



UNIVERSITY OF ROCHESTER

Eastman School of Music

100 YEARS | 1921-2021

Eastman-Rochester Chorus

Eastman Philharmonia

Anna Lenti and William Weinert, *conductors*

Friday, December 3, 2021

Kodak Hall at Eastman Theatre

7:30 p.m.

~ PROGRAM ~

Eastman-Rochester Chorus *Eastman Philharmonia*

from *Die Meistersinger von Nürnberg* (1868)
Prelude and “Wach auf” Chorale

Richard Wagner
(1813–1883)
12'

Requiem für Mignon, op. 98b (1849)

Robert Schumann
(1810-1856)
13'

Anna Thompson, *soprano*
Hannah Moreno, *soprano*
Sofia Scattarreggia, *alto*
Deepti Kumar, *alto*

William Weinert, *conductor*

Nänie, op. 82 (1881)

Johannes Brahms
(1833 - 1897)
12'

Edward Bland, *baritone*

~ INTERMISSION ~

Mass in C Major, op. 86 (1807)

Ludwig van Beethoven
(1770-1827)
45'

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus - Benedictus
- V. Agnus Dei - Dona Nobis Pacem

Samantha Sosa, *soprano*
Meg Brilleslyper, *mezzo-soprano*
Christian Davakis, *tenor*
Kevin Spooner, *baritone*

Anna Lenti, *conductor*

~ PERSONNEL ~

Eastman-Rochester Chorus

Andrew Van Varick, *rehearsal pianist*

Soprano

Lorrie Alt
Tania Beghini*
Lis Bischoff-Ormsbee*
Patricia Bratton
Sarah Bullard
Caris Burton
Meghan Cameron*
Marianne Chiafery
Miriam Derivan
Candice Fazar
Jeanne Grace*
Kathy Grant*
Carol Green*
Mary Hershey
Christine Huggins*
Suzan Keng*
Ilse Koski*
Lynda Krens*
Paula Kuempel*
Barbara Lakeberg
Grace Leung
Anna Maria Lim
Yeoug-Chin Lo
Sarah Madden
Eleanor Mancusi-Ungaro*
Honey Meconi
Hannah Moreno
Beth Myers*
Eleanor Oi
Ruth Phinney
Joyce Porrey
Susan Pritchard*
Taryn Reilly
Eloise Schrag*
Donna Schwedfeger*
Rachel Singh*
Kathryn Smith*
Anna Thompson
Anna Thurston*
Arlene Vanderlinde
Vicky Wadsworth*
Julia Walsh
Suzanne Winchell
Shannon Yawman
Mengru Zheng
Amy Zou*

Alto

Brenda Bixby
Collene Burns
Devin Cannon
Brittany Cerra*
Debbie Cole*
Mary Ellen Coleman
Yifan Deng*
Jane Dodds*
Emma Draper-Reich*
Erin Driscoll
Catherine Fromm*
Rebecca Fuss
Charlotte Giebel*
Joyce Gilbert
Mary Ellen Gill*
Katie Hahn*
Bo Huang
Camille Karavas
Abigail Kinem
Teresa Kneezel
Laura Knoeck*
Nina Koski*
Chris Lee*
Maria Leonardo
Grace Leung
Sue Lione
Ana Mitrovic
Sandy Moncrief
Becca Orton
Caryl Papas
Lloyd Peasley
Patricia Sanborn
Catherine Shoemaker*
Julie Stefko
Cheryl Wheeler*
Fran Wyffels

Tenor

Vincent Bissonette
Mark Catlin
Christopher Clarke
Connor Doran
Dean Ekberg
Remy Fenster
Steve Grace
Eric Meincke
Michael Mittiga
Mark Phinney
Simone Picciolo
Andres Ramirez
Don Seipel
Mark Toor
James Widboom
Stephen Wolak
James Wolter
Soong Hong Wong
Yilin Yan

Bass

David Berg
Charles Berofsky
Luke Brennan
Paul Caito
Anthony Chen
Berithen Chung
Timothy Coleman
James Ebmeier
Brian Grover
Peter Guidash
Nicholas Kochan
Rick Kuempel
Ross Maddox
William McNamara
Richard Moncrief
Emory Morris
Richard Myers
Brent Neeley
Jason Perfetto
Zixu Qin
Daniel Reid
Steven Rozenski
Andrew Schep
Chuck Sheppard
Zach Stoessel
William Unterborn
Carl Vollbracht
Minghang Wang
Lewis Ward-Baker
Kejun Zhong

