Eastman Philharmonia

Anthony Parnther,
conductor

Brett Miller,
assistant conductor

Wednesday, October 23, 2024
Kodak Hall at Eastman Theatre
7:30 PM



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

~ PROGRAM ~
Eastman Philharmonia
Anthony Parnther, *conductor*

Umoja (Anthem of Unity) (2019) — **Valerie Coleman** (b. 1970) — 11’

Brett Miller, *conductor*

Mahler Song Selections — **Gustav Mahler** (1860-1911), **Alma Mahler** (1879-1964) — 40’

from *Des Knaben Wunderhorn* (1892-1898)
7. Rheinlegendchen
9. Wo die schönen Trompeten blasen

Alanna Beilke, *soprano*

from *Sieben Lieder* (1910)
1. Die stille Stadt
2. Laue Sommernacht
3. Licht in der Nacht
4. Bei dir ist es traut

Emily Kondrat, *mezzo-soprano*

from *Des Knaben Wunderhorn*
6. Des Antonius von Padua Fischpredigt
14. Revelge

Logan Dubner, *baritone*

from *Das Lied von der Erde (arr. Glen Cortese)* (1908-1909)
1. Das Trinklied von Jammer der Erde

Benjamin Krutsch, *tenor*

~ INTERMISSION ~

Symphony No. 3 in E-flat Major, Op. 55, “Eroica” (1803) — **Ludwig van Beethoven** (1770-1827) — 47’

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

~ PROGRAM NOTES ~

Umoja (Anthem of Unity)

In its original form, Umoja, the Swahili word for unity and the first principle of the African Dispora holiday Kwanzaa, was a simple song for women's choir. It embodied a sense of 'tribal unity,' through the feel of a drum circle, the sharing of history through traditional "call and response" form and the repetition of a memorable sing-song melody. It was rearranged into woodwind quintet form during the genesis of Coleman's chamber music ensemble, Imani Winds, with the intent of providing an anthem that celebrated the diverse heritages of the esemble itself.

Almost two decades later from the original, the orchestral version brings an expansion and sophistication to the short and sweet melody, beginning with sustained ethereal passages that float and shift from a bowed vibraphone, supporting the introduction of the melody by solo violin. Here the melody is sweetly singing in its simplest form with an earnestness reminiscent of Appalachian style music. From there, the melody dances and weaves throughout the instrument families, interrupted by dissonant viewpoints led by the brass and percussion sections, which represent the clash of injustices, racism and hate that threaten to gain a foothold in the world today. Spiky textures turn into an aggressive exchange between upper woodwinds and percussion, before a return to the melody as a gentle reminder of kindness and humanity. Through the brass led ensemble tutti, the journey ends with a bold call of unity that harkens back to the original anthem.

Umoja has seen the creation of many versions, that are like siblings to one another, similar in many ways, but each with a unique voice that is informed by Coleman's ever evolving creativity and perspective.

"This version honors the simple melody that ever was, but is now a full exploration into the meaning of freedom and unity. Now more than ever, Umoja has to ring as a strong and beautiful anthem for the world we live in today."

- Valerie Coleman

Mahler Song Selections

Des Knaben Wunderhorn
Mahler set most of his *Des Knaben Wunderhorn* (The Boy's Magic Horn) songs during two particularly productive summers — 1892 and 1893 — at his hut in Steinbach am Attersee. The work was the latest iteration in a substantial collection of songs (some orchestrated and some with piano accompaniment) that the composer had been working on since 1884. The 12 songs now known as the core of the *Wunderhorn* cycle were finally completed and published by 1899. The poems — taken from a homonymous selection published by Achim von Arnim and Clemens Brentano in 1805 — strive to evoke a sense of youthful wonder combined with ancient German folklore.

Sieben Lieder
Establishing a proper chronology for most of Alma Mahler's music proves to be a challenge well into the 21st Century. Although 14 of her songs were published in her lifetime — in three different collections dating 1911, 1915, and 1924 — Alma did not date her manuscripts and was known to often destroy them. Out of a total of 17 songs that survived, seven were orchestrated by Colin and David Matthews.

The first two songs, *"Die stille Stadt"* (The Quiet Town) and *"Laue Sommernacht"* (Mild Summer's Night), as well as *"Bei dir ist es traut"* (With You it's Pleasant) are taken from the 1911 'Five Songs for Voice and Piano' collection. *"Licht in der Nacht"* (Light in the Night) is taken from the 1915 'Four Songs for Voice and Piano' collection.

