Eastman/UR Treble Chorus

Philip Silvey and Emily Evans,
conductors

Eastman Repertory Singers

Donald Nally and Liyao Yu,
conductors

Sunday, October 18, 2026
Kilbourn Hall
7:30 PM



Eastman School of Music

PROGRAM

Eastman School of Music / University of Rochester Treble Chorus

Philip Silvey, conductor
Veniamin Blokh, keyboards

Hoj, hura hoj! (1998) — **Otmar Mácha** (1922-2006), 3’

Addyson Finley, Vivian Kravet, Claire Comerford, soloists

Laudate pueri Dominum, Op. 39, No. 2 (1837) — **Felix Mendelssohn** (1809-1847), 4’

Dusk in June, Op. 82 (1917) — **Amy Beach** (1867-1944), 3’

Emily Evans, conductor

Lan Hua Hua 藍花花, Shan Xi folk song (1997) — **arr. Liu Zhuang**, 3’

Yiyuan Liu, soloist

Toasting Song 酒歌, Tu Folk Song (2026) — **arr. Yutong Liu**, 4’

Yutong Liu, guzheng

Keep Yo’ Lamps, Traditional Spiritual (2009) — **arr. Rosephanye Powell** (b. 1962), 3’

Caleb McCree, djembe

~ INTERMISSION ~

Eastman Repertory Singers

Donald Nally and Liyao Yu, conductors
Graham Sterling, keyboards

***Three Choral Responses*, Op.8** — **Amy Beach**
I. Nunc Dimittis — (1867-1944)
2’

***Te Deum*, No. 2 in C Major** — **Franz Joseph Haydn**
(1732-1809)
10’

***Three Choral Responses*, Op.8** — **Beach**
II. With Prayer and Supplication — 2’

***Festival Te Deum*, op. 32** — **Benjamin Britten**
(1913-1976)
6’

Ana Cortinez, soprano solo

***Three Choral Responses*, Op.8** — **Beach**
III. Peace I Leave with You — 2’

PERSONNEL

Eastman School of Music / University of Rochester Treble Chorus

Philip Silvey, instructor/conductor
Emily Evans, graduate assistant
Veniamin Blokh, accompanist

Katherine Aguirre-Felipe
Genevieve Alford
Gianna Andrews
Lila Bales
Phoebe Blake
Isabelle Chow
Mary Ellen Coleman
Makena Columb
Claire Comerford
Ana Cortinez
Azalea Dietz
Sofiia Dorozhkina
Ashley Druckenmiller
Ren Dziubla
Addyson Finley
Amelia Frechette
Vivian Furtaw
Fiona Innus
Ziyou Jiang
Mckayla Jio Kim
Isha Korgaonkar
Vivian Kravet
Nadia Lach-Hab
Xinyun Li
Siyan Liu
Yiyuan Liu
Yumeng Liu
Yutong Liu
Elizabeth Mackay
Maria Mastrosimone
Mae McDonnell
Rosa Mendez
Isabella Morin
Amanda Oren
Ellen Coey Paz
Dakota Pyle
Isabelle Reidy
Nina Robles
Magnolia Rush
Eileen Scardino
Dorothy Sears
Elizabeth Sekar
Maya Shute
Anne Stekl
Ava Stern
Eliana Thompson
Rachel Uvaydov
Annie Wang
Winnie Wang
Kyra Zapf
Pengling Zhu

Eastman Repertory Singers

Donald Nally and Liyao Yu, conductors
Joshua Johnstone, graduate assistant
Graham Sterling, collaborative keyboardist

Lila Bales
Nathan Barcelona
Yuzhe Chen
Claire Comerford
Ana Cortinez
Sofia Dorozhkina
Victoria Fedysiv
Addyson Finley
Vivian Furtaw
Gavin Ge
Malachy Heneghan
Ryan Hong
Claire Hou
Qingyang Hou
John Patrick Hutchinson
Yoyo Jiang
Joshua Johnstone
Suri Kim
Josef Kim
Zayd Kiszonak
Vivian Kravet
Xinyi Lai
Joseph Ma
Hikaru Matsue
Mae McDonnell
Yulia Meng
Nika Million
Charlie Plante
Curtis Resnick
Audrey Rivetta
Yu Wang
Yuxuan Wang
Albert Xu
Liyao Yu
Wybie Zhang
Athena Zhang
Tianyi Zhang
Fenglin Zhang
Pengling Zhu
Johnathan Zhu

Mácha: Hoj, hura hoj!

