

# Eastman/UR Treble Chorus

Emily Evans and Philip Silvey,  
*conductors*

# Eastman Repertory Singers

Audrey Rivetta and Joshua Johnstone,  
*conductors*

Sunday, December 7, 2025  
Kilbourn Hall  
3:30 PM



Eastman School of Music

~ PROGRAM ~

Eastman School of Music / University of Rochester Treble Chorus

Philip Silvey, *conductor*  
Augustine Sobeng, *piano*

Umoja (2005)

**Zanaida Robles**  
(b. 1979)  
3'

Wild Embers (2017)

**Melissa Dunphy**  
(b. 1980)  
4'

We Sing as One (2014)

**B. E. Boykin**  
(b. 1989)  
3'

Emily Evans, *conductor*

Nymphs (2025)

**Melissa Dunphy**  
(b. 1980)  
5'

Eliana Thompson, *güiro*

The Word Was God (2008)

**Rosephanye Powell**  
(b. 1962)  
**Arr. William C. Powell**  
3'

Augustine Sobeng, *piano*

~ INTERMISSION ~

~ PROGRAM ~

Eastman Repertory Singers

**Si, ch'io vorrei morire** (1603) **Claudio Monteverdi**  
(1567-1643)  
7'

**Ecco mormorar l'onde** (1590) 7'

Zoe Hardel, *cello*  
Timothy Stewart, *harpsichord*

**Summer is Gone** (1911) **Samuel Coleridge-Taylor**  
(1875-1912)  
6'

**The Lee Shore** (1911) 6'

Audrey Rivetta, *conductor*

**How Lovely Are the Messengers** (1836) **Felix Mendelssohn**  
(1809-1847)  
3'

Timothy Stewart, *piano*

**The Promise of Living** (1954) **Aaron Copland**  
(1900-1990)  
6'

Timothy Stewart and Dominic Fiacco, *piano*

**That's Life** (1964, arr. 2019) **Dean Kay & Kelly Gordon**  
arr. Barbershop Harmony Society  
3'

Joshua Johnstone, *conductor*

~ PERSONNEL ~

Eastman School of Music / University of Rochester Treble Chorus

Philip Silvey, *instructor/conductor*  
Emily Evans, *graduate assistant/conductor*  
Augustine Sobeng, *accompanist*

Génia Abbey	Donna Hren	Elizabeth Sekar
Bernadette Alejandro	Isha Korgaonkar	Anne Stekl
Lal Besir	Xinyun Li	Ava Stern
Abigail Bodvake	ChunQi Liu	April Suh
Kennah Brackett	Maria Mastro Simone	Madeleine Sullivan
Shira Brenner	Rosa Mendez	Ashley Taplin
Cailee Cinquino	Isabella Morin	Eliana Thompson
Mary Ellen Coleman	Alana Muñiz	Annie Wang
Makena Columb	Amanda Oren	Winnie Wang
Ava DiPasquale	Ellen Coey Paz	Cassandra Webster
Ashley Druckenmiller	Nishika Prasad	Marissa Williams
Victoria Fedysiv	Nolyn Reilly	Xinyan Yao
Amelia Frechette	Nina Robles	Joohee Yoon
Cara Gagliardi	Eileen Scardino	Yuwei Zeng
Alejandra Gaspar Hulbert	Anna Schultz	Pengling Zhu
Lily Harrigan-Laqueria	Dorothy Sears	Sophia Zogby

~ PERSONNEL ~

**Eastman Repertory Singers**

Timothy Stewart, *rehearsal pianist*

**SOPRANO**

Lal Besir  
Abigail Bodvake  
Kennah Brackett  
Minzhi Chen  
Abigail Crafton  
Ava DiPasquale  
Hannah Freundel  
Alejandra Gaspar  
Donna Hren  
Chun Qi Liu  
Alana Muñiz  
Mary Reins  
Anna Schultz  
April Suh  
Emmie Williams  
Cythian Yao  
Pengling Zhu

**ALTO**

Bernadette Alejandro  
Shira Brener  
Victoria Fedysiv  
Lillian Feng  
Vanessa Hung  
Xinyi Lai  
Xintong Li  
Yixuan Ma  
Yuan Meng  
Audrey Rivetta  
Yinuo Shi  
Yu Siqi  
Wanyin Yao  
Jade Yu  
Liyao Yu  
Wendy Zeng  
Athena Zhang  
Haoyu Zhang

**TENOR**

Zachary Amdur  
Aidan Cheng  
Harrison Dean  
Gavin Ge  
Andrew Perricone  
Zijin Shao  
Nicholas Taccetti  
Noah Whitley

**BASS**

Nathan Barcelona  
Lizhou Ding  
Carter Greeson  
Hongxi Hu  
Camden Hulsey  
Joshua Johnstone  
Nattakon Lertwattanakul  
Desmond Mulready  
Nathaniel Peets  
Harrison Sturgeon

~ PROGRAM NOTES, TEXTS, AND TRANSLATIONS ~

**Umoja**

Umoja, first principle of Kwanzaa, meaning *unity*

**Wild Embers**

We are the descendants  
of the wild women you forgot  
We are the stories you thought  
would never be taught.