Das Lied von Erde
The Summer of 1907, for Gustav Mahler, was filled with tragedy. In the span of three months he was ousted from his post as Director of the Vienna Court Opera on anti semitic prejudices, his daughter Maria passed away from diphtheria and scarlet fever, and he was diagnosed with a congenital heart disease. In the all-encompassing darkness, the composer found solace in *Die chinesische Flöte*, a collection of re-writings of translated traditional Chinese poetry. Mahler, entranced by the earthly beauty depicted in the collection, slowly began to draw up a work for two voices and orchestra that speaks of spiritual salvation, uttermost melancholy, and the transience of human experience; six translated poems were soon set in what became *Das Lied von der Erde* (The Song of the Earth).

"Das Trinklied vom Jammer der Erde", or "The Sorrowful Drinking Song of the Earth", is the opening movement. The song opens with a dramatic three-note horn call seeking to rattle the whole of existence awake and out of its torpor. A pendulum-like movement between drunken elation and unbearable sadness pervades most of the movement, as the tenor is often pitted against the orchestra in a tragic and vocal tour de force. The recurring refrain, ascending chromatically at every repetition, proclaims *"Dunkel ist das Leben, ist das Tod"* ("Dark is life, is death").

Symphony No. 3 in E-flat Major, Op. 55, "Eroica"

Beethoven's first symphony has been called "a fitting farewell to the eighteenth century" and dates to 1800, eight years after his arrival in Vienna as a young composer. His second symphony was completed in 1802, the momentous year of his "Heiligenstadt Testament." The latter document marked the turning point in Beethoven's life. It was an anguished letter (never sent, however) to his brothers in which he acknowledged the tragedy and despair of his increasing deafness, but it also revealed his resolution to not end it all, but to live for his art. Both symphonies contain few, if any hints, of not only this personal crisis, but for that matter, of the enormous musical changes in the nature of musical composition that he was about to impose upon the world.

His third symphony was simply unprecedented; it was a watershed composition whose import to those who followed was similar to that of Stravinsky's Rite of Spring. It changed forever what one expected of a symphony—in length, in complexity, in dramatic expression, in creativity, and in thematic treatment. It marks the beginning of the symphony's place as the highest aspiration of serious instrumental music throughout the nineteenth century and for much of the twentieth. Written during the years 1803-04, it was given its première (private) in 1804 at the palace of his patron, Prince Lobkowitz. Initial critical reaction was favorable, but did acknowledge that the work challenged listeners to abandon simple expectations of entertainment, and to enter the world of critical appreciation. The "Eroica," following its name, is truly heroic in many dimensions. In terms of the music, itself, it simply essayed more, achieved more, and marked out a bold

new path for symphonic composition. It is also a work—although elements of a personal heroic intensity had appeared earlier in his piano sonatas—that became the norm for the spiritual tone of the composer's mature works--the Beethoven that we know so well.

Finally, the "Eroica" is completely the child of its times. The French Revolution only a decade before had changed European history in a cataclysmic upheaval that was both political and philosophic. Change and the expectancy of change had been wrought by heroic action and thought, and Beethoven was keenly reactive to it. In a well-known anecdote, he furiously ripped Napoleon's name from the dedication page after the latter betrayed his republican ideals and named himself emperor.

The first movement begins simply with two hammer strokes in the tonic key, and the familiar—and simple--main theme ensues in the 'cellos, pausing famously and enigmatically on the strange C# in the fifth measure. This note is a harbinger of marvelous things to come, as the composer sets up an adroit manipulation of themes, fragments of themes, and motives. There are not just two main themes in the conventional fashion, but a literal embarrassment of riches. Beethoven cunningly hints at their significance and works them in and out of each other in a fashion that is redolent of a murder mystery in which only at the end are the logical relationships really clear. Powerful climaxes are contrasted with lyrical moments; driving rhythms are punctuated with displaced accents; and the whole is carried by a tight structure that evokes a sense of inevitability to everything that happens. It's a long movement—longer than most complete, four-movement symphonies up until that time.

The second movement is unique—it's not the usual slow movement that often is a placid retreat from the storm of the faster movements. Rather, Beethoven borrows a bit of the heroic spirit of the French composers of the time, and casts this movement as a funeral march. French composers such as Gossec, Mehúl, and Cherubini had often served up these dark marches as requisite patriotic music for the large civic ceremonies of the time, and these works of apotheosis served admirably as models for Beethoven's creation of tragedy in this movement. The main theme is long, and its generally despairing mood is broken by moments of optimism and hope. Beethoven, being Beethoven, cannot resist a later fugal development of the theme. But the despair is clear at the end, as the movement literally concludes with a halting, fragmentary disintegration of the theme into nothingness. This movement publicly has marked the demise of notables from Toscanini and FDR to that of Adolf Hitler.

