Bring ,Op. 18

Gerald Finzi

Lee Camara, baritone
Susan Brown, collaborative pianist

**Come away, come away, death
And in sad cypress let me be laid.
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.**

**Not a flower, not a flower sweet,
On my black coffin let there be strown.
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!**

Laurie’s Song, from The Tender Land

Aaron Copland

Leah Lacey, soprano
Susan Brown, collaborative pianist

This aria comes from Aaron Copland’s opera The Tender Land. As the title suggests, the piece is sung by Laurie, a high school senior who feels she has outgrown her small hometown. While she expresses some consternation about the swift passage of her childhood, graduating high school, and becoming independent, the piece ends on a hopeful note with the phrase: “now that all the learning is done, who knows what will now begin?” – Leah Lacey

**Once I thought I’d never grow tall as this fence
Time dragged heavy and slow**

**But April came and August went
Before I knew just what they meant
And little by little I grew
And as I grew I came to know**

How fast the time could go

**Once I thought I'd never go outside this fence
This space was plenty for me**

**But I walked down the road one day
And just happened I can't say
But little by little it came to be
That line between the earth and sky
Came beckoning to me**

**Now the time has grown short
The world has grown so wide
I'll be graduated soon
Why am I strange inside?**

**What makes me think I'd like to try
To go down all those roads beyond that line
Above the earth and 'neath the sky?**

**Tomorrow when I sit upon
The graduation platform stand
I know my hand will shake
When I reach out to take that paper
With the ribboned band**

**Now that all the learning's done
O who knows what will now begin?**

**O it's so strange
I'm strange inside**

**The time has grown so short
The world so wide**

COLLEGE-COMMUNITY CHORALE
Dr. John Wilson, Director
Alex Ruvinshteyn, Collaborative Pianist

Hark, I Hear the Harps Eternal, Traditional American,
from the Olive Leaf 1878 **attributed to F.R. Warren arr. Mark Hayes**
Valentina Shatalova & Alex Ruvinshteyn, Collaborative Pianists

The shape-note singing tradition is uniquely American. It began in New England and was further developed in the South in the late 18th and early 19th centuries. A history can be traced through the publication of hymn books, in particular, the various iterations of *The Sacred Harp*. The name of this hymn book would become a byword for the musical style as a whole. This musical practice had its home in the Protestant tradition, and is peculiar for the use of shaped note-heads (triangle, circle, square, diamond) which would identify that a particular solfège syllable was to be sung as a learning aid (fa, sol, la, mi, respectively).

The text of this tune depicts a band of righteous souls waiting to cross over life's metaphorical river while they hear the sounds of heavenly harps. This transition is not one to be feared, but one to be rejoiced in, as is evidenced by the choir's refrains of "hallelujah."

**Hark, I hear the harps eternal ringing on the farther shore,
As I near those swollen waters with their deep and solemn roar.
Hallelujah, praise the Lamb!
Hallelujah, glory to the great I AM.**

**And my soul, though stained with sorrow, fading as the light of day,
Passes swiftly o'er those waters to the city far away.
Hallelujah, praise the Lamb!
Hallelujah, glory to the great I AM.**

**Souls have crossed before me, saintly, to that land of perfect rest;
And I hear them singing faintly in the mansions of the blest.
Hallelujah, praise the Lamb!
Hallelujah, glory to the great I AM.**

How Lovely Are The Messengers from Paulus, Op. 36
Felix Mendelssohn-Bartholdy (1809-1847)

This chorus is excerpted from Mendelssohn's first oratorio, *St. Paul*, which premiered in Düsseldorf in May of 1836. It tells the story of the conversion of Saul, who after persecuting Christians was blinded by a great light and prays for repentance. He is granted the return of his sight. Now taking the name Paul, he and Barnabas are selected to spread the gospel abroad, and those assembled sing this chorus as the two disciples depart.

COMBINED CHOIRS

Goin' Home

Antonin Dvorak arr. Paul Langford

Susan Seligman, cello

This well-known melody comes from Dvořák's Symphony No. 9. Williams Arms Fischer later added text to this melody, thereby giving the tune a life outside of the famous "New World Symphony." Fischer's text is a salve to the pains caused by the fleeting nature of life. In the poem we are assured that we will be reunited with our loved ones on a heavenly plain. Paul Langford's arrangement is thoughtful and reassuring and features lush harmonies and the rich timbre of a solo cello.

