

The Eastman Choral

William Weinert, *conductor*

Sunday, November 24, 2024

Kilbourn Hall

3:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

~ PROGRAM ~

Eastman Chorale

William Weinert, conductor

Sey den', yegho zhe sotvori Ghospod

Dmitry Bortniansky
(1751-1825)
9'

Abigail Liebegott, Anna Bjerken, soprano
Norah Bailey, Arianna Potluri, alto
Michael Cullinan, Jonathan Ellwanger, tenor
Henry Griffin, Jordan Oney, bass

Heu me, Domine

Vicente Lusitano
(c.1520-c.1561)
5'

O Oriens

Melissa Dunphy
(b. 1980)
6'

Mass for double choir a cappella (1922)

Kyrie
Gloria

Frank Martin
(1890-1974)
10'

De Profundis

Arnold Schoenberg
(1874-1951)
5'

Amanda Falls, soprano
Saffion Chung, bass

~ INTERMISSION ~

Warum ist das Licht gegeben, Op. 74, No. 1 (1877)

- I. Warum ist das Licht gegeben dem Mühseligen?
- II. Lasset uns unser Herz samt den Händen aufheben
- III. Siehe wir preisen selig, die erduldet haben
- IV. Mit Fried und Freud ich fahr' dahin

Johannes Brahms
(1833-1897)
11'

The Forgotten Song of Bálint Bálassi

Zoltán Kodály
(1882-1967)
5'

Jerusalem, du hochgebaute Stadt

Georg Schumann
(1866-1952)
7'

Valiant-for-truth

Ralph Vaughan Williams
(1872-1958)
6'

~ PERSONNEL ~

Eastman Chorale

William Weinert, conductor

Andrew Van Varick, rehearsal pianist

Soprano

Tess Alexander
Isa Apodaca
Caroline Barata
Mira Belanger
Anna Bjerken
Chloe Bloom
Sarah Cao
Naomi Chad
Mackenzie Collins
Christine Kelly
Xintong Li
Abigail Liebegott
Sofia Mains
Dorothy Nie
Kaia Owens
Patrizia Pfauth
Julia Tooker
Nichole Waligóra
Yiran Zhao

Alto

Norah Bailey
Haley Boyd
Madeleine Christopher
Amanda Falls
Kai Harrington
Alex Hartin
Luisa Iero
Jessica Kodsí
Sofia Martinez
Karynna Moore-Sobel
Kate Pardoe
Arianna Potluri
Mary Reins
Maya Watters

Tenor

Louis Bailey
Liam Blecha
Benjamin Coudriet
Isaac Crouse
Michael Cullinan
Jonathan Ellwanger
Nicholas Figura
James Graziano
Lucas Mann
Caleb Meyerhoff
Daniel Perez
Andrew Perricone
Michael Sabatino
Evan Sercombe
Zachary Thompson

Bass

Saffion Chung
Isaac Cohen
Dominic Fiacco
Max Foreman
Elijah Gebers
Henry Griffin
Jiabao Guo
James Jeffery
Jack Leslie
Jon Madden
Jonathan Mott
Jordan Oney
Mitchell Parmelee
Nathaniel Peets
Ashton Rapp

~ PROGRAM NOTES, TEXTS AND TRANSLATIONS ~

Sey den', yegho zhe sotvori Ghospod

Dmitry Bortniansky (1751-1825) is likely the most frequently performed Ukrainian composer. After studies in Moscow and Venice, he eventually became Director of the Imperial Court Chapel, the most important musical post in Russia. Among his many accomplishments, he established the form of the “choral concerto,” a multi-movement sacred work for choir and soloists, mirroring the motets of Bach.

Sey den, yegho zhe sotvori Ghospod,
Vozraduyemsia i vozveselimsia v on.
Voskliknem Boghu Spasiteliu nashemu,
I vozvestim slavu Yegho v rod i rod.

Yavi nam, Ghospodi, milost Tvoyu,
Zapovezhd siloyu Tvoyeyu,
i ukrepi, yezhe sodelal
yesi v nas.
Dni na dni tsarevi prilozhishi,
i leta yegho do dne roda i roda.

Prebudet v vek pred Boghom,
Milost i istinu Yegho kto vzishchet?
Tako vospoyem i poyem
imeni Tvoyemu vo veki.

*This is the day which the Lord has made,
Let us rejoice and be glad in it.
Let us cry out to God, our Savior,
And proclaim His glory from age to age.*

*Show us, Thy mercy, Lord,
Command with Thy strength,
And fortify that which
Thou hast created within us.
Add days unto days for the king,
And his years unto the day of eternity.*

*He shall abide before God forever.
Who shall search out His mercy and truth?
Thus will we sing praises
Unto Thy name forever.*

Psalms 118:24, 85:8, 61:6, 7, & 8

Heu me, Domine

The African-Portuguese Vicente Lusitano was a noted sixteenth-century composer and theorist. Ordained as a Catholic priest, he eventually converted to Calvinism. His handful of motets and a single madrigal show a distinctive approach to chromatic writing that sets him apart from any other composer of his day.