The scherzo of the third movement is a rollicking, good-natured affair. Especially ingratiating are the little overlapping fanfare-like figures played by the horns in the middle section. Most composers before Beethoven had contented themselves with only two French horns, but Beethoven's ideas needed three of them, so the symphony orchestra's growth in instrumental forces begins.

The last movement, as you may imagine, brings on more innovations. For most of symphonies up until that time, final movements had served as a merry cap to the proceedings, with little of the import of the earlier movements. Beethoven writes as a finale for this powerful symphony a series of variations on a simple little tune and its bass line that is a tour-de-force of creativity. We hear the bass line first, probably thinking: "That's the theme!" The composer gives us a couple of variations on it, and then over the third variation, the "real" theme appears as a melody over the bass line that appeared to be the first theme. More variations ensue, each with its own character, followed by a marvelous fugal development of the bass theme in the eighth variation—Beethoven pulls out every trick as the little bass line is almost "developed out of existence." Next comes a gentle statement of the melody by the winds in a beautiful, slow iteration that is incomparable. The full orchestra then triumphantly takes the last variation, uniting bass and melody. Beethoven, of course, is not finished, and a coda with more development—it's Beethoven, remember—takes us to the smashing climax. - **Wm. E. Runyan**

~ TEXT & TRANSLATIONS ~

Rheinlegendchen

Bald gras ich am Neckar,
Bald gras ich am Rhein,
Bald hab ich ein Schätzel,
Bald bin ich allein.

Was hilft mir das Grasen,
Wenn d'Sichel nicht schneidt,
Was hilft mir ein Schätzel,
Wenn's bei mir nicht bleibt.

So soll ich denn grasen
Am Neckar, am Rhein,
So werf ich mein goldenes
Ringlein hinein.

Es fließet im Neckar
Und fließet im Rhein,
Soll schwimmen hinunter
Ins Meer tief hinein.

Und schwimmt es das Ringlein,
So frißt es ein Fisch,
Das Fischlein soll kommen
Aufs Königs sein Tisch!

Der König tät fragen,
Wems Ringlein sollt sein?
Da tät mein Schatz sagen,
Das Ringlein g'hört mein.

Mein Schätzlein tät springen,
Berg auf und Berg ein,
Tät mir wiedrum bringen
Das Goldringlein fein.

Kannst grasen am Neckar,
Kannst grasen am Rhein,
Wirf du mir nur immer
Dein Ringlein hinein.

I mow by the Neckar,
I mow by the Rhine;
At times I've a sweetheart,
At times I'm alone.

What use is mowing,
If the sickle won't cut,
What use is a sweetheart,
If she'll not stay.

So if I'm to mow
By the Neckar, and Rhine,
I'll throw in their waters
My little gold ring.

It'll flow in the Neckar
And flow in the Rhine,
And float right away
To the depths of the sea.

And floating, the ring
Will be gulped by a fish,
The fish will be served
At the King's own table.

The King will enquire
Whose ring it might be;
My sweetheart will say
The ring belongs to me.

My sweetheart will bound
Over hill, over dale,
And bring back to me
My little gold ring.

You can mow by the Neckar
And mow by the Rhine,
If you'll always keep throwing
Your ring in for me.

Wo Die Schönen Trompeten blasen

Wer ist denn draußen und wer klopfet an,
Der mich so leise, so leise wecken kann?
Das ist der Herzallerliebste dein,
Steh auf und laß mich zu dir ein!

Was soll ich hier nun länger stehn?
Ich seh die Morgenröt aufgehn,
Die Morgenröt, zwei helle Stern,
Bei meinem Schatz, da wär ich gern,
bei meiner Herzallerliebsten.

Das Mädchen stand auf und ließ ihn ein;
Sie heißt ihn auch wilkommen sein.
Willkommen, lieber Knabe mein,
So lang hast du gestanden!

Who stands outside and knocks at my door, Waking me so gently?
It is your own true dearest love,
Arise, and let me in.

Why leave me longer waiting here?
I see rosy dawn appear,
The rosy dawn and two bright stars.
I long to be beside my love,
Beside my dearest love.

The girl arose and let him in,
She bids him welcome too.
O welcome, dearest love of mine,
Too long have you been waiting.

Sie reicht ihm auch die schneeweiße Hand.
Von ferne sang die Nachtigall
Das Mädchen fing zu weinen an.

Ach weine nicht, du Liebste mein,
Aufs Jahr sollst du mein eigen sein.
Mein Eigen sollst du werden gewiß,
Wie's keine sonst auf Erden ist.
O Lieb auf grüner Erden.

Ich zieh in Krieg auf grüner Heid,
Die grüne Heide, die ist so weit.
Allwo dort die schönen Trompeten blasen,
Da ist mein Haus, von grünem Rasen.