Hoj, hura hoj!
Chasa zas kravičky vyhaňa,
kravaře z děstiny volava;
Babulenky moje, pastě se
vy v kole ač odzvoňa klekani,
pujdu ja domu s vami.
Pujdu za kopečky,
paste se ovečky,
pujdu já k Marušce,
svoji galanačce.

O, mountain O!

O, mountain O!
A group of children herd their little cows,
calling them out of the village;
The dear cows of mine eat in a circle
Until ring the evening bells,
I will go home with you.
I will go behind the hills,
graze you sheep,
I will go to Marushka
my dear friend.

Mendelssohn: Laudate Pueri Dominum

This motet was likely to have been inspired by Mendelssohn's experiences in Rome in 1830. According to Steven Ledbetter of the Heritage Chorale, Mendelssohn liked to watch the sunset from the top of the Spanish Steps, which offered a view across the Tiber to the great dome of St. Peter's (designed by Michelangelo). Here he could hear the French nuns singing, which may have influenced his desire to write this work for treble voices.

Laudate Pueri Dominum,
Laudate nomen Domini,
Sit nomen Domini benedictum,
Ex hoc nunc et usque in saecula.

Praise, you children, the Lord
Praise the name of the Lord,
The name of the Lord be blessed
From this time now and until eternity.

Beach: Dusk in June

Evening, and all the birds,
In a chorus of shimmering sound
Are easing their hearts of joy
For miles around.

The air is blue and sweet,
The few first stars are white,
Oh let me, like the birds,
Sing before night.

Sara Teasdale (1884-1933)

Zhuang: Lan Hua Hua 藍花花

Qing xian xian na ge lan xian xian,
Lan ge yin yin di cai.
Sheng xia yi ge Lan Hua Hua,
Shi shi di ai si ren.
Wu ge li di na ge tian miao zir,
Su shang gao lian gao.
Yi shi san sheng di nu er yo,
Shu shang ge Lan Hua Hua hao.

Blue Flower

Jade green and sky blue thread
Beautiful blue color.
Lan Hua Hua was born,
Everybody loved her greatly.
Among all the plants
The tallest is the sorghum.
Amon the girls in thirteen provinces
Lan Hua Hua is the most beautiful.

Liu: Toasting Song (酒歌-Jiǔ Gē)

Toasting Song (Jiǔ Ge) is a traditional folk song of the Tujia people, an ethnic minority group living primarily in the mountainous regions of southwestern China. The Tujia people traditionally refer to themselves as Bizika, meaning "local people". The lyrics evoke images of mountain villages surrounded by clouds and mist, while homemade rice wine symbolizes abundance, welcome, and good wishes for guests. Through its lively melodies and repeated invitations to share a drink together, the song celebrates hospitality, social connection, and mutual respect, while praising the natural beauty of the Tujia homeland.

This arrangement is based on an existing version of the song, with lyrics in Standard Mandarin while retaining Bizika, the traditional self-name of the Tujia people, in its original pronunciation. The arrangement draws on characteristics of Chinese folk traditions, including pentatonic melodies, heterophonic textures, and canonic imitation, while expressive tempo flexibility helps shape the musical narrative. Additionally, it incorporates richer harmonic colors and contrasts in tempo and mood. A lyrical section highlights the beauty of the Tujia homeland before the music returns to its lively and celebratory character.

Bì zī kǎ di péng yǒu bǐ xīng xing duō,	*Friends of the Bizika people are as many as the stars,*
bì zī kǎ di tǔ jiǔ xiàng shān quán liú.	*he homemade rice wine of the Bizika people flows like mountain springs.*
Hē hē hē hē hē ye, nǐ hē wǒ yě hē,	*Drink, drink, drink, hey!*
hē hē hē hē hē ye, dà jiā yì qǐ hē!	*If you drink, I will drink too.*
	Drink, drink, drink, hey!
	Let us all drink together!
Bì zī kǎ di shān zhài zài yún wù lǐ,	*Bizika villages rest among clouds and mist,*
bì zī kǎ di shèng qíng zài jiǔ lǐ tou.	*the warm hospitality of the Bizika people is found within the wine.*
Hē hē hē hē hē ye, nǐ hē wǒ yě hē,	*Drink, drink, drink, hey!*
hē hē hē hē hē ye, dà jiā yì qǐ hē!	*If you drink, I will drink too.*
	Drink, drink, drink, hey!
	Let us all drink together!