Heu me, Domine,
Quia pecavi nimis in vita mea:
Quid faciam miser,
Ubi fugiam,
Nisi ad te, Deus meus?
Libera me, Domine,
De morte aeterna,
In die illa tremenda,
Quando celi mouendi sunt et terra.

*Alas, Lord,
For we have sinned too much in my life!
Poor wretch,
What shall I do?
Where shall I flee, but to you, my God?
Free me, Lord,
From eternal death
On the awful day;
When Heaven and earth move.*

from the *Matins of the Dead*

O Oriens

A native of Australia, Melissa Dunphy is an acclaimed and prolific composer now living in Philadelphia. Her setting of the antiphon “O Oriens,” vividly explores the contrast of darkness and light. The text is one of the “O Antiphons,” brief sixth-century texts sung during the darkness of the season of Advent.

O Oriens,
Splendor lucis aeternae,
et sol iustitiae:
veni, et illumina sedentes
in tenebris,
et umbra mortis.

*O Morning Star,
Splendour of light eternal
and sun of righteousness:
Come and enlighten those who dwell
in darkness
and the shadow of death.*

Magnificat antiphon

Mass for Double Choir

The Swiss composer Frank Martin’s “Mass for Double Choir” dates from the 1920s, but the composer withheld it from publication or performance until the 1960s. One of the masterpieces of the twentieth-century choral repertoire, it is a tour-de-force of the scoring possibilities offered by two four-voice choirs, and has been frequently programmed over the last fifty years.

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 caelestis,
Deus Pater omnipotens.
Domine fili unigenite,
Jesu Christe.
Domine Deus, Agnus Dei,
Filius patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi suscipe
deprecationem nostram.
Qui sedes ad dexteram patris
miserere nobis.
Quoniam tu solus sanctus.
Tu solus Dominus.
Tu solus Altissimus,
Jesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

*Glory to God in the highest,
And on earth peace to people of good will.
We praise you.
We bless you.
We adore you.
We glorify you.
We give thanks to you
for your great glory.
Lord God,
King of heaven,
omnipotent Father God.
Lord, the only begotten Son,
Jesus Christ,
Lord God, Lamb of God,
Son of the Father.
Who removes the world’s sins,
take pity on us.
Who removes the world’s sins,
accept our prayers.
Who sits at the right hand of the Father,
take pity on us.
Because you alone are holy.
You alone are Lord.
You alone are supreme,
Jesus Christ.
With the Holy Spirit
in the glory of God the Father.
Amen.*

De Profundis

Arnold Schoenberg's final unfinished opus is a three-part choral work commissioned to celebrate the establishment of the state of Israel. The second part, "De Profundis" (Psalm 130) is his last finished work. Throughout his career Schoenberg wrote tonal works alongside his atonal twelve-tone compositions; after first sketching this psalm setting as a tonal piece, he re-conceived it as a twelve-tone work, the version that we perform today.

De profundis
clamavi ad te Domine;
Domine exaudi vocem meam.
Fiant aures tuae intendentes
in vocem deprecationis meae.
Si iniquitates observabis Domine
Domine quis sustinebit?
Quia apud te propitiatio est;
propter legem tuam,
sustinui te Domine sustinuit
anima mea in verbum eius
Speravit anima mea in Domino
A custodia matutina usque ad noctem
speret Israel in Domino
Quia apud Dominum misericordia
et copiosa apud eum redemptio
Et ipse redimet Israel
ex omnibus iniquitatibus eius

*Out of the depths
I have cried to thee, O Lord:
Lord, hear my voice.
Let thy ears be attentive
to the voice of my supplication.
If thou, O Lord, wilt mark iniquities
Lord, who shall stand it?
For with thee there is merciful forgiveness:
and by reason of thy law,
I have waited for thee, O Lord.
My soul hath relied on his word:
my soul hath hoped in the Lord.
From the morning watch even until night,
let Israel hope in the Lord.
Because with the Lord there is mercy:
and with him plentiful redemption.
And he shall redeem Israel
from all his iniquities.*

Psalm 130

Warum ist das Licht gegeben

"Warum ist das Licht gegeben," the most extended motet of Brahms, relies initially on the book of Job, and dwells on the mood of despair and the loss of the will to live. In the subsequent movements, hope returns through the praise of God, and the strength that comes from enduring hardship. Various themes in the motet are derived from an unaccompanied Mass which Brahms never published.