Die stille Stadt
Liegt eine Stadt im Tale,
ein blasser Tag vergeht;
es wird nicht lange dauern mehr,
bis weder Mond noch Sterne
nur Nacht am Himmel steht.

Von allen Bergen drücken
Nebel auf die Stadt;
es dringt kein Dach, nicht Hof noch Haus,
kein Laut aus ihrem Rauch heraus,
kaum Türme noch und Brücken.

Doch als den Wandrer graute,
da ging ein Lichtlein auf im Grund;
und durch den Rauch und Nebel
begann ein leiser Lobgesang
aus Kindermund.

Laue Sommernacht
Laue Sommernacht: am Himmel
Stand kein Stern, im weiten Walde
Suchten wir uns tief im Dunkel,
Und wir fanden uns.

Fanden uns im weiten Walde
In der Nacht, der sternenlosen,
Hielten staunend uns im Arme
In der dunklen Nacht.

War nicht unser ganzes Leben
So ein Tappen, so ein Suchen?
Da: In seine Finsternisse
Liebe, fiel Dein Licht.

Licht in der Nacht
Ringsum dunkle Nacht
Hüllt in Schwarz mich ein.
Zage flimmert gelb
Ferneher ein Schein.

Ist als wie ein Trost,
Eine Stimme still,
Die dein Herz aufruft,
Das verzagen will.

She gives to him her snow-white hand,
From far off sang the nightingale,
The girl began to weep.

Ah, do not weep, my dearest love,
Within a year you shall be mine,
You shall be mine most certainly,
As no one else on earth.
O love upon the green earth.

I'm going to war, to the green heath,
The green heath so far away.
There where the splendid trumpets sound,
There is my home of green turf.

A town lies in the valley,
a pale day is fading;
it will not be long
before neither moon nor stars
but night alone will deck the skies.

From every mountain
mists weigh on the town;
no roof, no courtyard, no house
no sound can penetrate the smoke,
scarcely towers and bridges even.

But as fear seized the traveller,
a gleam appeared in the valley;
and through the smoke and mist
came a faint song of praise
from a child's lips.

Mild summer night: in the sky
Not a star, in the deep forest
We sought each other in the dark
And found one another.

Found one another in the deep wood
In the night, the starless night,
And amazed, we embraced
In the dark night.

Our entire life – was it not
Such a tentative quest?
There: into its darkness,
O Love, fell your light.

Dark night all around
Envelops me in black.
A hesitant yellow glow
Shimmers from afar.

As though bringing solace,
Like a tranquil voice
Summoning your heart,
When in despair.

Kleines, gelbes Licht,
Bist mir wie der Stern
Über'm Hause einst
Jesuchrists des Herrn.

Und da löscht es aus.
Und die Nacht wird schwer.
Schlafe, Herz, du hörst
Keine Stimme mehr.

Bei Dir Ist es Traut
Bei dir ist es traut:
Zage Uhren schlagen
wie aus weiten Tagen.
Komm mir ein Liebes sagen -
aber nur nicht laut.

Ein Tor geht irgendwo
draussen im Blütentreiben.
Der Abend horcht an den Scheiben.
Lass uns leise bleiben:
Keiner weiss uns so.

Des Antonius von Padua Fischpredigt
Antonius zur Predigt
Die Kirche findt ledig.
Er geht zu den Flüssen
und predigt den Fischen;
Sie schlagen mit den Schwänzen,
Im Sonnenschein glänzen.

Die Karpfen mit Rogen
Sind all hierher gezogen,
Haben d'Mäuler aufrissen,
Sich Zuhörens beflissen;
Kein Predigt niemalen
Den Karpfen so gfallen.

Spitzgoschete Hechte,
Die immerzu fechten,
Sind eilend herschwommen,
Zu hören den Frommen;

Auch jene Phantasten,
Die immerzu fasten;
Die Stockfisch ich meine,
Zur Predigt erscheinen;
Kein Predigt niemalen
Den Stockfisch so gfallen.

Gut Aale und Hausen,
Die vornehme schmausen,
Die selbst sich bequemen,
Die Predigt vernehmen:
Auch Krebse, Schildkroten,
Sonst langsame Boten,
Steigen eilig vom Grund,
Zu hören diesen Mund:
Kein Predigt niemalen
den Krebsen so gfallen.

Little yellow light,
You are like the star to me
That once shone above the house
Of our Lord Jesus Christ.

And now it is extinguished.
And the night grows heavy.
Sleep, o heart, you shall not hear
A voice again.

I feel warm and close with you:
clocks strike hesitantly,
like they did in distant days.
Say something loving to me -
but not aloud.