When Liyao told me she would like to conduct Haydn's Te Deum for our first Repertory Singers of the year, I thought it would be a nice idea to complement that with a more recent setting of the 4th-century hymn by Benjamin Britten, exploring the differences or similarities between a 1799 work in Latin and a 1944 work in English. The well-known text following a familiar sequence of praise, thanks, and supplication was for centuries attributed to a kind of improvisatory antiphonal singing between Saints Ambrose and Augustine. Today, we're quite certain of the uncertainty of its authorship.

It turns out there are few similarities between these two popular Te Deums. Haydn's setting is a direct and cheerful work, with the exception of a brief central adagio at the entreaty, "We beg you, come to the help of your servants." It is unusual in style for the era in that there is no solo writing; it is entirely choral. Haydn composed his Te Deum in 1799 for the Empress Marie Therese of Austria; a fine soprano in her own right, she had been bugging Haydn for years to write some church music for Franz I's court, but Haydn's patron Esterhazy was reticent the composer write solely for him. What made the Prince relent is unclear, but a clue may lie in the fact that the premiere of Marie Therese's Te Deum was, in fact, given at Eisenstadt, the Esterhazy palace, to celebrate a visit from Lord Nelson, hero to Austrians. Indeed, the work seems appropriate to a celebratory visit, with its uplifting opening as the chorus sing a unison, galant version of a Gregorian chant Te Deum and its concluding double fugue exclaiming "In you do we trust."

Benjamin Britten's Te Deum also begins with chant-like unison writing, but in a much more reserved and contemplative atmosphere. The keyboard sounds a chord every three beats, establishing a kind of ontological inevitability, while the singers chant flexibly around that regularity; their role is independent of time, expressive, existing in the psychological time of human experience. At the conclusion of this opening section of praise, the music shifts from chant to declamation, as the choir exclaims the many praise-worthy attributes of God, with the keyboard often antiphonally responding great excitement vigor. At the moment where Haydn places his brief adagio, Britten, too pauses; a soprano solo emerges in a quiet moment reflecting the opening chant. We have reached the appeal; a lone singer calls on God to "save thy people" – a particularly poignant moment in a work written in England when, following years of defending the homeland and its people, the focus of the war in Europe had finally shifted to the mainland where the Allies was gaining ground. The choir responds in a hushed final prayer that grows in a great cry, "In thee have I trusted," and a final petition, "Let me never be confounded."

Before, between, and after the Te Deums, we sing one of 19th-century American composer Amy Beach's Three Choral Response: "Nunc dimittis," "With Prayer and Supplication," and, finally, "Peace I Leave with you." Written in 1891, each is a quiet and direct, yet meditative, sacred motet serving, here, as a contemplative response to the power of Haydn's Te Deum and the awe of Britten's.

Donald Nally, October 2026, Rochester

Beach: Three Choral Responses - Nunc Dimittis

Lord, now lettest thou thy servant depart in peace,
according to thy word.
For mine eyes have seen thy salvation.

Luke 2: 29-32

Haydn: Te Deum

Te Deum laudamus:	*We praise Thee, O God,*
Te Dominum confitemur	*We acknowledge Thee to be the Lord.*
Te aeternum patrem,	*All the earth doth worship Thee,*
Omnis terra veneratur	*The Father everlasting.*
Tibi omnes Angeli:	*To Thee all angels cry aloud,*
Tibi caeli et universae potestates	*The heavens and all the powers therein.*
Tibi cherubim et seraphim,	*To Thee cherubim and seraphim*
Incessabili voce proclamant:	*Continually do cry:*
Sanctus, Sanctus, Sanctus	*Holy, holy, holy,*
Dominus Deus Sabaoth	*Lord God of hosts.*
Pleni sunt caeli et terra	*Heaven and earth are full*
Maiestatis gloriae tuae.	*Of the majesty of Thy glory.*
Te gloriosus Apostolorum chorus	*The glorious choir of the apostles praise Thee.*
Te Prophetarum laudabilis numerus	*The admirable company of prophets praise Thee.*
Te Martyrum candidatus laudat exercitus	*The white-robed army of martyrs praise Thee.*
Te per orbem terrarum sancta	*The holy Church throughout all the world*
confitetur Ecclesia:	*doth acknowledge Thee,*
Patrem immensae maiestatis;	*The Father of infinite majesty,*
Venerandum tuum verum	*Thy adorable, true,*
Et unicum Filium;	*And only Son.*
Sanctum quoque Paraclitum Spiritum.	*And the Holy Spirit, the Comforter.*

