



Linked in Friendship, Connected in Service

THE ROCHESTER, NEW YORK CHAPTER OF
THE LINKS, INCORPORATED SCHOLARSHIP CONCERT

HOLDEN TURNER, BARITONE

Sunday, April 28, 2024
Kilbourn Hall
3:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM ORDER

WELCOME

Aqua Y. Porter, President
The Rochester (NY) Chapter of The Links, Inc.

INTRODUCTION OF ARTIST

Keana M. Williams, Arts Chair

HOLDEN TURNER, baritone

From the studio of Nicole Cabell
with Gregory Smith, piano

PRESENTATION OF SCHOLARSHIP AWARD

Aqua Y. Porter, President
Keana M. Williams, Arts Chair

REMARKS

Aqua Y. Porter, President

MEET THE ARTIST

Holden Turner is a baritone from Rochester, NY, and is currently a junior at the Eastman School of Music studying under Nicole Cabell. He started singing with family members and in church and eventually was encouraged to pursue musical activities in school. Mr. Turner graduated from Rush-Henrietta Senior High School, where he was the first student director and conductor for the Martin Luther King Singers, spreading Gospel and Black Music throughout the Henrietta Community. Through this, he furthered his musical experiences by conducting the RH Symphonic Band in DisneyWorld, and the RH Singers in Boston. Mr. Turner was most recently seen in the role of Perseus in Nkeiru Okoye's "We've Got Our Eye On You" at the Eastman School of Music, and also seen as a featured soloist with the Rochester Philharmonic Orchestra. He's been honored to perform as a Baritone Soloist for the Finger Lakes Opera on numerous occasions, The Rochester Oratorio Society, the Eastman Wind Ensemble, the Eastman Philharmonia and Eastman-Rochester Chorus, SUNY Geneseo Symphony Orchestra and Festival Singers, Ithaca College Symphony Orchestra, and many more in and out of the community of Rochester. Mr. Turner has worked with a vast amount of artists ranging from Jon Batiste to Martin Katz. He has studied under the direction of Marc Webster and Mario Martinez, and has been a Young Artist and Professional Fellow at Songfest in the Summers of 2017 and 2023. He will be a Tanglewood Fellow in the Summer of 2024.

PROGRAM

Dichterliebe, Op. 48 Robert Schumann
I. Im wunderschönen Monat Mai (1810-1856)
II. Aus meinen Tränen sprießen
III. Die Rose, die Lilie, die Taube, die Sonne
VII. Ich grolle nicht

Hai già vinta la causa... Vedro mentr'io sospiro Wolfgang Amadeus Mozart
from *Le nozze di Figaro, K. 492* (1756-1791)

Le temps des lilas Ernest Chausson
(1855-1899)

The Fear of Men (2006) Avner Dorman
The Fear of Men (b. 1975)
Late

INTERMISSION

The New Suit (“Zipperfly”) (1945) Marc Blitzstein
(1905-1964)

“If I Loved You” from *Carousel* (1945) Richard Rodgers
(1902-1979)

Catherine Creed, soprano

Five Songs of Laurence Hope Harry Thacker Burleigh
IV. Among The Fuchsias (1866-1949)
V. Till I Wake

Ride On, King Jesus! (1926) arr. Hall Johnson
(1888-1970)

TEXT & TRANSLATIONS

Im wunderschönen Monat Mai

Heinrich Heine

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

Aus meinen Tränen sprießen

Heinrich Heine

Aus meinen Tränen spriessen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.

Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

Die Rose, die Lilie, die Taube, die Sonne

Heinrich Heine

Die Rose, die Lilie, die Taube, die Sonne,
Die lieb' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine;
Sie selber, aller Liebe Wonne,
Ist Rose und Lilie und Taube und Sonne.

Ich grolle nicht

Heinrich Heine

Ich grolle nicht, und wenn das Herz auch
bricht,
Ewig verlor'nes Lieb! ich grolle nicht.
Wie du auch strahlst in Diamantenpracht,
Es fällt kein Strahl in deines Herzens Nacht.

Das weiss ich längst. Ich sah dich ja im
Traume,
Und sah die Nacht in deines Herzens
Raume,
Und sah die Schlang', die dir am Herzen
frisst,
Ich sah, mein Lieb, wie sehr du elend bist.
Ich grolle nicht

In the wondrous month of May

Trans. Richard Stokes

In the wondrous month of May,
When all the buds burst into bloom,
Then it was that in my heart
Love began to burgeon.

In the wondrous month of May,
When all the birds were singing,
Then it was I confessed to her
My longing and desire.