*Beethoven only

~ PERSONNEL ~

Eastman Philharmonia

Violin I

Chloe Yofan, *concertmaster*
Emilie Tupper
Jonathan Fenwick
Nicholas Shaefer
Andres Carrero
Leo Matsuoka
Abreal Whitman
Mateo Garza
Mengxiao Hong
Qiyue Zhang
Hannah Kim
Christy Liu
Ana Pinedo Hernandez*

Violin II

Eric Wang
Kostia Lukyniuk
Carina Yee
Kang-in Han
Jenny Choi
Jessica Zhuang
Suwon Kim
Tina Moon
Henry Rublein
Alfred Cheng

Viola

Alicia Pucci
Ho Fei Ng
Wednesday Hsu
Amelia Eckloff*
Amy Chiang
Megan Wike*
Ashley Vogler
Jafre' Chase*
Sophia Moreira
Ben Barron*
Rita Monahan
Adrian Jackson*
Fanshu Sun
Gabrielle Malaniak*

Cello

Cecilia Hoyt
Kyle Johnson*
Elise Cole
Boubacar Diallo*
Wil Vanderslice
Dylan Jowell*
Cole Leonard
Phoebe Chu*
Noah Janowicz
Shawn Thoma*
Anastasia Wilson
Joella Becker*

Bass

Riley Collier
Christiana Gangi
Aidan Pasquale
Min Jee Kim
Emma Bailie*
Ariel Walton
Zoe Markle*
Owen McCready*

Flute

Dean Brady
Jashanti Henry
Amelia Libbey

Oboe

Peter Davies
Gwen Goodman
Daniel Hirshbein
Jeehoon Kim
Brian Stewart

Clarinet

Dustin Lin
Ashrey Shah

Bassoon

Peter Ecklund
Meagan Neuman

Horn

Joe Alberico
Kristin Andlauer
Amanda Friedman
Katherine Perrine
Kyle Schober

Trumpet

Grace Firth
Luke Fox
Katie Hillstrom
Jerry Mak

Trombone

Joshua Brown
Cameron Collar
Chase Farrell
Ivy Gulakiw
Vincent Huang

Tuba

Logan Wadley

Timpani

Ethan Hall
Austin Keck

Percussion

Kana Funayama
Rachel Richards

Harp

Lindsay Haukom
Elizabeth Mayo

Organ

Andrew Van Varick

*Beethoven only

~ PROGRAM NOTES, TEXTS, & TRANSLATIONS ~

Since 1922, seventeen composers have looked down on Eastman Theatre performers and audiences. Fifteen are cameo portraits on the front surface of the Grand Balcony; the other two are the large busts of Bach and Beethoven at the sides of the stage. Tonight's performance features music of four of the composers honored when the Theatre was built.

Die Meistersinger von Nürnberg, Wagner's comic masterpiece of 1868, is the only one of his operas to deal with real characters and human situations, as they probe the role of the artist in society. The often-played Prelude to Act I presents many main themes from the opera, eventually combining them in a dizzying contrapuntal display, before a return to the majestic opening processional music. The opera's final act features splendid choral writing, including a chorale-like passage in praise of Hans Sachs, the opera's hero and head of the Meistersingers guild, who embodies the marriage of musical tradition and innovation.

Wacht auf,
es naht gen den Tag,
ich hör' singen im grünen Hag
ein' wonnigliche Nachtigal,
ihr' Stimm' durchdringet Berg und Tal;
die Nacht neigt sich zum Okzident,
der Tag geht auf von Orient,
die rotbrünstige Morgenröt'
her durch die trüben Wolken geht.

Ah! Nürnbergs Sachs!
Ah! Nürnbergs teurem Sachs!
Ah! Sachs!

*Awake!
the dawn is drawing near;
I hear a blissful nightingale
singing in the green grove,
its voice rings through hill and valley;
night is sinking in the west,
the day arises in the east,
the ardent red glow of morning
approaches through the gloomy clouds.*

*Ah! Nuremberg's Sachs!
Ah! Nuremberg's dear Sachs!
Ah! Sachs!*

from the libretto by Richard Wagner

Requiem für Mignon

Although best known for masterpieces of the piano literature, brilliant symphonies, and iconic art songs, Robert Schumann was also a prolific composer of music for chorus and orchestra. *Requiem für Mignon* (1850) sets a short text from Goethe's novel *Wilhelm Meister's Apprenticeship*. Here, the beautiful and mysterious young Mignon has passed away after a long illness, and her small band of friends is holding an informal celebration of her life in an abbey. Her purity of spirit is celebrated by the chorus, and separate group of four treble singers. An older man comforts the assembly, and a final chorus imagines her spirit wafted upwards toward Heaven.