A gate opens somewhere
out in the burgeoning.
Evening listens at the window-panes.
Let us stay quiet,
no one knows us thus.

Anthony finds the church
Empty for his sermon,
He goes to the river
To preach to the fishes;
They all flick their tails
And glint in the sun.

The carp, fat with roe
Have all come along,
Their mouths open wide,
Attentive and rapt:
No sermon was ever
So pleasing to fish.

Sharp-snouted pike,
Perpetually fighting,
Swam swiftly along
To hear this devout.

Those strange creatures even,
Perpetually fasting,
It's the cod I refer to,
Appear for the sermon.
No sermon was ever
So pleasing to fish.

Good eels and sturgeon,
Prized by the wealthy,
Even they condescend
To hear the sermon:
Even crabs, even turtles,
Slow-coaches at most times,
Shoot-up from below
To hear the address:
No sermon was ever
So pleasing to fish.

Fisch große, Fisch kleine,
Vornehm und gemeine,
Erheben die Köpfe
Wie verständge Geschöpfe:
Auf Gottes Begehren
Die Predigt anhören.

Die Predigt geendet,
Ein jeder sich wendet,
Die Hechte bleiben Diebe,
Die Aale viel lieben.
Die Predigt hat gfallen.
Sie bleiben wie alle.

Die Krebs gehn zurücke,
Die Stockfisch bleiben dicke,
Die Karpfen viel fressen,
Die Predigt vergessen.
Die Predigt hat gfallen.
Sie bleiben wie allen.

Large fish, small fish,
High-born and low-born,
They all lift their heads up
Like intelligent creatures:
At God's behest
They give ear to the sermon.

The sermon concluded,
They all swim away
The pike remain thieves,
The eels remain lechers.
The sermon was pleasing
All stay as they were.

The crabs still go backwards,
The cod are still bloated,
The carp are still gorging,
The sermon's forgotten.
The sermon was pleasing
All stay as they were.

Revelge

Des Morgens zwischen drein und vieren,
Da müssen wir Soldaten marschieren
Das Gäßlein auf und ab;
Tralali, Tralaley, Tralalera,
Mein Schätzel sieht herab.

"Ach Bruder jetzt bin ich geschossen,
Die Kugel hat mich schwer getroffen,
Trag mich in mein Quartier,
Tralali, Tralalei, Tralala,
Es ist nicht weit von hier."

"Ach Bruder, ich kann dich nicht tragen,
Die Feinde haben uns geschlagen,
Helf dir der liebe Gott;
Tralali, Tralaley, Tralalera,
Ich muß marschieren bis in Tod."

"Ach, Brüder! ihr geht ja an mir vorüber,
Als wärs mit mir vorbei,
Tralali, Tralaley, Tralalera,
Ihr tretet mir zu nah.

"Ich muß wohl meine Trommel rühren,
Tralali, Tralaley, Tralali, Tralaley,
Sonst werd' ich mich verlieren,
Tralali, Tralaley, Tralalera,
Die Brüder dick gesät,
Sie liegen wie gemäht."

Er schlägt die Trommel auf und nieder,
Er wecket seine stillen Brüder,
Tralali, Tralaley, Tralali, Tralaley
Sie schlagen ihren Feind,
Tralali, Tralaley, Tralalera,
Ein Schrecken schlägt den Feind.

Between three and four of a morning
We soldiers have to march
Up and down the alleyway;
Tralalee, tralalay, tralala,
My love looks at me from her window.

'O comrade, I've been shot,
The bullet's wounded me badly,
Carry me back to camp.
Tralalee, tralalay, tralala,
It isn't far from here.'

'O comrade, I cannot carry you,
The enemy have routed us,
May dear God help you;
Tralalee, tralalay, tralala,
I must march on to meet my death.'

'Ah, comrades, you pass me by,
As though I were done for,
Tralalee, tralalay, tralala,
You march too close to where I lie.

'I must now start to beat my drum,
Tralalee, tralalay, tralala,
Or else I'll be lost for ever,
Tralalee, tralalay, tralala,
My comrades strewn so thick
Lie like mown grass on the ground.'

Up and down he beats his drum,
He wakes his silent comrades,
Tralalee, tralalay, tralala,
They fall upon their foe,
Tralalee, tralalay, tralala,
And terror strikes the foe.

Er schlägt die Trommel auf und nieder,
Da sind sie vor dem Nachtquartier
schon wieder,
Tralali, Tralaley, Tralali, Tralaley
Ins Gäßlein hell hinaus,
Tralali, Tralaley, Tralalera,
Sie ziehn vor Schätzleins Haus.

