Department of Music Presents

A Season of Renewal

College-Community Chorale
Concert Choir

Studley Theatre

Tuesday, October 26
7:30 p.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

---------------------------------- A Season of Renewal
Concert Choir

Gloria ad modum tubae
Guillaume Dufay
(1397?-1474)

Locus iste
Anton Bruckner
(1824-1896)

Cantique de Jean Racine
Gabriel Fauré
(1845-1924)

Hirtenchor
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 Hirtenchor*
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.

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 inaestimable 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 rassemblé.
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 Frühlings umfangen,
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.
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 surround you;
Love and joy create an eternal May.
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 celebration; the airy heights, the fragrant meadows glow and shine with love and pleasure.

In shadowy valleys the pain of loving hearts falls silent.

Hier zu den Füssen, Holde dir, grüssen, 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 Ergänzen und strahlen in Liebe und Lust. In schattenden Talen, Da schweigen die Qualen Der liebenden Brust.

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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.
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.

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» Meet the music faculty
» Learn about degree paths, admissions, and auditions
» Interact with current SUNY New Paltz music students

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