They should have checked the ashes  
of the women they burned alive.  
Because it takes a single wild ember  
to bring a whole wildfire to life.

Nikita Gill (2017)

**We Sing as One**

One woman, one voice, one hymn, one voice!  
Daughters of the earth we sing as one  
Bestowing in us a melodic spirit undaunted by the fight we press on  
Measures of music enriched with God's light  
Eternally endowing our hearts with a rich diaspora of lyrical inheritance  
We sing as one  
A legacy with love and fortitude  
A praise song in tune with all who sing  
We sing in harmony  
We sing in unity  
We sing in love as  
One woman, one voice, one hymn, we sing as one!

Ashley Grisham

## Nymphs

This grotesque,  
this comic noir,  
this black mass of  
soul-crushing powers,  
obliterated for a spring hour  
by a mantis nymph, poised on a flower.  
I am mad with miracles and overwrought with cares.  
The human world crumbles, but this is something rare:  
an egg case has broken, all the mantids born,  
tiny nymphs set upon leaf and stem.  
I am awash in heaven,  
the graceful tidings  
of a hundred alien faces  
come to fairy the trees,  
and the peace of these small lives,  
felt most keenly on a little patch of home  
under a sovereign blue sky.  
For one spring hour,  
my precious girl and I  
are a respite of eyes,  
littering curiosity  
at this skittering ballet  
of mantid babes.  
May they grow to box  
all enemies,  
to fight, to pray,  
and never be a feast  
for birds  
or reptiles  
or lesser beasts,  
but deftly skirt away,  
to live,  
to pray  
another day.

H. Hart (2025)

## The Word Was God

In the beginning was the Word,  
and the Word was with God,  
and the Word was God.  
The same was in the beginning with God.  
All things were made that have been made.  
Nothing was made, He has not made.

John 1:1-3

## Si, ch'io vorrei morire

*Si, ch'io vorrei morire* is a 5-part madrigal by Claudio Monteverdi. Monteverdi was one of the first early Baroque composers to introduce dramatic, operatic singing. This style is often referred to as *seconda prattica* (second practice). *Prima prattica* (first practice) encapsulates polyphonic texture with an emphasis on melody as opposed to text, *seconda prattica* is a style of singing that prioritizes the pronunciation and emotional connotation of text. *Si, ch'io vorrei morire* features both prime and *seconda prattica* with thick polyphonic textures, and text that is dramatic, and at times erotic. You will hear every voice burst out at different times exclaiming “ahi, vita mia” which translates to “ah, my life” (“my life” referring to a lover). Towards the end of the madrigal, the two soprano voices yearningly sing “deh stringetemi fin ch'io venga meno” (“Oh press me until I swoon”) in an intimate and closely knit sort of canon. Finally, the madrigal concludes with the same opening exclamation about accepting death.

Si ch'io vorrei morire  
ora ch'io bacio, Amore,  
la bella bocca del mio amato core.  
Ahi, cara e dolce lingua,  
datemi tant'umore,  
che di dolcizz'in questo sen m'estingua!  
Ahi, vita mia, a questo bianco seno,  
deh, stringetemi fin ch'io venga meno!  
Ahi bocca, ahi baci,  
ahi lingua, torn'a dire:  
Sì, ch'io vorrei morire.