Des Morgen stehen da die Gebeine
In Reih und Glied sie stehn
wie Leichensteine,
Die Trommel steht voran,
Daß sie ihn sehen kann.
Tralali, Tralaley, Tralali tralaley, tralalera,
Daß sie ihn sehen kann.

Up and down he beats his drum,
Soon they're all back at camp,

Tralalee, tralalay, tralala,
Out into the bright street
They pass before his sweetheart's house,
Tralalee, tralalay, tralala,

They pass before his sweetheart's house.
There in the morning lie their bones,
In rank and file like tombstones,
At their head the drummer-boy
That she may see him there.
Tralalee, tralalay, tralala,
That she may see him there.

Das Trinklied vom Jammer

Schon winkt der Wein im goldnen Pokale, -
Doch trinkt noch nicht,
erst sing' ich euch ein Lied!
Das Lied vom Kummer
Soll auflachend in die Seele euch klingen.
Wenn der Kummer naht,
Liegen wüst die Gärten der Seele,
Welkt hin und stirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses!
Dein Keller birgt die Fülle
des goldenen Weins!
Hier, diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser leeren,
Das sind die Dinge, die zusammenpassen!
Ein voller Becher Weins zur rechten Zeit
Ist mehr wert als alle Reiche dieser Erde.
Dunkel is das Leben, ist der Tod.

Das Firmament blaut ewig und die Erde
Wird lange fest stehn
und aufblühn im Lenz.
Du aber, Mensch, wie lang lebst denn du?
Nicht hundert Jahre darfst du dich ergötzen
An all dem morschen Tande dieser Erde!

Seht dort hinab!
Im Mondschein auf den Gräbern
Hockt eine wild-gespenstische Gestalt.
Ein Aff' ist's! Hört ihr, wie sein Heulen
Hinausgellt in den süßen Duft des Lebens!
Jetzt nehmt den Wein!
Jetzt ist es Zeit, Genossen!
Leert eure goldnen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

The wine now beckons in the golden goblet, -
But drink not yet, first I'll sing you a song!
The song of sorrow
Shall resound through
your soul in gusts of laughter.
When sorrow draws near,
The gardens of the soul lie wasted,
Joy and singing wither and die.
Dark is life, is death.

Master of this house!
Your cellar is filled with golden wine!
I name this lute here my own!
Striking the lute and draining beakers,
These are things that go well together!
A full beaker of wine at the right time
Is worth more than all the
kingdoms of this earth.
Dark is life, is death!

The firmament is forever blue,
and the earth
Will long stand firm and blossom in spring.
But you, O man, how long do you live?
Not even a hundred years can you delight
In all the brittle trumpery of this earth.

Look down there! On the moonlit graves
A wild ghostly form is squatting.

It is an ape! Hear him howl
And screech at life's sweet fragrance!
Now take up the wine!
Now, friends, is the time!
Drain your golden beakers to the dregs.
Dark is life, is death.

~ PERSONNEL ~

Eastman Philharmonia

Violin I
Amelia Posner-Hess,
concertmaster
Anne-Marie Wnek
Caroline Cornell
Leona Liu
Veronica Rokicki
Madison Oh
Hagan Tran
Grace Belsie
Simon Cheng
Yueyang Zhang
Bo Yang
Kaitlyn McLaughlin
Erica Lin
Yu-Jen Weng
Victoria Zhao
Kristina Kaye
Anatole Keshwani

Violin II
Liliana Mahave,
principal
Madeleine Nysetvold
Juyoung Lee
Ingrid Buschkopf
Isabel Chen
Qi Su
Magali Pelletey
Samuel Shen
Ellie Loya
Xuanzhen Zhang
Paige Griffin
Nicole Cheng
Yan Yue
Ellen Kim

Viola
Mack Jones,
principal
John Crowley
Phoenix Mercier
Douglas Rodriguez
Anna Brooke
Alexander Diaz
Anna Denfeld
Syara Robert
Sujin Kim
Hide Shiotsu
Juan Alvarez Jimenez
Zijin Yang
Vincent Kaverud

Violoncello
Alex Engelhardt,
principal
Ivy Robison
Gabriel Hennebury
Abby Hanna
Anika Grieve
Amarilli Severa
Satoshi Kamei
Alex Tuan
Ryan Post
Felix Kim
Haozheng Sun
Ethan Hess
Maggie Slap

Double Bass
Angshen Sun,
principal
Samantha Liu
Nadia Magalski
Emma Goldberg
Lee Wolf
Jiayan Yang

Flute
Julia Benitez-Nelson
Helen Freeman
Maya Stock
Dylan Tucker

Oboe
Ernest Chau
Myles Meader
Lauren Smith
Alexis Wilson

Clarinet
James Julian
Eliza Reimold
Scott Shao

Bassoon
Trey Barrett
Kenny Ford
Emmalee Odom

Horn
Aliceyn Covington
Jack Finlay
Lea Helsel
Alina Liebschner
Kyle Schober
Jennelle Williams