I.

Wen bringt ihr uns zur stillen Gesellschaft?
Einen müden Gespielen bringen wir euch;
Lasst ihn unter euch ruh'n bis das Jauchzen
himmlischer Geschwister
ihn dereinst wieder aufweckt!
Erstling der Jugend in unserm Kreise,
Sei willkommen! mit Trauer willkommen!
Dir folge kein Knabe, kein Mädchen nach!
Nur das Alter nahe sich willig und gelassen
Der stillen Halle, und in ernster
Gesellschaft ruhe das liebe Kind!

*Who is it you bring to our peaceful gathering?
We bring to you a weary companion;
Let her rest among you, until the rejoicing
Of the heavenly fraternity
awakes her once more!
First of all youths in our circle,
Welcome! In sorrow be welcome!
No boy, no maiden shall succeed you!
Let only the aged voluntarily and calmly approach
This tranquil hall, and in solemn society
The dear child shall slumber!*

II.

Ach! wie ungern brachten wir ihn her!
Ach! und er soll hier bleiben!
Lasst uns auch bleiben,
lasst uns weinen an seinem Sarge!
Ach! wie ungern brachten wir ihn her!

*Ab, how we hated bringing her here!
Ab, and she shall remain here!
Let us also remain,
Let us weep by her coffin!
Ab, how we hated bringing her here!*

III.

Seht die mächtigen Flügel doch an!
Seht das leichte, reine Gewand!
Wie blinkt die gold'ne Binde vom Haupt!
Seht die schöne, würdige Ruh'!
Seht das reine Gewand!
Ach! die Flügel heben sie nicht;
im leichten Spiele flattert es nicht mehr!
Als wir mit Rosen kränzten ihr Haupt,
blickte sie hold und freundlich nach uns!
Ach! die Flügel heben sie nicht!
Seht die mächtigen Flügel doch an!
Schaut mit den Augen des Geistes hinan!

*But behold these mighty wings!
Behold this light and pure garment!
How the golden band gleams from her brow!
Behold the lovely dignified peace!
Behold the pure garment!
Ab, the wings cannot be raised;
They no longer flutter in merry play!
When we wreathed her head in roses,
She watched us with friendly and gentle eyes!
Ab, the wings cannot be raised!
But behold the mighty wings!
Look yonder with the eyes of the spirit!*

IV.

In euch lebe die bildende Kraft,
Die, das Schönste,
das Höchste,
hinauf über die Sterne das Leben trägt.
Schaut hinan!
mit den Augen des Geistes hinan!
Aber ach ! wir vermissen sie hier,
In den Gärten wandelt sie nicht;
sammelt der Wiese Blumen nicht mehr.
Lasst uns weinen, wir lassen sie hier!

V.

Kinder, kehret in's Leben zurück!
Eure Tränen trockne die frische Luft,
Die um das schlängelnde Wasser spielt.
Entflieht der Nacht!
Tag und Lust und Dauer
ist der Lebendigen Los!
Auf, wir kehren in's Leben zurück!
Gebe der Tag uns Arbeit und Lust,
Bis der Abend uns Ruhe bringt
Und der Schlaf uns erquickt.

VI.

Kinder! Eilet in's Leben hinan!
In der Schönheit reinem Gewande
Begegne euch die Liebe
mit himmlischen Blick
Und dem Kranz der Unsterblichkeit!
Auf! wir kehren in's Leben zurück!
Auf!

*Let creative power live long in you,
The power – the highest
and most beautiful,
Which bore life out beyond the stars.
Look yonder!
Yonder with the eyes of the spirit!
But alas, we see her not here,
She does not walk in the garden;
She no longer gathers the flowers of the field.
Let us weep! Let us leave her here.*

*Children, return to life!
May your tears be dried by the fresh air
That plays around the winding water.
Fly from night!
Day and joy and permanence
is the lot of the living!
Arise! We must return to life!
May the day give us work and joy,
Until evening brings us rest
And sleep refreshes us.*

*Children! Hasten into life!
In the pure garments of beauty
May love greet you
with a heavenly glance
And garland you with immortality!
Arise! We must return to life!
Arise!*