From my tears there will spring

Trans. Richard Stokes

From my tears there will spring
Many blossoming flowers,
And my sighs shall become
A chorus of nightingales.

And if you love me, child,
I'll give you all the flowers,
And at your window shall sound
The nightingale's song.

Rose, Lily, Dove, Sun

Trans. Richard Stokes

Rose, lily, dove, sun,
I loved them all once in the bliss of love.
I love them no more, I only love
She who is small, fine, pure, rare;
She, most blissful of all loves,
Is rose and lily and dove and sun.

I bear no grudge

Trans. Richard Stokes

I bear no grudge, though my heart is
breaking,
O love forever lost! I bear no grudge.
However you gleam in diamond splendour,
No ray falls in the night of your heart.

I've known that long. For I saw you in my dreams,
And saw the night within your heart,
And saw the serpent gnawing at your heart;
I saw, my love, how pitiful you are.
I bear no grudge.

TEXT & TRANSLATIONS

Le temps des lilas

Maurice Bouchor

Le temps des lilas et le temps des roses
Ne reviendra plus à ce printemps-ci;
Le temps des lilas et le temps des roses
Est passé, le temps des œillets aussi.

Le vent a changé, les cieux sont moroses,
Et nous n'irons plus courir, et cueillir
Les lilas en fleur et les belles roses;
Le printemps est triste et ne peut fleurir.

Oh! joyeux et doux printemps de l'année,
Qui vins, l'an passé, nous ensoleiller,
Notre fleur d'amour est si bien fanée,
Las! Que ton baiser ne peut l'éveiller!

Et toi, que fais-tu? pas de fleurs écloses,
Point de gai soleil ni d'ombrages frais;
Le temps des lilas et le temps des roses
Avec notre amour est mort à jamais.

Lilac Time

Trans. Richard Stokes

The time for lilac and the time for roses
Will return no more this spring;
The time for lilac and the time for roses
Is past, the time for carnations too.

The wind has changed, the skies are sullen,
And no longer shall we roam to gather.
The flowering lilac and beautiful rose;
The spring is sad and cannot bloom.

Oh sweet and joyous springtime
That came last year to bathe us in sun,
Our flower of love is so far faded,
That your kiss, alas, cannot rouse it!

And what do you do? No blossoming
flowers, No bright sun, and no cool shade;
The time for lilac and the time for roses
With our love has perished forevermore.

TEXT & TRANSLATIONS

Hai già vinta la causa... Vedro mentr'io sospiro

Hai già vinta la causa! Cosa sento!
In qual laccio io cadea? Perfidi! Io voglio...
Di tal modo punirvi... A piacer mio
la sentenza sarà... Ma s'ei pagasse
la vecchia pretendente?
Pagarla! In qual maniera! E poi v'è Antonio,
che all'incognito Figaro ricusa
di dare una nipote in matrimonio. Coltivando
l'orgoglio
di questo mentecatto...
Tutto giova a un raggio... il colpo è fatto.

Vedrò mentr'io sospiro,
felice un servo mio!
E un ben che invan desio,
ei posseder dovrà?
Vedrò per man d'amore
unita a un vile oggetto
chi in me destò un affetto
che per me poi non ha?

Ah no, lasciarti in pace,
non vo' questo contento,
tu non nascesti, audace,
per dare a me tormento,
e forse ancor per ridere
di mia infelicità.
Già la speranza sola
delle vendette mie
quest'anima consola,
e giubilar mi fa.

Trans. Jane Bishop

"You've won the case already!"
What do I hear? What trap have I fallen
into? Scoundrels! I'll punish you in this way,
The decision will be how I want it. But
if he pays off the old plaintiff? Pay her!
How? And then there's Antonio, Who
won't give his niece in
marriage to the nobody Figaro.
To nurture that lamebrain's pride...
Everything's useful for the plot...
The deed is done.

Shall I, while I'm sighing,
See one of my servants happy?
And the good thing I want in vain, Shall he
have it?
Shall I see the woman who woke
in me A feeling she doesn't have
for me United to a vile object
By the hand of love?

Ah no! I won't leave
This happiness in peace,
You weren't born, rash person,
To torture me,
And maybe to laugh
At my unhappiness.
Now only the hope
Of the revenges I'll have
Consoles this soul
And makes me rejoice.

