



UNIVERSITY OF ROCHESTER

**Eastman  
School of Music**

100 YEARS | 1921-2021

**Eastman School  
Symphony Orchestra**

**Matthew Straw,  
conductor**

**Anna Thompson,  
soprano**

Wednesday, March 30, 2022  
Kilbourn Hall  
7:30 PM

~ PROGRAM ~

**Eastman School Symphony Orchestra**  
**Matthew Straw, conductor**

**Mirabai Songs (1982)**

- I. It's True, I Went to the Market
- II. All I Was Doing Was Breathing
- III. Why Mira Can't Go Back To Her Old House
- IV. Where Did You Go?
- V. The Clouds
- VI. Don't Go, Don't Go

**John Harbison**  
(b. 1938)  
18'

**Anna Thompson, soprano**

Cate Carson, *violin*; Ally Keller, *viola*  
Felix Kim, *violoncello*; Luke Black, *double bass*  
Dylan Tucker, *alto flute*; Lauren Enos, *bass clarinet*  
Remy Thomas, *percussion*; Lindsay Haukom & Megan Cooke, *harp*

~ Pause ~

**Serenade No. 1, Op. 11, D Major (1858)**

- I. Allegro molto
- II. Scherzo
- III. Adagio non troppo
- IV. Menuetto I & II
- V. Scherzo
- VI. Rondo

**Johannes Brahms**  
(1833-1897)  
49'

## ***Serenade No. 1 in D Major***

In 1857 at the age of 24, Brahms moved to Detmold where he accepted a job as court composer, piano teacher, and kapellmeister. He had a relatively light work load in Detmold, which allowed him plenty of time to work on his own music.

Having recently gained the favor of then famous composer Robert Schumann who touted him as the next great composer, destined to carry on the musical legacy of Beethoven, Brahms felt a great deal of pressure to follow in the footsteps of the great German symphonists. In writing his *Serenade*—his first piece for orchestra—Brahms was able to avoid the pressure of writing a symphony, while still exercising his compositional chops in a “pre-symphonic” setting. Originally, the serenade was written as a nonet for winds and strings, but upon the recommendation of Joseph Joachim, Brahms expanded his early version to create the work we know today for full orchestra.

In keeping with a serenade style form, characterized traditionally by many contrasting movements (certainly more than the 4 movements we’re used to hearing in a symphony), Brahms wrote 6 movements which feature wonderfully bucolic themes, as well as the soaring Brahmsian melodies for which he would later become known.

The *Serenade No. 1* premiered in 1860 and received a very positive reception. About the serenade, Eduard Hanslick wrote “we regard the serenade, whose constitution can assume the most multifarious forms, as the playground of idyllic dreams, of beloved thoughts, of lightness and gaiety. It is the symphony of tranquility.” - **Matthew Straw**

## ***Mirabai Songs***

Mirabai’s ecstatic religious poetry was written in 16th-century India. When she was 27, her husband was killed in a war. Mirabai refused to die on her husband’s funeral pyre, as was the custom. Instead, she left her family compound, wrote her poems to Krishna, the Dark One, and sang and danced them in the streets. - **John Harbison**

American composer John Harbison (B. 1938) has received commissions from most of America’s premiere musical institutions, including the Metropolitan Opera, Chicago Symphony, Boston Symphony, New York Philharmonic, and the Chamber Music Society of Lincoln Center. As one of America’s most distinguished artistic figures, he is recipient of numerous awards and honors, among them a MacArthur Fellowship and a Pulitzer Prize.