(continued on next page)

Haydn: Te Deum (cont.)

Tu rex gloriae, Christe:	*Thou art the King of glory, O Christ.*
Tu Patris sempiternus es Filius	*Thou art the everlasting Son of the Father.*
Tu, ad liberandum suscepturus hominem,	*Thou, having taken upon thee to deliver man,*
non horruisti Virginis uterum	*didst not disdain the Virgin's womb.*
Tu, devicto mortis aculeo	*When Thou has overcome the sting of death,*
Aperuisti credentibus regna caelorum.	*Thou opened the kingdom of heaven to all believers.*
Tu ad dexteram Dei sedes,	*Thou sittest at the right hand of God,*
in gloria Patris.	*in the glory of the Father.*
Iudex crederis esse venturus	*We believe that Thou shalt come to be our Judge.*
Te ergo quaesumus,	*We pray Thee, therefore,*
Tuis famulis subveni: quos pretioso	*Help Thy servants, whom Thou hast redeemed*
Sanguine redemisti	*With Thy precious blood.*
Aeterna fac cum sanctis tuis	*Make them to be numbered with Thy saints*
in gloria numerari	*in glory everlasting.*
Salvum fac populum tuum, Domine,	*O Lord, save Thy people,*
et benedic hereditati tuae	*and bless Thine inheritance.*
Et rege eos,	*Govern them*
et extolle illos usque in aeternum.	*and lift them up for ever.*
Per singulos dies benedicimus te:	*Day by day we bless Thee.*
Et laudamus nomen tuum in saeculum,	*And we praise Thy Name for ever,*
Et in saeculum saeculi	*Yea for ever and ever.*
Dignare, Domine,	*Vouchsafe, O Lord,*
Die isto sine peccato nos custodire.	*This day to keep us without sin.*
Miserere nostri, Domine,	*O Lord, have mercy upon us,*
Miserere nostri.	*Have mercy upon us.*
Fiat misericordia tua, Domine, super nos,	*O Lord, let Thy mercy be upon us,*
Quemadmodum speravimus in te.	*As we have hoped in Thee.*
In te, Domine, speravi:	*O Lord, in Thee have I hoped,*
Non confundar in aeternum.	*Let me not be confounded for ever.*

Beach: Three Choral Responses - With Prayer and Supplication

With prayer and supplication with thanksgiving
let your requests be made known unto God.
And the peace of God, which passeth all understanding,
shall keep your hearts and minds through Christ Jesus.

Philippians 4:6–7

Britten: Festival Te Deum

We praise thee, O God, we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubin and Seraphin continually do cry:
Holy, Holy, Holy, Lord God of Sabaoth.
Heaven and earth are full of the Majesty of thy glory.
The glorious company of the Apostles,
the goodly fellowship of the Prophets,
the noble army of Martyrs praise thee;
the holy Church throughout all the world
doth acknowledge thee the Father of infinite Majesty,
venerating thine honourable, true, and only Son,
also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ:
thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man,
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants
whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints in glory everlasting.
O Lord, save thy people, and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee,
and we worship thy Name forever, world without end.
Vouchsafe, O Lord, to keep us this day without sin.
Have mercy upon us, O Lord, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.

Medieval church hymn, *The Book of Common Prayer*, 1662

Beach: Three Choral Responses - Peace I Leave with You

Peace I leave with you,
my peace I give unto you: not as the world giveth,
give I unto you.
Let not your heart be troubled,
neither let it be afraid.

John 14:27

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

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MELIORA

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Eastman School of Music