TEXT & TRANSLATIONS

The Fear of Men

The fear of men comes over me again.
In my memory they extend limitless
Their color's olive-green
They smell of sweat.
At night they pass me by,
A dense pack, running in rhythm, marking
(shouting?):
Right and wrong, profit and loss, right and
wrong
Crime and...
When I say something
They mock my squeaky voice, my feeble
thighs
Straying from the road.
From a ditch at the margin of the page
I watch, bent down, gasping.
They're not as long as they were,
But still erect.
If I wait another moment
I will never come out.
(My life would be lived in a fetal position,
sucking mud, ink and cigarette butts.)
The fear of men comes over me again.
Unwilling, I join their running,
Shouting their rhythm:
Right-and-wrong!
Profit-and-loss!
Right-and-wrong!

Late

You and I are running away.
We stop, huddled at the stone, breathing
heavily,
"Come" –
I shout and we run again
Behind the house –
Great stairs descend to the sea. A huge
palace.
The sun bears from above. Years have
passed. This is our home,
Yes, they've thrown us out, we know,
Playing with our hands, fingers touching,
We will return.
Tonight.
We will break the walls and return.
The twilight hour passes and we
Do not notice. Playing.
Shadows multiply. The guards change shift.
You stare - Night. Darkness.
It is too late to return, now
It is
Late.

PROGRAM NOTES

Dichterliebe, Op. 48

Robert Schumann

Schumann composed *Dichterliebe* (Poet's Love) in the space of about a week in May. In these sixteen songs, Schumann perfectly captures the psychological atmosphere of each poem. The piano writing, as in Schubert, is of great importance in defining the mood of each song. In Schumann, these moods are often carried to their greatest expressive heights in the piano postludes. All but two of the *Dichterliebe* songs end with postludes, some of them nearly half the length of the song itself. Another remarkable aspect of these songs is the vocal declamation. The music, with few exceptions, is perfectly welded to the words of the text with regard to metre, observation of punctuation and emphasis on the right word or syllable.

— *Vancouver Recital Society - Program notes by Robert Markow, 2012*

Hai già vinta la causa... Vedro mentr'io sospiro Wolfgang Amadeus Mozart

The aria *Hai già vinta la causa* traces the emotions of the aristocratic and imperious Count Almaviva when he realizes that his wife and servants have been plotting his comeuppance. Filled with rage that they won't bend to his will, the Count offers up one of the great temper tantrums in opera history. And don't be surprised if the Count's anger gives you flashbacks to headline news from the very recent past.

— *WNYC Studios*

Le temps des lilas

Ernest Chausson

Self-critical and pessimistic, the late nineteenth-century French composer Ernest Chausson wrote beautiful songs before his early death in a freak bicycle accident. *Le temps des lilas* is perhaps Chausson's most famous song, the essence of nostalgia for all that slips away from us as time goes by. The writer Camille Mauclair once described Chausson as having the appearance of someone 'rising from mid-dream and taking a step towards reality ... he was one of those who concern themselves their entire lives with their inner existence', and we hear in this song a pattern typical of this composer: a beginning in elegiac melancholy, anguish and turbulence in the middle section, and a return to opening strains now made even more haunting at the close.

— *Hyperion Records - from notes by Susan Youens © 2015*

PROGRAM NOTES

The New Suit (“Zipperfly”) (1945)

Marc Blitzstein

A composer who stood up for leftist causes through his musical compositions, Marc Blitzstein sought to tell the story of the everyday American through musical theater. As a song writer, Blitzstein also set the poetry of American poets such as e. e. cummings and Walt Whitman. His work was controversial throughout his lifetime, and he is well-known for his musical *The Cradle Will Rock*, as well as bringing Weill and Brecht's *Three Penny Opera* to American audiences. Born in Philadelphia, Marc Blitzstein attended the University of Pennsylvania for a time, and then the Curtis Institute of Music. Blitzstein spent time studying composition in Europe with both Nadia Boulanger and Arnold Schoenberg.

— *Song of America* - Christie Finn

If I Loved You (1945)

Richard Rodgers

Tacitly, Julie and Billy understand they do not belong together, but a simple, hypothetical, conditional conversation opens them up to the realization that a genuine bond exists between them. As blossoms fall, this scene/song ends with a passionate embrace. Like a sequence in opera, “*If I Loved You*” is a musical conversation – a massive revelation in musical comedy at the time of *Carousel*'s premiere. Stephen Sondheim has referred to this scene as “probably the singular most important moment in the evolution of contemporary musicals.”

The year *Carousel* premiered, four different recordings of “*If I Loved You*” climbed the popular music charts: Perry Como at No. 3 in March, Frank Sinatra at No. 7 in July, and Bing Crosby and Harry James, both at No. 8 that same August. The song returned to the charts in 1954 with a single by Roy Hamilton, and in April 1965, Chad & Jeremy's recording of “*If I Loved You*” peaked at No. 23 on the *Billboard* 100. Later in the show, when Billy returns to earth for a day, he sings a reprise of this song in an attempt to reconnect with the woman he once loved.