Johann Wolfgang von Goethe
English translation by Richard Stokes

Nänie

After their meeting in 1853, Johannes Brahms idolized Robert Schumann for the rest of his life. His series of brief works for chorus and orchestra mirror a number of works of Schumann, in their preoccupation with mortality and fate. Perhaps the best-known and most intimate of these is *Nänie* (1881), a setting of poem by Schiller lamenting the deaths of those who pass away in the flower of youth (like Goethe's *Mignon*). (The title refers to *nenia*, the Latin word for a funeral lament.) The poem presents a series of figures from ancient mythology who died when young: Eurydice, Adonis, and Achilles. In the poem's conclusion, we hear that despite such tragedy, so common in real life, "even to be a lament on the lips of loved ones is splendid."

William Weinert

Auch das Schöne muß sterben!
Das Menschen und Götter bezwinget,
Nicht die eherne Brust rührt
es des stygischen Zeus.
Einmal nur erweichte die Liebe
den Schattenbeherrscher,
Und an der Schwelle noch, streng,
rief er zurück sein Geschenk.
Nicht stillt Aphrodite
dem schönen Knaben die Wunde,
Die in den zierlichen Leib grausam
der Eber geritzt.
Nicht errettet den göttlichen Held
die unsterbliche Mutter,
Wann er, am skäischen Tor fallend,
sein Schicksal erfüllt.
Aber sie steigt aus dem Meer
mit allen Töchtern des Nereus,
Und die Klage hebt an
um den verherrlichten Sohn.
Siehe, da weinen die Götter,
es weinen die Göttinnen alle,
Daß das Schöne vergeht,
daß das Vollkommene stirbt.
Auch ein Klaglied zu sein im Mund
der Geliebten, ist herrlich,
Denn das Gemeine geht klanglos
zum Orkus hinab.

*The beautiful, too, must die!
That which subjugates men and gods
does not stir the brazen heart
of the stygian Zeus.
Only once did love melt
the Lord of Shadows,
and just at the threshold,
he strictly yanked back his gift.
Aphrodite does not heal
the beautiful boy's wound,
which the boar ripped cruelly
in that delicate body.
Neither does the immortal mother
save the divine hero
When, falling at the Scaean Gate,
he fulfills his fate.
She ascends from the sea
with all the daughters of Nereus,
And lifts up a lament
for her glorious son.
Behold! the gods weep;
all the goddesses weep,
That the beautiful perish,
that perfection dies.
But to be a dirge on the lips of loved ones
can be splendid;
For that which is common goes down
to Orcus in silence.*

Friedrich von Schiller
English translation by Emily Ezust

Mass in C Major

The commission for Beethoven's *Mass in C Major* arrived in the summer of 1807 from the Esterházy court. Prince Nikolaus II had been the final patron of Joseph Haydn, and under his patronage the esteemed composer had written all six of his late masses as commissions for the name-day celebration of the Prince's wife. When Haydn retired from the court at the start of the 19th century, Prince Nikolaus turned to a few other composers to carry on the tradition for his wife's name day. In 1807, it was Beethoven's turn to try his hand.

By all accounts, Beethoven took great pride and care in crafting this commission. Though he had not yet composed any liturgical music, he greatly admired Haydn's late masses, referring to them as "inimitable masterpieces." Beethoven's sketches of the "Gloria" for *Mass in C* even include two passages copied from Haydn's *Schöpfungsmesse*. Unfortunately, Beethoven's efforts were undermined by a rather disastrous rehearsal process: reportedly, only one of five altos showed up to the dress rehearsal, and everything was under-rehearsed. Beethoven conducted the premier himself, and the Prince was not at all pleased with the outcome, announcing at the conclusion of the piece, "But, my dear Beethoven, what is this that you have done again?" Despite this poor reception at the initial performance, Beethoven's mass has, over time, comfortably found its place within the canon of choral-orchestral masses.

Beethoven composed the *Mass in C* in the middle of what most scholars refer to as his "middle period," or the "heroic decade" from 1803-1813. Longer than a symphony but driven by the intimacy of personal devotion, the *Mass in C* offered Beethoven a chance to explore almost every defining aspect of his middle period of composition: the classical traditions of Haydn as an outline for the work; the personal, intimate expression of the opening "Kyrie;" the heroism of the "Credo" through the narrative of Christ's death and resurrection; and a religious piety throughout that reflects his continuing struggle with his faith amidst his increasing deafness. Beethoven's experimentation in this mass laid the groundwork for the *Missa Solemnis*, a work that is no longer steeped in the tradition of Haydn, but is instead born fully of Beethoven's developed style. As his only other published mass setting, the *Mass in C* is therefore an integral step in Beethoven's compositional journey. It allowed him not only to explore the traditions established by his predecessors and adopt them for himself, but also to see where he could break away from tradition and forge his own path.

