



UNIVERSITY OF ROCHESTER

Eastman School of Music

100 YEARS | 1921-2021

University of Rochester/ Eastman School of Music Treble Chorus

Christian Bigliani and Philip Silvey, *conductors*

Eastman Repertory Singers

Eric Meincke, Daniel Reid,
and Mengru Zheng, *conductors*

Friday, October 15, 2021

Kilbourn Hall

7:30 p.m.

~ PROGRAM ~

University of Rochester / Eastman School of Music Treble Chorus

Philip Silvey, *director*

Sarah Johnson, *piano*

Eastman Our Home

(Alma Mater, Eastman School of Music, 1927)

George Barlow Penny

(1861-1934)

2'

Canon Coronato (1698)

Isabella Leonarda

(1620-1704)

2'

Dem Herrn (To the Lord) (1821)

Louise Reichardt

(1779-1826)

3'

Emily Kondrat, Mackenzie Dillenbeck, *soloists*

How Excellent Thy Name (1952)

Howard Hanson

(1896-1981)

5'

Songs of the Seasons (2004)

Samuel Adler

I. Fall

(b. 1928)

II. The Late Year

5'

III. Rain

IV. Summer

The Storm Is Passing Over

Charles Albert Tindley

(1851-1933)

Arr. Barbara W. Baker

(b. 1948)

3'

Christian Bigliani, *conductor*

~ INTERMISSION ~

~ PROGRAM ~

Eastman Repertory Singers

Der Gang zum Liebchen, Op. 48, no. 1 (1853) **Johannes Brahms**
(1833-1897)
Sehnsucht, Op. 49, no. 3 (1868) 10'
Der Abend, Op. 64, no. 2 (1874)

Mengru Zheng, *conductor*
Federico Ercoli, *piano*

Missa Brevis in F Major, K. 192 (1774) **Wolfgang Amadeus Mozart**
(1756-1791)
I. Kyrie 20'
II. Gloria
III. Credo
IV. Sanctus
V. Benedictus
VI. Agnus Dei

Jazmine Saunders, *soprano*
Veronica Siebert, *mezzo-soprano*
Samuel Robertson, *tenor*
Jason Rober, *baritone*

Emma Milian and Rebecca Villata, *violin I*
James Marshall and Rachel Smith, *violin II*
Owen Cummings, *cello*
Aidan Pasquale, *double bass*
Andrew Van Varick, *harpsichord*

Daniel Reid, *conductor*

~ PROGRAM ~

The King Shall Rejoice, HWV 260 (1727) **George Frederic Handel**
(1685-1759)
I. The King Shall Rejoice 11'
II. Exceeding Glad Shall He Be
III. Thou Hast Prevented Him
IV. Allelujah

My Heart is Inditing, HWV 261 (1727) **Handel**
12'
I. My Heart is Inditing
II. King's Daughters Were Among thy Honourable Women
III. Upon thy Right Hand
IV. Kings Shall Be Thy Nursing Fathers

Emma Milian and Rebecca Villata, *violin I*
James Marshall and Rachel Smith, *violin II*
Juliana Kilcoyne and Ally Keller, *viola*
Owen Cummings, *cello*
Gabriela Fry, *oboe I*
Alexander Kang, *oboe II*
Emma Eisenberg, *basoon*
Bailey Paugh, *trumpet I*
Matt Naeger, *trumpet II*
Paul Tingley, *trumpet III*
Benjamin Blaesing, *timpani*
Andrew Van Varick, *harpsichord*

Eric Meincke, *conductor*

~ PERSONNEL ~

University of Rochester / Eastman School of Music Treble Chorus

Philip Silvey, *instructor/conductor*
 Christian Bigliani, *graduate assistant/conductor*
 Alexander Little, *rehearsal pianist*

