



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

Eastman / UR Treble Chorus

Hannah Duff, Rachael Sanguinetti Hayes,
and Philip Silvey, *conductors*

Eastman Repertory Singers

Soong Hong Wong and William Weinert, *conductors*

Sunday, February 19, 2023
Kilbourn Hall
3 p.m.

~ PROGRAM ~

Eastman School of Music / University of Rochester Treble Chorus
with Sarah Johnson, *piano*

O bei pensieri volate (1625) **Francesca Caccini**
from *La Liberazione di Ruggiero dall'Isola di Alcina* (1587-1640)
2'
Hannah Duff, *conductor*

To Sit and Dream (2010/2022) **Rosephanye Powell**
(b. 1962)
4'
Rachael Sanguinetti Hayes, *conductor*

Three Essential Prayers (2022) **Philip Silvey**
(b. 1965)
16'
I. Prelude
II. Help
III. Thanks
IV. Wow
Abi Liebegott, Maya Cooper, *duet*
V. Amen
Philip Silvey, *conductor*

~ INTERMISSION ~

~ PROGRAM ~

Eastman Repertory Singers

Selig Sind die Toten, TWV 8:13

G. P. Telemann
(1681-1767)
5'

Ave Verum Corpus

William Byrd
(1540-1623)
4'

Regina Coeli, K. 276

Wolfgang Amadeus Mozart
(1756–1791)
7'

Josh So, *oboe I*
Payton Brown, *oboe II*
Carson Nietlisbach, *trumpet I*
Daniel Adamczyk, *trumpet II*
Izaiah Gonzales, *timpani*
Erica Lin, Ingrid Buschkopf, Leona Liu, *violin I*
Kristina Kaye, Anne-Marie Wnek, Kaitlyn McLaughlin, *violin II*
Felix Kim, *cello*
Alexander Little, *harpsichord*

Soong Hong Wong, *conductor*

Abendlied zu Gott, Hob. XXVc:9
Der Greis, Hob XXVc:5
Die Beredsamkeit, Hob XXVc:4

Joseph Haydn
(1732-1809)
11'

Sure on this Shining Night

Morten Lauridsen
(b. 1943)
5'

Alexander Little, *piano*

William Weinert, *conductor*

~ PERSONNEL ~

Eastman School of Music / University of Rochester Treble Chorus

Philip Silvey, *instructor/conductor*
Rachael Sanguinetti Hayes, *graduate assistant/conductor*
Hannah Duff, *graduate assistant/conductor*
Sarah Johnson, *rehearsal pianist*

Génia Abbey
Tess Alexander
Michelle Amadi
Isa Apodaca
Maria Aversano
Caroline Barata
Hanna Berger
Anna Bjerken
Chloe Bloom
Sarah Cao
Loren Cardani
Clara Cherney
Mackenzie Collins
Maya Cooper

Elianna Dunster
Caitlin Fitzpatrick
Lily Harrigan-Laquercia
Luisa Iero
Yujia Jiang
Abi Liebegott
Anne Maria Lim
Ziyue Liu
Maria Mastrosimone
Nina McGarrahan
Shannon Murty
Amanda Oren
Ari Potluri
Eileen Scardino

Ziyu Shen
Anvitha Shoroff
Arianna Slupik
Lauren Stanger
Julia Tooker
Emma Grace Wade
Maya Watters
Katharina Watzke
Abbigail Wilson
Avery Woods Weber
Chenxin Yan
Wanyin Yao
Lingjia Zhang

~ PERSONNEL ~

Eastman Repertory Singers

Alexander Little, *rehearsal pianist*

Soprano

Tess Alexander
Aida Baserehkasmaei
Anna Bjerken
Chloe Bloom
Sarah Cao
Mackenzie Collins
Hannah Duff
Katherine Jolliff
Abigail Liebegott
Lauren Stanger
Julia Tooker
Emma Grace Wade
Kam Wai Yin
Wendy Zeng
Mengru Zheng
Catherine Zhou

Alto

Isabella Apodaca
Niyayesh Bagheri
Caroline Barata
Even Cao
Silvianna Choi
Ivy Fan
Luisa Iero
Grace Leung
Vivian Li
Lisa Ling
Arianna Potluri
Janice Wang
Maya Watters
Avery Woods Weber
Yolanda Yao
Lingjia Zhang
Peiwen Zou

Tenor

Felix Benki
Zhuoran Chu
Andrew Liu
Jacob Lytle
Brett Miller
Ethan Resnik
Soong Hong Wong
Changning Xu
Zelong Yao
Chengyu Zhang

Bass

Son Duong
Ryan Greene
Hongxi Hu
David Huang
William Jae
James Jeffery
Ömer Kayhan
Andrew Kim
David Kraft
Colin Mann
Green
Daniel Qin
Daniel Reid

~ PROGRAM NOTES, TEXTS, AND TRANSLATIONS ~

O bei pensieri volate

O bei pensieri, volate,
Alla beltate che il Ciel innamora,
Là vè s'infiora più vaga l'erbetta,
Ivi n'aspetta.
Pronti desiri, correte,
Dite, che liete venghiamo cantando,
Là vè vagando trà dolci concetti,
Scherzano i venti.

