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*

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*Fall 2022*
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

The Universal Connection
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

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

Tenor
John Cossentino
Calvin Dean
Shay Kessler
Tyler Thurston

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

The Universal Connection
Alto

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

Tenor

Nick Fasano
Tom Fife
Trevor Keller
John Litton
Tyler Patti

Bass

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

Fall 2022
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
Abigail Dentico
Sion Kikuchi

Bass
Joshua Depoint

Continuo
Colin Britt
Alex Ruvinshteyn

Oboe
Joël Evans
Anne Churukian

Trumpet
Vincent Santini
Donovan Swartz

Timpani
Julia Colombo

The Universal Connection
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 immensa 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.
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.

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*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!*

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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?”

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**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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