### **~MEET THE ARTIST~**

Soprano **Anna Thompson** is a senior Voice Performance major at the Eastman School of Music. Upcoming operatic engagements include performing the title role in Puccini’s *Suor Angelica* and covering the role of Mary Johnson in *Fellow Travelers* (Spears) at the Seagle Festival. Past operatic credits include the roles of Diana in *La Calisto* (Cavalli) and Rosalinde in *Die Fledermaus*. She has also appeared as Zweite Dame in *Die Zauberflöte* (scenes). This season Anna will perform John Harbison’s *Mirabai Songs* with the Eastman School Symphony Orchestra as a winner of the 2021 Voice and Opera Department Concerto Competition. She will also appear as a soloist in Mozart’s *Great Mass in C minor* with the ESSO and the Eastman Rochester Chorus. Previous engagements with the ERC and Eastman Philharmonia include the Soprano I solo in Schumann’s *Requiem für Mignon*. She was also recently awarded 2nd Prize in the 2022 Friends of Eastman Opera Competition, and will appear as Cinderella’s Mother in Eastman Opera Theatre’s production of *Into the Woods* in Kodak Hall this spring. Anna is also a dual-degree student pursuing a BA in Linguistics at the University of Rochester.

~TEXTS~

**MIRABAI SONGS**

Texts by Mirabai, 16-century Indian mystic poet  
Translated by Robert Bly

**I. It's True, I Went to the Market**

My friend, I went to the market and bought the  
Dark One.

You claim by night, I claim by day.

Actually I was beating a drum all the time I was  
buying him.

You say I gave too much; I say too little.

Actually I put him on the scale before I bought  
him.

What I paid was my social body, my town body,  
my family body, and all my inherited jewels.

Mirabai says: The Dark One is my husband now.

The Dark One is my husband now.

Be with me when I lie down; you promised me  
this in an earlier life.

**II. All I Was Doing Was Breathing**

Something has reached out and taken in the  
beams of my eyes.

There is a longing, it is for his body for every  
hair of that dark body.

All I was doing was being, and the Dancing  
Energy came by my house.

His face looks curiously like the moon, I saw it  
from the side, smiling.

My family says: "Don't ever see him again!"  
And imply things in a low voice.

But my eyes have their own life: and they know  
whose they are.

I believe I can bear on my shoulders whatever  
you want to say of me.

Mira says: Without the energy that lifts  
mountains, how am I to live?

**III. Why Mira Can't Go Back To Her Old House**

The colors of the Dark One have penetrated  
Mira's body; all the other colors washed out.

Making love with the Dark One and eating little,  
those are my pearls and my carnelians.

Meditation beads and the forehead streak,  
those are my scarves and my rings.

That's enough feminine wiles for me. My  
teacher taught me this.

Approve me or disapprove me.

I praise the Mountain Energy night and day.

I take the old ecstatic path.

I don't steal money, I don't hit anyone.

What will you charge me with?

I have felt the swaying of the elephant's  
shoulders; and now you want me to climb  
on a jackass?

Try to be serious.

**IV. Where Did You Go?**

Where did you go, Holy One, after you left my  
body?

Your flame jumped to the wick, and then you  
disappeared and left the lamp alone.

You put the boat into the surf, and then walked  
inland, leaving the boat in an ocean of parting.

Mira says: Tell me when you will come to meet  
me.

**V. The Clouds**

When I saw the dark clouds, I wept, O Dark  
One, I wept at the dark clouds.

Black clouds soared up, and took some yellow  
along; rain did fall, some rain fell long.

There was water east of the house, west of the  
house; fields all green.

The one I love lives past those fields; rain has  
fallen on my body, on my hair, as I wait in  
the open door for him.

The Energy that holds up mountains is the  
energy Mirabai bows down to.

He lives century after century, and the test I set  
for him he has passed.

**VI. Don't Go, Don't Go**

Don't go, don't go. I touch your soles. I'm sold  
to you.

Show me where to find the *bhakti* path, show  
me where to go.

I would like my body to turn into a heap of  
incense and sandalwood

and you set a torch to it.

When I've fallen down to gray ashes, smear me  
on your shoulders and chest.

Mira says: You who lift the mountains I have  
some light, I want to mingle it with yours.

