Choral Hymns of the Rig Veda, Group 3

1. Hymn to the Dawn

Hear our hymn, O Goddess, Rich in wealth and wisdom, Ever young yet ancient, True to Law Eternal.

Wak’ner of the songbirds, Ensign of the Eternal,

Draw thou near, O Fair One In thy radiant Chariot.

Bring to her your off’ring; Humbly bow before her: Raise your songs of welcome As she comes in splendour.

IV. Hymn of the Travellers

Go thou on before us, Guide us on our way Mighty One. Make our journey pleasant, Never let us stray Wonder worker hearken Come in thy splendor, come in thy mighty power.

As we journey onward, Songs to thee we raise, Mighty One. Thou dids’t aid our fathers, Guard us all our days. Wonder worker hearken Come in thy splendor, come in thy mighty power.

Trample on the wicked, All who would oppose, Mighty One. Drive away the robber, Drive away our foes. Wonder worker hearken Come in thy splendor, come in thy mighty power.

Feed us and inspire us, Keep us in thy care, Mighty One. Lead us past pursuers unto meadows fair. Wonder worker hearken Come in thy splendor, come in thy mighty power.
II.

Epiphany
Music and text by Patricia Van Ness
Matthea Maduro and Angie Martinez, soprano

From the depths of my spirit, I cry to you,
O mysterious creator enfolder of my soul

Aid me in unveiling the God of my heart,
the God of my longings

For you know the intricacies of my ways and the hidden paths on which I walk
And my heart will quiet
And from its burning howling golden core, sing to you into the night

“Wir eilen mit schwachen” (from BWV 78) J.S. Bach
Lily Manzueta, cello

Wir eilen mit schwachen,
doch emsigen Schritten
O Jesu, o Meister, zu ehlfen zu dir.

Du suchest die Kranken und Irrenden treulich.
Ach höre, wie wir
Die Stimmen erheben, um Hülfe zu bitten!
Es sei uns dein gnädiges Antlitz erfreulich!

We hasten with weak, yet eager steps,
O Jesus, O Master, to You for help.

You faithfully seek the ill and erring.
Ah, Hear, how we lift up our voices to beg for help!
Let Your gracious countenance be joyful to us!

III.

For Thee
Christopher Harris
Text: Robert Herrick

Bid me to live and I will live thy protestant to be;
Or, bid me love, and I will give a loving heart to thee.
A heart as soft, a heart as kind, a heart as sound and free
As in the whole world thou canst find, that heart I’ll give to thee.
Bid me to weep and I will weep while I have eyes to see;

Or, having none yet will I keep a heart to weep for thee.
Bid that heart stay, and it will stay to honor thy decree;
Or bid it languish quite away and it shall do so for thee.
Thou art my life, my love, my heart, the very eyes of me
And hast command of every part, to live and die for thee.

Tuttarana
Reena Esmail

Alyssa Aviles, soprano

The title of this piece is a conglomeration of two words: the Italian word ‘tutti’, meaning ‘all’ or ‘everyone’, and the term ‘tarana’ designates a specific Hindustani (North Indian) musical form, whose closest Western counterpart is the ‘scat’ in jazz. The text of this piece is comprised of onomatopoeic syllables based in the Hindi language — it has no specific words. (Reena Esmail)
Always Keep this Close

Diana Pipa, violin
Alejandra Fred, violin
Alyssa Budzynski, viola
Lily Manzueta, cello

Always keep this close and you’ll never need more,
your world is here with the familiar voices that linger in the air
and all those hearts that have learned to beat in time with each other.

You make more than music here.
No notes are as connected as the souls that sing them

And no soul is happier than when she is surrounded by her sisters.
Even when you leave this does not leave you, when you are lost just listen and you will always find your way home.
It is impossible for something to go from your life without first becoming part of who you are.
You are another, I am you, we are one.

Upcoming Events:

BA Piano Recital, December 7, 6:00pm
QC Baroque Ensemble, December 8, 12:15pm
Dido and Aeneas, December 10 & 11, 8:00pm
Brass Ensembles, December 13, 7:30pm
Guitar Ensemble, December 15, 12:15pm

Livestream: https://www.youtube.com/playlist?list=PLYBWwJtojBH9SPcSGYMnvaKw3KdQzvDJf

With Deepest Gratitude towards

Justin Tricarico and the LeFrak Concert Hall administrative team
Matthew Camastro for his work as collaborative pianist
Mark Powell for his collaboration and organization of our featured string quartet
James John for his continued support of the Treble Choir
About the artists:

The Queens College Treble Choir is a select, auditioned ensemble of 23 voices comprised of both music and non-music majors from across Queens College. Under the direction of Dr. Eric Rubinstein, the Treble Choir performs repertoire exclusively for soprano and alto voices, highlighting a broad spectrum of music from medieval to modern. Founded in 2018, the choir has risen to prominence in New York and New England, having accepted invitations to local and regional conventions of NAfME and ACDA. Committed to amplifying underrepresented voices, the Treble Choir has inspired several collaborations with Faith Morgan, Joanne Metcalf, and the Brooklyn-based Black Sea Hotel.

Dr. Eric Rubinstein is Assistant Professor of Choral Music at the Aaron Copland School of Music, Queens College (CUNY), where he directs the select Treble Choir and teaches undergraduate and graduate coursework in conducting and choral methods. Prior to his appointment at Queens, Dr. Rubinstein amassed a decade of high school teaching in Monticello and Westhampton Beach, NY, and is currently on the artistic faculty at the New York State Summer School of the Arts. Dr. Rubinstein holds a D.M.A in Choral Conducting from Louisiana State University, a M.M. in Choral Conducting from Michigan State University, and a B.M. in Music Education from SUNY Fredonia.

An active scholar, Dr. Rubinstein’s area of research focuses on the advancement of twenty-first century, progressive practices in choral music education. He has given clinical lectures through state and regional chapters of NAfME and ACDA, as well as through the International Society of Music Education (ISME). His work has also appeared in such publications as Music Educators’ Journal, SmartMusic, ChorTeach, and Anacrusis (Choral Canada).

Ensembles under Dr. Rubinstein’s direction have been featured at state and regional conferences of NAfME and ACDA, and have performed at Carnegie Hall, Chautauqua Institute, and abroad. Dr. Rubinstein is also a member of the College Music Society, NAfME, and ACDA, where he also serves as a New York-ACDA Repertoire & Resources co-chair for LGBTQIA+ Choral Music.

A San Francisco native, pianist Matthew Camastro has studied a wide range of piano literature and has performed in numerous solo recitals and masterclasses across the country. During his time at Bob Jones University, Matthew placed first in the annual program-wide music competition in 2019 after reaching finals the year before. As a collaborative pianist, he has worked with soloists and large ensembles in dozens of recitals and concerts. In addition, Matthew has collaborated with numerous college, community, and church choirs for over five years. Currently Matthew is a graduate student at the Aaron Copland School of Music and studies with Edna Golandsky.