I.

Warum ist das Licht gegeben
Dem Mühseligen,
Und das Leben den betrübten Herzen?
Die des Todes warten und kommt nicht,
Und grüben ihn wohl
Aus dem Verborgenen;
Die sich fast freuen und sind fröhlich,
Daß sie das Grab bekommen.
Und dem Manne,
Deß Weg verborgen ist,
Und Gott vor ihm den selben bedeckt.

*Wherefore is light given to him
That is in misery,
And life unto the bitter in soul;
Which long for death, but it cometh not;
And dig for it more than
For hid treasures;
Which rejoice exceedingly, and are glad,
When they can find the grave?
Why is light given to a man
Whose way is hid,
And whom God hath hedged in?*

Job 3:20-23

II.

Lasset uns unser Herz
Samt den Händen aufheben
Zu Gott im Himmel.

*Let us lift up our heart,
With our hands,
Unto God in the heavens.*

Lamentations 3:41

III.

Siehe, wir preisen selig, die erduldet haben.
Die Geduld Hiob habt ihr gehört,
Und das Ende des Herrn habt ihr gesehen;
Denn der Herr ist barmherzig
Und ein Erbarmer!

*Behold, we count them happy which endure.
Ye have heard of the patience of Job,
And have seen the end of the Lord;
That the Lord is full of pity,
And of tender mercy.*

James 5:11

IV.

Mit Fried und Freud ich fahr dahin,
In Gottes willen,
Getrost ist mir mein Herz und Sinn,
Sanft und stille.
Wie Gott mir verheißen hat,
Der Tod ist mir Schlaf worden.

*With peace and joy I depart
In God's will,
My heart and mind are comforted,
Calm, and quiet.
As God had promised me:
Death has become my sleep.*

Martin Luther

The Forgotten Song of Bálint Bálassi

"The Forgotten Song of Bálint Bálassi" is a lament for a war-torn country. The text, by Hungarian poet Gazdag Erzsi, was set by Zoltán Kodály in 1942, in the midst of the Second World War. It pays homage to Bálint Bálassi, a sixteenth-century soldier and poet, considered the father of modern Hungarian lyric poetry.

O my nation's grieving!
 Child and mother even,
 Scattered as the dead leaves blown.
 Traitors haste your going,
 Poisoned life-blood flowing,
 Where such greatness you have known.
 Days pass without number,
 Still as death your slumber;
 Time is slipping as you lie.
 What man can support you?
 Who then will comfort you?
 Rouse from slumber lest you die!
 Foul corruption wreaking,
 Nor is it your seeking.
 Black the Death that spreads its pall,
 Thirsts for blood within you,
 Hungers for living sinew
 Thus rejoicing at your fall.
 Sad my childhood days were,
 Bitter bread my measure,
 Bleak long years the seasons came.
 Now evils befall you,
 Now deceits enthrall you;
 Anguished is my heart for shame.
 Where your sword of danger?
 Where then is your anger?
 Where-to is your honour flown?
 O, could I detest you,
 Even laughing at you,
 But tears fall, blinding down.
 Were I nothing to you,
 Or I never knew you,
 I would fly, for e'er depart.
 Whither, whither running
 Where there's no returning
 No return my country,
 O my country, o my heart?
 Whither, whither running?
 Never, o never returning!
 O my country, o my heart, where?

Erzsi Gazdag, translated by Geoffry Russell-Smith

Jerusalem, du hochgebaute Stadt

The esteemed composer, pianist, and conductor Georg Schumann (1866-1952) led the Berlin Sing Akademie for fifty years, and published numerous choral and orchestral works. "Jerusalem, du hochgebaute Stadt" is a set of elaborate variations on a seventeenth-century chorale melody. It centers on Jerusalem as the "Celestial City"—an imagined vision of heaven.

Jerusalem, du hochgebaute Stadt,
 wollt Gott, ich wär in dir;
 Mein sehnlich Herz so groß Verlangen hat
 und ist nicht mehr bei mir.
 Weit über Berg und Tale,
 weit über blaches Feld
 schwingt es sich über alle
 und eilt aus dieser Welt.

O schöner Tag und du schönste Stund,
 wann wirst du kommen schier,
 da ich mit Lust, mit freiem Freudenmund
 die Seele geb von mir
 in Gottes treue Hände
 zum auserwählten Pfand,
 daß sie mit Heil anlände
 in jenem Vaterland?
 O Ehrenberg sei begrüßet mir.
 O schöner Tag und du schönste Stund,
 wann wirst du kommen schier?