Maurizio Moro

*Yes, I would like to die,  
now that I kiss, Love,  
the beautiful mouth of my beloved.  
Ah, dear and sweet tongue,  
give me such a feeling  
that from sweetness I expire on this breast!  
Ah, my life, on this white bosom,  
oh, press me until I swoon!  
Ah, mouth, ah, kisses,  
ah, tongue, I say again:  
Yes, I would like to die.*

## Ecco mormorar l'onde

*Ecco mormorar l'onde* is another secular 5-part madrigal by Monteverdi. The text is written by the 16th century Italian poet Torquato Tasso. Monteverdi uses text painting throughout the piece to illustrate a beautiful nature scene. The madrigal opens with the lower three voices mysteriously depicting murmuring waves, and leaves quivering in the breeze with fast notes on the word “tremolar.” Soon after, the two soprano parts paint a picture of birds singing as they rest on the branches of a tree, with long, descending melismas on the word “cantar.” Later on, three voices burst out in joy to say: “Behold the dawn appears!” The remaining two parts reciprocate this excitement half a bar later. Monteverdi briefly illustrates the sunrise mirroring on the sea (“si specchia nel mare”) via an antiphonal call and response: first the upper two voices, then the lower two voices, then the middle two voices. Towards the end of the madrigal, on the text “L'aura è tua messaggera e tu de l'aura,” the basses sing a long, descending line, perhaps to portray a message blowing in the wind, as the upper voices imitate each other with a new, faster motif.

Ecco mormorar l'onde,  
E tremolar le fronde  
A l'aura mattutina, e gli arboscelli,  
E sovra i verdi rami i vaghi augelli  
Cantar soavemente,  
E rider l'Oriente;  
Ecco già l'alba appare,  
E si specchia nel mare,  
E rasserena il cielo,  
E le campagne imperla il dolce gelo,  
E gli alti monti indora:  
O bella e vaga Aurora,  
L'aura è tua messaggera,  
e tu de l'aura  
Ch'ogni arso cor ristaura.

Torquato Tasso

*Now the waves murmur  
And the boughs and the shrubs tremble  
in the morning breeze,  
And on the green branches the pleasant birds  
Sing softly  
And the east smiles;  
Now dawn already appears  
And mirrors herself in the sea,  
And makes the sky serene,  
And the gentle frost imparts the fields  
And gilds the high mountains:  
O beautiful and gracious Aurora,  
The breeze is your messenger,  
and you the breeze's  
Which revives each burnt-out heart.*

## Summer is Gone

*Summer is Gone* is a poem by the British writer Christina Rossetti (1830-1894). She is most known for her children's poems as well as the poem “In the Bleak Midwinter,” famously set to music by both Harold Darke and Gustav Holst. Coleridge-Taylor's setting of *Summer is Gone* utilizes chromaticism and numerous jazz chords, and remains homophonic throughout, allowing the tempo to push and pull. Coleridge-Taylor's conclusion to the nostalgic first verse sounds very similar to a barbershop tag: the soprano voice holds a post on the word “closes” as the bottom three parts sing “Autumn closes, and Autumn closes.” The second verse's music is almost identical to the first, but the text becomes much less nostalgic of summer as the music and the text becomes more and more resentful towards the cold weather of autumn and winter. This is first emphasized on the exclamation “yea!” and then on the word “chilly.” Despite our complicated feelings towards the cold weather, Coleridge-Taylor still concludes the piece on a major third, which represents a hope that summer will come again.

Summer is gone with all its roses,  
Its sun and perfumes and sweet flowers,  
Its warm air and refreshing showers:  
And even Autumn closes.

Yea, Autumn's chilly self is going,  
And winter comes which is yet colder;  
Each day the hoar-frost waxes bolder  
And the last buds cease blowing.

Christina Rossetti

## The Lee Shore

*The Lee Shore* is a setting of a poem by the famous British author Thomas Hood. Coleridge-Taylor uses clever text painting to illustrate the chaos and danger of a lee shore (a term used by sailors to describe a shoreline whose winds blow towards land). The piece opens with a bombastic storm with “Sleet! and hail! and thunder!” Soon after, the soprano voice howls like the wind as the lower voices sing parallel tritones on the text “Winds, that like a demon howl with horrid note.” The final section of the piece is softer but just as intense as the sailors long to return home safely.

Audrey Rivetta

Sleet! and hail! and thunder!  
And ye winds that rave,  
Till the sands there under  
Tinge the sullen wave --

Winds, that like a demon  
Howl with horrid note  
Round the toiling seaman,  
In his tossing boat --

From his humble dwelling  
On the shingly shore,  
Where the billows swelling  
Keep such hollow roar --

From that weeping woman,  
Seeking with her cries  
Succor superhuman  
From the frowning skies --

From the urchin pining  
For his father's knee --  
From the lattice shining,  
Drive him out to sea!

Let broad leagues dissever  
Him from yonder foam; --  
O, God! to think man ever  
Comes too near his home!