Trumpet
Ted Ekstrand
Derek Gong
Seth Henderson
Jarett Jean Jacques

Trombone
Talia Berenbaum
Xin Chen
Jacob Lytle

Timpani
Ben Landon
Fletcher Leonard

Percussion
Olly Bangia
Lucy Chugh
Jake Kundu
Ruyi Yuan

Harp
Catherine Caton
Kathleen Miao

Keyboard
Veniamin Blokh

~ MEET THE ARTISTS ~

American conductor **Anthony Parnther** is beginning his fifth season as Music Director of California's San Bernardino Symphony Orchestra. As conductor of the Gateways Music Festival Orchestra, whose members hail from leading orchestras nationwide, it was Parnther who led its sold-out Carnegie Hall debut, showcasing the world premiere of *I Can* by five-time Grammy-winner Jon Batiste.

A master of multiple genres, Parnther has conducted many of the world's preeminent artists, from Joshua Bell, Lynn Harrell, Jessye Norman, and Frederica von Stade to Imagine Dragons, Wu-Tang Clan, John Legend, Metro Boomin, Avenged Sevenfold, and Rihanna. The *L.A. Times* hailed Anthony as "The quintessential L.A. musician of our day." Parnther's recent conducting engagements include the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, Baltimore Symphony, Cincinnati Symphony, Atlanta Symphony, National Symphony Orchestra, San Francisco Symphony, Royal Scottish National Orchestra, Buffalo Philharmonic, Calgary Philharmonic, Detroit Symphony, Los Angeles Opera, Music Academy of the West, Rochester Philharmonic, Sydney Symphony in Australia, and the Chineke! Orchestra, with whom he debuted at the BBC Proms.

Dedicated to amplifying traditionally underrepresented voices, Parnther has reconstructed and performed orchestral works by Margaret Bonds, Duke Ellington, Zenobia Powell Perry, Florence Price, William Grant Still, and Samuel Coleridge-Taylor. As well as leading LA Opera's world premiere of Tamar-kali Brown's oratorio *We Hold These Truths* and Long Beach Opera's revival of Anthony Davis's Pulitzer Prize-winning *Central Park Five,* Parnther has premiered and recorded works by Batiste, Kris Bowers, Chanda Dancy, Davis, Adolphus Hailstork, Marian Harrison, Philip Herbert, Daniel Kidane, Gary Powell Nash, James Newton, Perry, Price, Taylor, George Walker, Errollyn Wallen, James Wilson, and John Wineglass. For his extensive championing of works by Black, Latino, and women composers, Parnther was profiled as a "Local Hero" by Los Angeles's KCET/TV.

As one of today's foremost film conductors, Parnther helms recording sessions for many of the world's top international feature films and television series, working in close collaboration with some of the most decorated media composers in the industry. On the scoring stages of Los Angeles, San Francisco, Nashville, Budapest, Glasgow, and London, he has led the scoring sessions for projects like *Avatar: The Way of Water, Oppenheimer, Black Panther: Wakanda Forever, Encanto, Star Wars: The Mandalorian, Transformers: Rise of the Beasts, Nope, Creed III, Ghostbusters: Afterlife, Diaries of a Wimpy Kid: Rodrick Rules, Ice Age: Adventures of Buck Wild, Tenet, American Dad, Turning Red, PAW Patrol: The Mighty Movie,* and *League of Legends.*

Brett Miller currently serves as the Assistant conductor of the Eastman School Symphony Orchestra and the Eastman Philohomina. In the Spring of 2021, he was appointed Music Director of the Empire Film and Media Ensemble, an ensemble based in Rochester, NY, that advocates for the education, performance, and production of film music. In Fall of 2022 he was then appointed Artistic Director of the organization. As one of the youngest in a rare art form, Miller specializes in the art of silent film accompaniment. His recent scores have been recorded with organizations such as the Eye Filmmuseum, the Friedrich-Wilhelm-Murnau Foundation, Kino Lober Classics, and Milestone Films. He has been featured at various film festivals and played events with film preservationists from the Library of Congress and George Eastman House. In 2023, Miller played a sold-out performance of Nosferatu at Marian Anderson Hall in conjunction with the Philadelphia Orchestra. Season highlights include performances for the Houston Symphony and the Boston Pops. He is currently a Masters of Music Candidate at the Eastman School of Music and has studied with Neil Varon, Jerry Hou, and Mark Watters.