Was für ein Volk, was für ein edle Schaar
 kommt dort gezogen schon?
 Propheten groß, Patriarchen hoch,
 auch Christen insgesamt.
 Was auf der Erd von Auserwählten war,
 seh ich die beste Kron, die Jesus,
 der Herr mir entgegen hat gesandt,
 Propheten schau ich in ihren schweben,
 in Freiheit überall,
 in klarheit hell umgeben
 mit sonnenlichtem Strahl.

Wann dann zuletzt ich angelanget bin
 im schönsten Paradeis,
 von höchster Freud erfüllet wird der Sinn,
 der Mund von Lob und Preis.

*Jerusalem, you city built on high,
 if God willed, I would be inside you;
 My aching heart had a great desire for you
 and it is no longer within me.
 Far over hill and valley,
 far over the flat field,
 it swings above all
 and hastens from this world.*

*O beautiful day and most beautiful hour,
 when will you come,
 when my rejoicing soul may use
 its own free power to go home
 in God's true hands
 to the chosen pledge,
 to dwell among the living
 in that native land?
 Oh holy mountain, let me greet you.
 Oh beautiful day and most beautiful hour,
 when will you come?*

*What throng is this, what noble troop
 that already comes drawing in?
 Great prophets, high patriarchs,
 and all Christians.
 What was on the earth of the chosen ones,
 I see the best crown, Jesus,
 the Lord has sent the opposite to me,
 I see prophets hovering in their midst,
 in freedom everywhere,
 surrounded in bright clarity
 with sunlight's ray.*

*When I arrive at last
 in the wondrous paradise,
 my senses are filled with deepest joy,
 my mouth with praise and thanks.*

Das Halleluja reine man singt in Heiligkeit,
Das Hosianna feine ohn End' in Ewigkeit,
mit Jubelklang, mit Instrumenten schön,
in Choren ohne Zahl,
daß von dem Schall und lieblichen Getön
sich regt der Freudensaal.
Das Halleluja reine
man singt in Heiligkeit,
Das Hosianna feine
ohn End' in Ewigkeit,
mit hunderttausend Zungen,
mit Stimmen noch viel mehr,
wie vom Anfang gesungen
das große Himmels Heer.

*The clear Hallelujah will be sung in holiness,
The fine Hosanna without end in eternity,
with rejoicing tones, with glorious instruments,
in choirs of countless voices,
the lovely sounds and tones
stir in the joyous hall.
The clear Hallelujah
will be sung in holiness,
The fine Hosanna
without end in eternity,
with a hundred thousand tongues,
and even more voices,
as was sung from the beginning
by the heavenly army.*

Johann Matthäus Meyfart

Valiant-for-truth

John Bunyan's allegorical novel "Pilgrim's Progress" provides the moving text of Vaughan Williams's "Valiant-for-truth," another work from 1942. The character Mr. Valiant-for-truth symbolizes the courage and the strength that comes through the endurance of hardship. Vaughan Williams sets the poignant and powerful scene where Valiant-for-truth crosses over to the Celestial City.

After this it was noised abroad, that Mr Valiant-for-truth was taken with a summons...;
and had this for a token that the summons was true,

‘That his pitcher was broken at the fountain’.

When he understood it, he called for his friends, and told them of it.

Then, said he,

‘I am going to my Father's, and though with great difficulty I am got hither,
yet now I do not repent me of all the trouble I have been at to arrive where I am. My
sword, I give to him that shall succeed me in my pilgrimage, and my courage and skill,
to him that can get it. My marks and scars I carry with me, to be a witness for me, that
I have fought his battles, who now will be my rewarder.’

When the day that he must go hence, was come, many accompanied him to the
riverside, into which, as he went, he said,

‘Death, where is thy sting?’

And as he went down deeper, he said,
‘Grave, where is thy victory?’

So he passed over, and all the trumpets sounded for him on the other side.

John Bunyan

Upcoming Choral Concerts

Events are free unless otherwise noted.

Friday, December 6, 2024

Eastman-Rochester Chorus and Eastman Philharmonia

Mendelssohn *Lobgesang* and Elgar *The Music Makers*

Jonathan Mott and William Weinert, conductors

Kodak Hall at Eastman Theatre • 7:30PM

Sunday, December 8, 2024

ESM/UR Treble Chorus and Eastman Repertory Singers

music of Britten, Fauré, Lassus, Schubert, and Zhao

Philip Silvey, Nathaniel Peets, and Yiran Zhao, conductors

Kilbourn Hall • 7:30PM

Tuesday, December 10, 2024

Eastman Messiah Sing!

Handel *Messiah*

with soloists and conductors from the Eastman School of Music

Kilbourn Hall • 7:30PM

Sunday, January 26, 2024

Bach Cantata Series

BWV 69 & BWV 89

Nathaniel Peets and Yiran Zhao, conductors

Hatch Recital Hall • 3:30PM



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