Thomas Hood

## How Lovely Are the Messengers

Mendelssohn's *How Lovely Are the Messengers* is a well-known choral movement from his larger work, the St. Paul oratorio. *St. Paul*, completed in 1836, is seldom performed in its entirety, especially when compared to his more famous work, *Elijah*. However, the English edition of *How Lovely* has found its way squarely into the Western choral music canon. The music, set to the text of Romans 10:15 and 18, is characterized by imitative polyphony on a relatively simple subject, making the few moments where all voices sing together especially striking.

How lovely are the messengers that preach us the gospel of peace.  
To all the nations is gone forth the sound of their words,  
Throughout all the lands their glad tidings.

Romans 10:15 & 18

## The Promise of Living

*The Promise of Living* is yet another movement from a larger work, Copland's opera *The Tender Land*, which premiered in New York City in 1954. The opera was originally received poorly, but after some revisions, a landmark recording was made in 1965 with the New York Philharmonic and Copland himself at the helm. In *The Promise of Living*, Copland uses texture to great effect, with voices coming in staggered, one by one, until all are singing together at the end.

The promise of living with hope and thanksgiving  
Is born of our loving our friends and our labor.

The promise of growing with faith and with knowing  
Is born of our sharing our love with our neighbor.

The promise of loving, the promise of growing  
Is born of our singing in joy and thanksgiving.

For many a year we've known these fields  
And know all the work that makes them yield.  
We're ready to work, we're ready to lend a hand.  
By working together we'll bring in the blessings of harvest.

We plant each row with seeds of grain,  
And Providence sends us the sun and the rain.  
By lending a hand, by lending an arm  
Bring out the blessings of harvest.

Give thanks there was sunshine, give thanks there was rain,  
Give thanks we have hands to deliver the grain.

O let us be joyful, O let us be grateful to the Lord for his blessing.

The promise of living, the promise of growing  
The promise of ending is labor and sharing and loving.

Horace Everett

## That's Life

*That's Life* is a popular song made famous by Frank Sinatra, but first recorded by Marion Montgomery in 1963. Sinatra's recording was made in July 1966 (almost exactly a year after Copland's NYC recording of *The Tender Land*). This arrangement, published by the Barbershop Harmony Society, is emblematic of the barbershop style. Chords are voiced very close together, with plenty of seventh chords and chains of resolutions down the circle of fifths. The alto section gets the "lead" part, and has the melody for most of the piece. The arrangement concludes with an exciting "tag," with the sopranos holding out a long note while the other sections harmonize around them.

Joshua Johnstone

They say that death and taxes are the only sure things,  
But now and then the humblest men are noble kings.

That's life!  
That's what people say.  
You're ridin' high in April, shot down in May.  
But I know I'm gonna change my tune  
When I'm back on top in June.

That's life!  
Funny as it seems,  
Some people get their kicks steppin' on dreams.  
But I don't let it get me down,  
'Cause this whole world keeps goin' around.

I've been a puppet, a pauper, a pirate, a poet, a pawn and a king,  
I've been up and down and over and out and I know one thing:  
Each time I find myself flat on my face,  
I pick myself up and get back in the race.

That's life!  
I can't deny it.  
I thought of quittin', but my heart just won't buy it.  
If I didn't think it was worth a try,  
I'd roll myself up in a big ball and die.

So pick yourself up, live life! Baby, that's life!

Dean Kay and Kelly Gordon

## UPCOMING EASTMAN CHORAL CONCERTS

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All student performances are free unless otherwise noted.

### **Messiah Sing!**

Tuesday, December 9, 2025 at 7:30 PM

Kilbourn Hall

Handel *Messiah* | with soloists & conductors from the Eastman School of Music

### **Eastman Bach Cantata Series**

Sunday, February 1, 2026 at 3:30 PM

Hatch Recital Hall

J. S. Bach *BWV 60* & *BWV 80* | Xintong Li and Audrey Rivetta, conductors

### **Eastman/UR Treble Chorus and Eastman Repertory Singers**

Sunday, February 22, 2026 at 3:30 PM

Kilbourn Hall

Philip Silvey and Nathaniel Peets, conductors

### **Eastman Chorale**

Sunday, March 1, 2026 at 3:30 PM

Kilbourn Hall

music of Brahms, Messiaen, Bach, & Schütz | Liyao Yu and William Weinert, conductors

### **Eastman-Rochester Chorus, Eastman Chorale, & Eastman Philharmonia present: Mendelssohn's *Elijah***

Friday, May 1, 2026 at 7:30 PM

Kodak Hall at Eastman Theatre

Joshua Conyers, baritone | William Weinert, conductor

*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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