— *Rodgersandhammerstein.com*

PROGRAM NOTES

Five Songs of Laurence Hope

Harry Thacker Burleigh

Black American composer Henry T. Burleigh has been well known for his spiritual arrangements but was also very auxiliary to the development of American music. Antonín Dvořák even drew inspiration from Burleigh for some of his most popular works and felt led to say that Black music would be the basis of American classical music. Born under the name Adela Florence Cory Nicolson, she began writing her poetry with the pseudonym Laurence Hope in the 1900s. She later became well known as best-selling author Violet Nicolson. This cycle begins with a self-asked question of whether the poet had been better off never having met their lover. The feeling of resolve results at the thought of having loved is worth the experience than having loved not at all. The storyline then moves into tender admiration of the lover only to realize that the thoughts and feelings of the lover are quite fleeting and easily distracted. The poet justly becomes angry and admits honest hurt of the wandering eye and attention in the “*Kashmiri Song*”. The next movement begs the lover not to tempt the poet with its alluring charm and temptation of having a child, perhaps on account of the lover’s fickle behavior. In the final movement, the poet projects to its final days wanting to remember the good times that were had in their final moments.

— *University of North Texas Texoma
NATS Regional Conference - Martin Luther Clark*

PROGRAM NOTES

The Fear of Men (2006)

Avner Dorman

Two songs for baritone and piano on texts by Ronen Altman Kaydar
Commissioned by the European City Görlitz-Zgorzelec

“I composed *The Fear of Men* in 2006 for the Görlitz Festival. The Israeli poet Ronen Altman Kaydar shared several of his poems with me, and I selected these two contrasting yet parallel texts, originally written in Hebrew and translated into English. Both poems immediately immerse the reader in the poet's world, expressing intense emotions of fear and urgency.

The first song aims to convey the speaker's extreme emotions—seemingly at the limits of enduring fear associated with an old memory. Chromatic and repetitive patterns overtake the speaker's mind, and relentless motion plunges us into this intense experience from which there is no escape. The vocal line frequently alternates between very low and high tessituras, mirroring the dichotomous pairs in the text: right and wrong, profit and loss, crime and The leaps into falsetto also contribute to the sense of extreme anxiety. My interpretation is of a haunting experience during military service, where the speaker cannot escape the mocking characters around him, making him feel alone, small, and weak. As in the poem, a military march is expressed musically, conveying a sense of marching toward loss and inescapability. The phrase "shouting in rhythm" takes on particular significance, leading back to the moralistic dichotomy tormenting the speaker.

In the second poem, the speaker is not alone, but he and his partner are running away, hiding, breathing heavily. They vow to return home, to their "palace"—yet, similarly to the first poem, the encompassing darkness seems overwhelming, and it may be too late to go back. The main musical motif consists of rapid arpeggiations punctuated by intense pauses. There is a constant tonal ambiguity, simultaneously implying a home key and its contradiction. The intensity and motion of the piano part correspond to the poem's overall urgency to flee, while more static harmonic sections symbolize the pull to return home. The expressive vocal line juxtaposes small gestures with large leaps. Elements of fugue—from the Latin "flight" and the psychiatric term for impulsively traveling away from home—are incorporated, reflecting the loss of identity driving the journey away from familiarity.”

— Avner Dorman

THE ROCHESTER, NY CHAPTER OF THE LINKS, INC.



Linked in Friendship, Connected in Service

THE LINKS, INCORPORATED Rochester, New York Chapter

The **Rochester (NY) Chapter of The Links, Incorporated** was established May 5, 1984. The Links, Incorporated is an international not-for-profit corporation established in 1946. It consists of over 17,000 professional women of color in 299 chapters located in 41 states, the District of Columbia, the Commonwealth of the Bahamas, and the United Kingdom. The late Sarah Scott and Margaret Hawkins founded the organization in Philadelphia, Pennsylvania in 1946. It is one of the nation's oldest and largest volunteer service organizations of extraordinary women who are committed to enriching, sustaining, and ensuring the culture and economic survival of African Americans and other persons of African ancestry.

Every chapter of The Links, Incorporated is constitutionally committed to implementing the national program facets in the area where the chapter is located. In Rochester, The Links organization is proud of its continuing programs in the areas of The Arts, Services to Youth, National Trends and Services, International Trends and Services, and Health and Human Services.