Amanda Adams	Caitlin Fitzpatrick	Mary Mitchell	Hutton Stiller
Katie Allen	Elise Gendrich	Laura Mueller	Zoe Sun
Adwoa Ampiah Bonney	Emma Goldberg	Isabelle Murray	Vahni Tagirisa
Allyson Arenson	Izabella Gozzo	Shannon Murty	Hannah Van Scoy
Maria Aversano	Abigail Hanna	Amanda Newell	Ruoning Wang
Valerie Battista	Mary Jedynek	Rebecca O'Dell	Katherina Watzke
Alanna Beilke	Freddie Kartoz	Emma Olmsted	Savannah White
Hanna Berger	Emily Kondrat	Amanda Oren	Heximer
Chloe Cagle	Celia Konowe	Soomin Park	Madeline White
Rognan Cao	Emily Krasinski	Alyssa Paskie	Abigail Wilson
Clara Cherney	Mariah Lansing	Devanshi Patel	Ziyu Xiong
Maya Cooper	Jiaxi Li	Duong Phan	Yan Xue
Angie Cortez	Jia Yu Lim	Jessica Pope	Chenxin Yan
Xinyu Cui	Yixuan Ling	Ty Promreuk	Gehan Zhang
Rachel Dee	Anastasia Maritsas	Eileen Scardino	Lingfei Zhang
Mackenzie Dillenbeck	Morgan Markel	Ashley Schlusberg	Lingjia Zhang
Elianna Dunster	Maria Mastrosimone	Angelina Severino	Zhuoyue Zhang
Jaël Ernest Fleurant	Lauren Miller	Arianna Slupik	Xiaochu Zhu
Erin Escobar	Mackenzie Mingullo	Isabella Smith	

Eastman Repertory Singers

Federico Ercoli and Alexander Little, *rehearsal pianists*

Soprano	Alto	Tenor	Bass
Katie Allen	Mehui Am	Vincent Li	Luke Brennan
Allyson Arensson	Rognan Cao	Andrew Liu	Anthony Chen
Alanna Beilke	Yifan Deng	Jacob Lytle	Berithen Chung
Chloe Cagle	Izabella Gozzo	Ethan Resnik	Yuaning Gao
Kat Jolliff	Freddie Kartoz	XiaoYu Tong	Ryan Greene
Emily Krasinski	Emily Kondrat	Zhihao Wang	Long Guo
Jiaxi Li	Grace Leung	Isaiah Williams	Adam Hollies
Susanna Lo	Emiliya Lytvynova-	Soong Hong Wong	Bo Huang
Mackenzie Mingullo	Mullerman	Yusong Wu	Sicheng Huang
Jihee Moon	Anastasia Maritsas	Yilin Yan	William Hurtz
Jessica Pope	Ali Santos	Chengyu Zhang	William Jae
Weng Chon Sou	Ashley Schlusberg	Zikuan Zhao	Seungbin Lee
Ke Tang	Hutton Stiller		Alex Nazaretski
Katherina Watzke	Zoe Sun		John Phillips
Savannah White	Hannah Wilson		Zixu Qin
Heximer	Zihan Wu		Junhao Wang
Duoduo Xue	Lingjia Zhang		Minghang Wang
	Qiuwan Zhao		Peijun Wang
	Peiwen Zou		Pusheng Wang
			Yingteng Wei
			Heting Xia
			Wenbo Xing
			Chris Yao
			Kejun Zhong

~ PROGRAM NOTES, TEXTS, AND TRANSLATIONS ~

Canon Coronato

Quest'opera mia ti dono col cor
 O Madre Maria per pegno d'amor.
 Con l'alma divota che dono a te
 Del canto la nota consagro al tuo piè.
 L'offerta è vile, Maria, lo so,
 D'affetto humile un segno sol do.

*This work of mine I offer with my heart,
 O Mother Mary, as a token of love.
 With the devoted soul that I give you,
 I consecrate at your feet this note in song.
 The offering is wretched, Mary, I know.
 I give but a sign of my humble affection.*

Dem Herrn (To the Lord)

Herr! schau auf uns nieder,
 dir tönen unsre Lieder,
 des Herzens Lust bist du!
 ach dich zum Freunde haben,
 ist mehr denn alle Gaben,
 ist ewiges Leben, seelige Ruh!

*Lord! look down on us,
 to you we sing our songs,
 you are our heart's passion!
 alas you as a friend to have,
 is more than all gifts,
 is eternal life, blessed rest!*

Du stillest das Verlangen,
 und wenn an dir wir hangen,
 so fehlt dem Leben nichts.
 In deiner Gottesklarheit
 sehen wir die ewige Wahrheit,
 du leuchtest in uns, Quell des Lichts!