~ PROGRAM NOTES ~  
*Eastman School Symphony Orchestra*

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**Violin I**

Nicholas Garcia-Hettinger,  
*concertmaster*

Leona Liu  
Magali Pelletey  
Jia Wen Lin  
Aviva Bock  
Ellie Loya  
Yu-Jen Weng  
Yan Yue  
Grace Belsie  
Veronica Rokicki

**Violin II**

Isabel Chen,  
*principal*  
Carly Paris  
Rebecca Villalta  
Ashni Budge  
Jaewon Jun  
Enyu Ye  
Angelina Phillips  
Xuanzhen Zhang

**Viola**

Arthur Nyanfor II,  
*principal*  
Clayton Trumbull  
Max Wang  
Hannah Esquivel  
Phoenix Mercier  
KatyAnn Stenner

**Violoncello**

Danny O'Connell,  
*principal*  
Taylor Yoon  
Juewen Zhang  
Amarilli Severa

**Double Bass**

Janae Gaddy,  
*principal*  
Madame McCray  
Nadia Magalski

**Flute**

Andrew Hankes  
Brooke Walden

**Oboe**

Payton Brown  
Alexis Wilson

**Clarinet**

Lauren Enos  
Scott Shao

**Bassoon**

Cole George  
Austin Struble

**Horn**

Joe Alberico  
Dylan Kingdom  
Alana Knowles  
Miles Teague  
Cristina Vieyetz

**Trumpet**

Derek Gong  
Eve Shanks

**Timpani**

Remy Thomas

## Upcoming Concerts

Events are free unless otherwise noted.

Friday, April 1

**Eastman Philharmonia Chamber Orchestra**

Music of Mozart, Giuliani, and Friedman  
Neil Varon, Grant O'Brien, and Nicholas Sharma, conductors  
Kilbourn Hall • 7:30PM

Monday, April 4

**Musica Nova**

Music of Sanchez-Gutierrez, Neuwirth, Cox, and Frazier  
Brad Lubman and Georgia Mills, conductors  
Kilbourn Hall 7:30PM

Friday-Sunday, April 7-10

**Eastman Opera Theatre**

**Sondheim's *Into the Woods***

Timothy Long, music director  
Kodak Hall at Eastman Theatre • 7:30PM/2:00PM Sunday  
Tickets required – go to [www.EastmanTheatre.org](http://www.EastmanTheatre.org) for more information

Sunday, April 10

**Repertory Singers/Women's Choir**

Music of Purcell, Mendelssohn, Diemer, Lowry, Torke, Ivanova, and Silvey  
Philip Silvey, Christian Bigliani, Daniel Reid, and Grace Leung, conductors  
Kilbourn Hall 7:30PM

*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 on whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.*

Information about upcoming Eastman concerts and events can be found at:

[www.esm.rochester.edu/calendar](http://www.esm.rochester.edu/calendar)

**Kilbourn Hall fire exits** are located along the right and left sides, and at the back of the hall. In the event of an emergency, you will be notified by the stage manager. If notified, please move in a calm and orderly fashion to the nearest exit.

A **fully accessible restroom** is located on the main floor of the Eastman School of Music. Our ushers will be happy to direct you to this facility.

**Please note:** The use of unauthorized photographic and recording equipment is not allowed in this building. We reserve the right to ask anyone disrupting a performance to leave the hall.

**Supporting the Eastman School of Music:**

We at the Eastman School of Music are grateful for the generous contributions made by friends, parents, and alumni, as well as local and national foundations and corporations. Gifts and grants to the School support student scholarships, performance and academic facilities, educational initiatives, and programs open to the greater Rochester community. Every gift, no matter the size, is vital to enhancing Eastman's commitment to excellence. For more information on making a gift, please visit [www.esm.rochester.edu/advancement](http://www.esm.rochester.edu/advancement) or contact the Advancement Office by calling (585) 274-1040. Thank you!