Alanna Beilke, soprano, is a senior at The Eastman School of Music and studies voice with Kathryn Cowdrick. She is from Madison, Wisconsin, where she enjoyed participating in the Madison Opera Apprentice program. Miss. Beilke has had the pleasure of working with Eastman Opera Theatre on *Silent Light* (Esther), which she'll perform on November 1st and 3rd. Last year, she was in *Dialogues des Carmélites* (Madame Lidoine cover/Soeur Catherine), *Ariadne auf Naxos* prologue (Primadonna cover) and *Dido and Aeneas* (chorus). This summer, she attended Taos Opera Institute, where she sang scenes from *Die Fledermaus* (Rosalinde) and *Notes on Viardot* (Pauline Viardot). A Si Parla, Si Canta alumni, Alanna sang scenes and excerpts from *Cosi fan tutte* (Fiordiligi), *Don Giovanni* (Donna Elvira), *Matrimonio Segreto* (Carolina), and *Paride ed Elena* (Paride), in Arona, Italy. Miss Beilke has won numerous performance awards, including first place at the New York Finger Lakes chapter of NATS in 2023, where she previously took second place in 2021. She took second place at the National Glenn Miller competition in 2022, and she was the first place voice category winner in the senior open division of the MYAC Walgreens National Concerto Competition in both 2019 and 2020.

Emily Kondrat is a mezzo-soprano from Plano, Texas. She is currently studying at the Eastman School of Music, where she is pursuing Bachelors' degrees in both Vocal Performance and Music Education. In the summer 2024 season, Emily was a Studio Artist in Central City Opera's Bonfils-Stanton Foundation Artist Training Program, where she appeared as Edith in *Pirates of Penzance* and covered 2nd Nursemaid in *Street Scene*. In recent Eastman Opera Theatre seasons, she performed as Dido in *Dido and Aeneas* (2024), Mère Gérald in *Dialogues des Carmélites* (2024), Pythia in *We've Got Our Eye on You* (2023), and covered Ruggiero in *Alcina* (2023). She is the recipient of the Eastman School of Music's Ornest Award, a winner of the Eastman School of Music's 2024 Concerto Competition, Central City Opera's John and Ginny Starkey Award, and the American Institute of Musical Studies' Harold Heiberg Lieder Singer Prize. She is also a dedicated student leader—she currently serves as the Vice President of Eastman's Student's Association and as Vice President Membership of Sigma Alpha Iota's Sigma Theta Chapter.

Logan Dubner is a baritone from Miami, Florida. He attended the Eastman School of Music for his undergraduate degree and is currently studying for his master's degree in Vocal Performance and Literature at the Eastman School of Music in the studio of Professor Robert Swensen. During his undergraduate and master's degree, he performed as The Lawyer in Anthony Davis's *Lear on the Second Floor*, Ein Lakai in Richard Strauss's *Ariadne auf Naxos*, and as premier officière/deuxième commissaire in Francis Poulenc's *Dialogues des Carmélites*. His most recent role was in Chicago Summer Opera's *Hansel und Gretel* as Peter. He has also performed as a chorus member in Eastman's productions of Chevalier de Saint-George's *L'amant Anonyme* and Daniel Catán's *Florencia en el Amazonas*. He has worked in masterclasses with Brian Zeger and Sylvia Mcnair and spent two years as a part of the Eastman Chorale. He performed as the bass soloist in Bach's *Sie werden aus Saba alle kommen* as part of Eastman's Bach Cantata series. This year he was named as one of four winners in the Eastman Concerto Competition.

Praised for his natural prowess, **Benjamin Krutsch**, tenor, has been featured on stages across the country. Last season he was seen as the Chevalier de la Force in Francis Poulenc's *Dialogues des Carmélites* and Der Tenor in Richard Strauss' *Ariadne auf Naxos* with Eastman Opera Theatre. In 2023 he appeared as Mr. Bumble in *Oliver!* with Utah Festival Opera and Musical Theatre where he covered the title role in Richard Wagner's *Lohengrin*. Mr. Krutsch is a two-time finalist in both the Friends of Eastman Opera Competition, where he won an honorable mention, and the Michael Ballam Vocal Competition, hosted by UFOMT. He was also a finalist in the 2023 Jesse Kneisel Lieder Competition. In 2022, he made his debut as Don José in Bizet's *Carmen* with Music on Site Inc. in Kansas, a role he also covered at UFOMT. He also created the role of Levi in the world premiere of Lori Laitman and Leah Lax's chamber opera *Uncovered*. Mr. Krutsch is an experienced concert soloist performing works by Ralph Vaughan Williams and Gustav Holst with the American Festival Chorus and Orchestra (Logan, UT) under the baton of former Mormon Tabernacle Choir director Craig Jessop.

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