*You satisfy the longing,
 and when we devoted ourselves to you,
 then life lacks nothing.
 In your ability as God to see things clearly
 we see the eternal truth,
 you shine within us, source of light!*

Von deinem Arm gehalten,
 kann keine der Gewalten der Welt
 uns dir entziehen!
 Wir ruhen an deinem Herzen,
 sind dein in Freuden und Schmerzen,
 O möchten zu dir alle fliehen.

*By your arm held,
 can none of the powers of earth
 take us from you!
 We rest at your bosom,
 are yours in joy and sorrows,
 O we all want to take flight to you.*

Text by Johannes Geibel

Translation by Hannah Harnest

Der Gang zum Liebchen

This work represents Brahms's second choral setting of a text from Josef Wenzig's 1830 collection of Slavic poetry. The poem is straightforward, relating the thoughts of a lover as he walks to his sweetheart under the moonlight.

Es glänzt der Mond nieder,
Ich sollte doch wieder
Zu meinem Liebchen,
Wie mag es ihr geh'n?

*The moon shines down
I really should return
to my beloved,
to see how she is doing.*

Ach weh, sie verzaget
Und klaget, und klaget,
Daß sie mich nimmer
Im Leben wird sehn.

*Alas, she despairs
and laments, and laments,
that she will never see me
again in this life.*

Es ging der Mond unter,
Ich eilte doch munter,
Und eilte, daß keiner
Mein Liebchen entführt.

*The moon went down;
I hurried very quickly,
and hurried so that no one
would abduct my beloved.*

Ihr Täubchen, o girret,
Ihr Lüftchen, o schwirret,
Daß keiner mein Liebchen,
Mein Liebchen entführt.

*Oh coo, little doves,
oh, hum, little breezes,
that no one
would abduct my beloved.*

Sehnsucht

This work was prepared for publication during spring 1891 but probably composed earlier. This piece is suffused with yearning, its chromatic language filled with aching dissonances, sustained diminished-seventh chords that often move on to other sevenths.

Es rinnen die Wasser Tag und Nacht,
Deine Sehnsucht wacht.
Du gedenkest der vergangenen Zeit,
Die liegt so weit.

*The waters run day and night;
your yearning awakes.
You think of times past,
now so far away.*

Du siehst hinaus in den Morgenschein
Und bist allein.
Es rinnen die Wasser Tag und Nacht,
Deine Sehnsucht wacht.

*You gaze out into the morning light
and are alone.
The waters run day and night;
your yearning awakes.*

Der Abend is an “evening poem.” The poet depicts a hot summer afternoon cooling into night, couching in Greek mythology and features three personages from Greek pantheon. Phöbus (Apollo) is pictured as driving the chariot of the sun through the sky, bringing light and heat to the earth. As the day gets darker, Thetys, the sea goddess beckons. Phöbus spurs his steeds and carries the sun to the sea's horizon. As the lovers embrace, the world settles into the sweetness of night.

Mengru Zheng

Senke, strahlender Gott, die Fluren dürsten
Nach erquickendem Tau,
der Mensch verschmachtet,
Matter ziehen die Rosse,
Senke den Wagen hinab.

*Let it sink, radiant God, the fields thirst
for refreshing dew,
the people languish.
The steeds are weary
let the chariot sink down.*

Siehe, wer aus des Meers krystallner Woge
Lieblich lächelnd dir winkt!
Erkennt dein Herz sie?
Rasche fliegen die Rosse,
Thetys, die göttliche, winkt.

*Behold the one who beckons to you,
smiling, from the sea's crystalline wave!
Does your heart recognize her?
Fast fly the steeds,
Tethys, the divine one, beckons.*

Schnell vom Wagen herab
in ihre Arme
Springt der Führer, den Zaum ergreift Cupido,
Stille halten die Rosse,
Trinken die kühlende Flut.

*The driver leaps quickly from the chariot
into her arms.
Cupid seizes the reins,
Faster fly the steeds,
and drink at the cooling stream.*

An dem Himmel herauf mit leisen Schritten
Kommt die duftende Nacht,
ihr folgt die süße Liebe.
Ruhet und liebet,
Phöbus, der liebende, ruht.