Today's event is the result of a cooperative effort between The Links, Incorporated and the Eastman School of Music. Our purpose is to identify and recognize extraordinary talent and to invite the Rochester community to join us in recognition and celebration.

We have met a need by committing our efforts to network at a national level and by enhancing the career aspirations of the Links artists.

The Rochester Links recital and scholarship award is given each year in April. At this time, we invite the Rochester Community to join us in Kilbourn Hall in our salute to a young, gifted black artist of exceptional talent.

We thank the faculty and staff at the Eastman School of Music for their continuing support and cooperation.

For more information, contact: *Rochester Chapter, The Links, Inc.*
P.O. Box 22873
Rochester, New York 14692
Website: www.linksinc.org

THE ROCHESTER, NY CHAPTER OF THE LINKS, INC.

Young, Gifted, and Black: A Search for Excellence

Scholarship Concert
at the Eastman School of Music
University of Rochester

PREVIOUS LINKS SCHOLARSHIP RECIPIENTS

<i>2022-2023</i>	Nyla Thomas	<i>2002-2003</i>	Zia Tahirih Nizin
<i>2021-2022</i>	Jacob Hunter	<i>2001-2002</i>	Isrea L. Butler
<i>2020-2021</i>	Brianna Garcon	<i>2000-2001</i>	Michael Jorgensen
<i>2019-2020</i>	Travon Walker	<i>1999-2000</i>	Lee Wright
<i>2018-2019</i>	Alexis Peart	<i>1998-1999</i>	Madeline Neely
<i>2017-2018</i>	Veena Akama-Makia	<i>1997-1998</i>	Gary Roebuck
<i>2016-2017</i>	Adam Sadberry	<i>1996-1997</i>	Abram Wilson
<i>2015-2016</i>	Clarence Tyrone Allen II	<i>1995-1996</i>	Janeen Ceparano
<i>2014-2015</i>	Leonard Hayes	<i>1994-1995</i>	Jeffrey Ziegler
<i>2013-2014</i>	Carmen Johnson Pájaro	<i>1993-1994</i>	Authur Ross, III
<i>2012-2013</i>	Keenan McCoy	<i>1992-1993</i>	Vali Phillips
<i>2011-2012</i>	Sterling Tyler	<i>1991-1992</i>	Kelly Hall
<i>2010-2011</i>	Alex Gonzalez	<i>1990-1991</i>	Nicole Rose
<i>2009-2010</i>	Nicholas A. Wiggins	<i>1990-1991</i>	Frederick Harris
<i>2008-2009</i>	Jazmine Byas	<i>1989-1990</i>	Heather Caulton
<i>2007-2008</i>	André Washington	<i>1988-1989</i>	Kenneth Law
<i>2006-2007</i>	Richard Williams	<i>1987-1988</i>	Mellasenah Morris
<i>2005-2006</i>	Jason Holmes	<i>1986-1987</i>	Kimberly Harris
<i>2004-2005</i>	Cory Hunter		
<i>2003-2004</i>	David E. Berry		

THE ROCHESTER, NY CHAPTER OF THE LINKS, INC.

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UPCOMING EASTMAN SERIES CONCERTS

Tickets for all series concerts can be purchased at EastmanTheatre.org

FACULTY ARTIST SERIES

Alexander Kobrin, piano

Hatch Recital Hall

Wednesday, May 1, 2024 at 6:30 PM

Professor Kobrin will present the final four Beethoven Piano Sonatas, completing his cycle of performing all 32 sonatas over the 2023-24 academic year. Kobrin will perform on a Shigeru Kawai piano, generously on loan to Eastman for this concert series.

EASTMAN RANLET SERIES

Ying Quartet

Kilbourn Hall

Sunday, May 5, 2024 at 3:00 PM

The Ying Quartet occupies a position of unique prominence in the classical music world, combining communicative performances with a fearlessly imaginative view of chamber music in today's world. As quartet-in-residence at the Eastman School of Music, the ensemble performs three Eastman-Ranlet Series concerts during the season.

UPCOMING STUDENT ENSEMBLE CONCERTS

All student performances are free unless otherwise noted.

Chamber Music Extravaganza

Hatch Recital Hall

Saturday, April 27, 2024 – Monday, April 29, 2024

See our website for full schedule of events!

Eastman New Jazz Ensemble

Kilbourn Hall

Monday, April 29, 2024 at 7:30 PM

We acknowledge with respect the Seneca Nation, known as the "Great Hill People" and "Keepers of the Western Door" of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



EASTMAN
SCHOOL OF MUSIC

UNIVERSITY *of* ROCHESTER