Anna Lenti

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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 nostrum.
Qui sedes ad dexteram patris,
miserere nobis.
Quoniam tu solus sanctus, Tu solus Dominus,
Tu solus latissimus, Jesu Christe,
Cum sancto Spiritu
in gloria Dei patris.
Amen.

Credo in unum Deum,
Patrem omnipotentem
factorem caeli et terrae,
Visibilem, omnium, et invisibilem,
Et in unum Dominum Jesum Christum
Filium Dei unigenitum,
Et ex patre natum ante omnia saecula.
Deum de Deo, lumen de lumine
Deum verum, de Deo vero.
Genitum non factum,
consubstantialem patri,
Per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem,
Descendit de caelis
Et incarnatus est, de spiritu sancto,
ex Maria virgine, et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato, passus et sepultus est.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Glory to God in the highest
And peace on earth
to men of good will.
We praise You, we bless You,
We worship You, we glorify You.
We give You thanks
for Your great glory.
Lord God, King of Heaven,
God the Father Almighty,
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God,
Son of the Father.
You who takes away the sin of the world,
Have mercy on us.
You who takes away the sin of the world,
Hear our prayer.
You who sits at the right hand of the Father,
Have mercy on us.
For You alone are holy, You alone are Lord,
You alone are the Most High, Jesus Christ.
With the Holy Spirit
in the glory of God the Father.
Amen.

I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all that is, seen and unseen,
and in one Lord Jesus Christ,
the only Son of God,
eternally begotten of the Father.
God from God, light from light,
true God from true God.
Begotten, not made,
of one being with the Father,
through Him all things were made.
Who for us,
and for our salvation
He came down from heaven
He became incarnate by the Holy Spirit,
from the Virgin Mary, and was made man.
For our sake He was crucified
under Pontius Pilate, He died and was buried.

Credo (continued)

Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum,
sedet ad dexteram patris.
Et iterum venturus est, cum Gloria iudicare,
Vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum sanctum Dominum,
Et vivificantem,
qui ex patre filioque procedit
Qui cum patre et filio
Simul adoratur, et conglorificatur,
Qui locutus est per Prophetas.
Et unum, sanctam, Catholicam,
Et Apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
Et vitam venturi saeculi. Amen.

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth,
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

*On the third day He rose
according to the Scriptures.
He ascended into heaven,
and is seated at the right hand of the Father.
He will come again in glory to judge
the living and the dead,
and His kingdom will have no end.
And I believe in the Holy Spirit, the Lord,
The giver of Life,
who proceeds from the Father and the Son.
Who with the Father and the Son
He is worshipped and is glorified,
He has spoken through the prophets.
I believe in one holy catholic
and apostolic Church.
I acknowledge one baptism
for the forgiveness of sins.
I look for the resurrection of the dead,
and the life of the world to come. Amen.*

*Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is He who comes in the name of the Lord.
Hosanna in the highest.*

*Lamb of God, who takes away the sin of the world,
have mercy on us.
Lamb of God, who takes away the sin of the world,
have mercy on us.
Lamb of God, who takes away the sin of the world,
grant us peace.*

The Roman Missal

Upcoming Concerts

Events are free unless otherwise noted.

Sunday, December 5, 2021

Eastman Repertory Singers and ESM/UR Treble Chorus

Music of Handel, Telemann, Mendelssohn, Pook, Perry, Saindon, and others
Philip Silvey, Christian Bigliani, Grace Leung, and Soong Hong Wong, *conductors*
Kilbourn Hall • 3PM

Sunday, January 23, 2022

Eastman Bach Cantata Series

BWV 7 & BWV 65

Mengru Zheng and Daniel Reid, *conductors*
Glory House International • 3PM

Sunday, February 13, 2022

Eastman Repertory Singers and ESM/UR Treble Chorus

Philip Silvey, Soong Hong Wong, and Mengru Zheng, *conductors*
Kilbourn Hall • 3PM

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.rochester.edu/Eastman/calendar

Kodak Hall fire exits are located along the right and left sides, and at the back of the hall on each level. 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.

Restrooms are located on each level of Kodak Hall at Eastman Theatre. Our ushers will be happy to direct you to them.

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.

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