*Ascending in the sky with quiet steps
comes the fragrant night,
sweet love follows.
Rest and love,
Phoebus, the loving one, rests.*

Josef Wenzig

Missa Brevis in F Major, K. 192

In 1772, a new prince-archbishop ascended to the throne of the town of Salzburg, and with this change in leadership came changes to the primary Roman liturgical rite, the Mass. These changes, which amounted to budget cuts, directly affected the 18-year-old Wolfgang Mozart, who, already at that tender age, was engaged in writing musical Mass settings for his hometown's liturgical celebrations. The *Missa Brevis*, or “brief Mass,” in F major reflects these cuts not only in the relative brevity of the piece but also insofar as its orchestra only includes two violin parts and basso continuo (which includes the cello, contrabass, and organ). Nonetheless, the young Mozart managed to create a piece of exquisite beauty. From the triumphant opening measures of the Kyrie to the gentle, minuet-like *Dona Nobis Pacem* section of the *Agnus Dei*, every vocal line lands exactly where the voice wants it to land; every instrumental line flows where the ear wants it to flow; and every line of Latin text is perfectly illuminated by Mozart's music. Arthur Mendel called the piece “a miracle of brevity and of childlike simplicity.”¹ Although little that Mozart wrote can be called simple in a technical sense, perhaps it is this perfection of musical line to which Mendel was referring.

Daniel Reid

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 judicare,
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 conglorificator,
Qui locutus est per Prophetas.
Et unum, sanctam, Catholicam,
Et Apostolicam Ecclesiam.
Confiteor unum baptismum
in remissionem peccatorum.
Et exspecto 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.*

Handel Coronation Anthems

In 1727, a German immigrant to England named Georg Friedrich Händel was commissioned to write four coronation anthems for the crowning of King George II. Since that ceremony in 1727, at least one of them has been performed at every British coronation, *Zadok the Priest* being the most recent in 1953. The set, which includes *The King Shall Rejoice* and *My Heart is Inditing*, provided Handel a bridge to the burgeoning genre of the oratorio, for which he was famously known. This was brought on by the declining interest in Italian opera in Britain, a genre in which Handel flourished until his move to England in 1710. The texts of the pieces are sacred, originating from the book of Psalms, but carefully chosen by Handel in collaboration with Archbishop of Canterbury William Wake after a tense disagreement whereby several archbishops tried to force Handel's hand into which texts to select. Naturally, Handel had none of it and the four anthems were written according to the composer's wishes. This was aided by the fact the Handel was well liked by the new king, having established himself as a significant British composer after nearly two decades of work in England. The story of a German-by-birth being chosen to write music for the most sacred of British ceremonies is quite remarkable, as is the music Handel set for the event. The Coronation Anthems showcase Handel's cosmopolitan ability to compose and adapt to the geographical and stylistic trends of the eighteenth century, and places him atop the list of British composers we still remember today.

Eric Meincke

The King shall rejoice in thy strength, O Lord.

Exceeding glad shall he be of thy salvation.
Glory and great worship hast thou laid upon him.

Thou hast prevented him with the blessings of goodness
and hast set a crown of pure gold upon his head.

Allelujah.

My heart is inditing of a good matter:

I speak of the things which I have made unto the King.

Kings daughters were among thy honourable women

Upon thy right hand did stand the Queen in vesture of gold
and the King shall have pleasure in thy beauty.

Kings shall be thy nursing fathers and queens thy nursing mothers.

Acquired by William Wake

Upcoming Concerts

Events are free unless otherwise noted.

Sunday, November 14, 2021

Bach Cantata Series

BWV 33, 55, & 57

Grace Leung, James Wolter, and Soong Hong Wong, *conductors*
Glory House International • 3PM

Sunday, November 21, 2021

Eastman Chorale

Music of Amy Beach, Brahms, and Bach
James Wolter and William Weinert, *conductors*
Kilbourn Hall • 3PM

Friday, December 3, 2021

Eastman-Rochester Chorus and Eastman Philharmonia

Beethoven *Mass in C*, Schumann *Requiem für Mignon*, and Brahms *Nänie*
Anna Lenti and William Weinert, *conductors*
Kodak Hall at Eastman Theatre • 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/concerts/calendar.php

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 or contact the Advancement Office by calling (585) 274-1040. Thank you!