**Goin' home, goin' home
I'm just goin' home;
Quiet-like, some still day,
I'm just going home.**

**It's not far, just close by,
Through an open door;
Work all done, care laid by
Goin' to fear no more.**

**Mother's there expecting me,
Father's waiting, too.
Lots of folk gathered there,
All the friends I knew.**

**Morning star lights the way,
Restless dream all done.
Shadows gone, break of day,
Real life begun.**

**There's no break, there's no end,
Just a-living on.
Wide awake, with a smile,
Goin' on and on.**

**Goin' home, goin' home
I'm just goin' home
It's not far, just close by
Through an open door.
I'm just goin' home**

**Saints Bound for Heaven, Traditional American,
from Walker's Southern Harmony 1835**

arr. Mack Wilberg

Mack Wilberg's setting of this Sacred Harp melody depicts the rapturous joy of existing in a realm without earthly cares. If *Goin' Home* paints a picture of a journey, this work shows us what awaits at its end.

**Our bondage it shall end, by and by,
Our bondage it shall end, by and by;
From Egypt's yoke set free;
Hail the glorious jubilee,
And to Canaan we'll return, by and by.**

**Our deliverer he shall come, by and by,
Our deliverer he shall come, by and by;
And our sorrows have an end,
With our threescore years and ten,
And vast glory crown the day, by and by.**

**And when to Jordan's floods, we are come,
And when to Jordan's floods, we are come;
Jehovah rules the tide,
And the waters he'll divide,
And the ransomed host shall shout, we are come.**

**Then with all the happy throng, we'll rejoice,,
Then with all the happy throng, we'll rejoice;
Shouting glory to our King,
Till the vaults of heaven ring,
And through all eternity we'll rejoice.**

Special Thanks

Special thanks to Kent Smith, whose students were featured as soloists in this performance.

Thank you to Roberta Perrego, Fr. Salvatore Cordaro, O.F.M, and the Congregation of St. Joseph's for hosting our event.

Thank you to Dean Jenni Mokren, Chair Jane Sileo, Josh Stark, and the Music Department Faculty of SUNY New Paltz for your support.

Concert Choir

Soprano

Madison Caines
Sophie Cleary
Susanna Gilgert
Marissa Gordon
Josephine Grande
Ida Kavanagh
Jade Kee-Corrado
Nicola Kelly
Madison King
Leah Lacey
Alison Levine
Soap Matheus
Sage Moorman
Marin Prosser
Josette Rosado
Devin Siefert
Natalie Waters
Emmeline Wilson

Alto

Samantha
Blackstone
Margaret Caserta
Jace Caterina
Kaidey Constanza
Anna Crane
Maureen Fenlon
Kyle Iglesias
Julia Kotliar
Claire Lindsey
Courtney Loucks
Evren Mace
Ashe Matteson
Patrick McGovern
Ayanda Nxumalo
Erin Spear
Laney Spronck

Tenor

Ariel Abraham
Andrew Bein
Aleksey Olkhovenko
Aidyn Sotelo
Tyler Thurston
Sydney Tolokonsky

Bass

Lee Camara
Mattie Gallagher
Indiana Ingberman
Robert Jensen
Daniel Levine
Daniel McDonald
Lukas Rosa
Tyler Washington
Josef Winters

College-Community Chorale

Soprano

Tammy Burke+
Julie Cahill+
Miriam Chester*
Sarah Clark+
Mary Fasano+
Kathy Gregory+
Terri Harp Moraca+
Callie Hershey+
Aurora Rey Hope+
Mary McMullen+
Ava Morales*
Cassandra Patsch+
Kyra Perles*
Jane Ruback+
Alexa Schulte*
Janet Wiggin+

Alto

Megan Anderson+
Nancy Aronzon+
Sue Books+
Cameron Burns*
Diane Derek+
Pat Hoffstatter+
Sandie Hutton+
Marley Ihne*
Patty Kane Horrigan+
Marlena Lange+
Patrick McGovern*
Gwendolyn
Mcnamara*
Lauren Meeker+
Isabella Shanley*
Madeline Veitch+
Mary Waldner+
Shirley Warren+
Susan Wile+
Lauren Williamson*

Tenor

Tom Crepet+
Nick Fasano+
Thomas Fife+
Rick May+
Richard Mogavero+
Tyler Patti+
Isaiah D Ricks+
Howard Sachar+
Bill Wolz+

Bass

Cliff Beinart+
Tom Denton+
Angel Guivas*
Brian Hayes+
John Litton+
Gustavo Lopez-
Lopez*
Jon Yettru+
Esfand Zahedi+

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