*O beautiful thoughts, fly,
To the beauty that Heaven loves,
There the grass blooms more beautifully,
There await her.
Lively desires, run,
Tell us, how happy we come singing,
There you wander among sweet concerts,
Played by the winds.*

Ferdinando Saracinelli (1583-1640)

To Sit and Dream

To sit and dream, to sit and read,
To sit and learn about the world
Outside our world of here and now—
Our problem world—
To dream of vast horizons of the soul
Of dreams made whole,
Unfettered free—help me!
All you who are dreamers, too,
Help me to make our world anew.
I reach out my hands to you.

Langston Hughes (1901-1967)

Three Essential Prayers

Over the time it took to compose *Three Essential Prayers*, the world experienced a global pandemic, a racial reckoning, and the beginning of a war. If there ever was a time for prayer, this was it.

Anne Lamott's meditative book *Help, Thanks, Wow: Three Essential Prayers* provided inspiration and structure for setting this universal set of prayers, a Missa Brevis of sorts that refers only to "you," the great other, without naming any specific tradition of faith. Reading through the book, I identified phrases I felt captured the essence of the prayers. Since the text of the liturgical Roman Mass has been set to music innumerable times over centuries, I decided to translate Lamott's words into Latin for a few key words and phrases when it made the text more singable and perhaps more timeless. Specifically, I settled on three Latin words to represent the prayers: *adiuva* (help), *gratias* (thanks), and *mirabilis* (wonderful).

All three prayers follow a pattern: a simple utterance in response to a circumstance or feeling. Sometimes this happens involuntarily. We cry out with pain. We spontaneously "oo" and "ah" at extraordinary sights. Throughout our daily lives, we continually encounter situations that give us a chance to respond. If we sleepwalk through life, however, we may be less responsive, out of touch with ourselves and our surroundings. Being alive means being responsive. Responding to hurt, to the gifts we are granted no matter how small, to the wonders right in front of us. Our chosen response changes how we see things or in the words of C. S. Lewis, "prayer changes me." Asking for help makes us feel less alone and helpless. Giving thanks reminds us we still have good in our lives. Saying "wow" means we notice the wonders around us.

Three Essential Prayers (cont.)

The act of singing slows down speech; makes it more like prayer. Repetition, common in musical settings of short texts, is another attribute of prayer. I sought to animate the words I chose from Lamott's book in ways that followed the natural rise and fall of the syllables and phrases. I noted that "wow" is really a series of vowels: oo-ah-oo, as is "ow" (ah-oo) in response to pain. I musicalized these by having singers sustain vowels as expressive, untranslatable vocal sounds.

As I developed this composition, I kept in mind our current cultural and societal anguish and the cry for help that often originates from a specific point of pain. Over centuries, composers have used the interval of a minor second to create aural tension in need of release. For me, the interval of a half step, specifically between a white key above a black key on the piano, captures piercing pain, both a visual and aural reminder of a white police officer kneeling on the neck of a black man pleading for relief. This led me to the key of G# minor, where B (white key) creates dissonance with A# (black key). This clash of sounds reflects the profound dissonance we sometimes feel in life. My hope is that our prayers change us, bringing us closer to points of resolution.

- Philip Silvey

I. Prelude

Help

II. Help

Adiuvā nos ambulare per hoc
(help us walk through this)
Hold my friends in your light
Rerum adepto melius cum queritur auxilium
(things get better when we ask for help)

III. Thanks

Gratis tibi
(thank you)
Feeling quiet gratitude
Thank you for the openness between us
Thank you for the beauty of friends
Gratias est pas
(gratitude is peace)

IV. Wow

Mirabilis
(wonderful)
We see in art a moment in time and it is holy
We revel in the beauty of things
Nobis ore gutta aperta
(our mouths drop open)
We are speechless, in awe

V. Amen

And so it is
Amen

Anne Lamott (b. 1954)

Selig Sind die Toten, TWV 8:13

Selig sind die Toten (Blessed are the dead) is one of the lesser known motets of G. P. Telemann. It was composed around 1768 and was not published until 1931. It was one of many works by Telemann not published during his death. The text is traditionally associated with funerals, and has been set by Mendelssohn, Schein, and Distler. The piece was composed for a four-part chorus without any instrumental accompaniment. However, it was common to have instruments doubling the vocal parts of a motet.

There are three main sections, each with a distinctive theme. The first theme has a gentle 6/4 dance-like gesture, which acts like a lullaby to comfort the living who mourn for the dead. On top of the first theme, Telemann has integrated a chorale tune, adapted from "Alle Menschen müssen sterben" (All men have to die), into the soprano voice. The second theme is a tutti proclamation of the Spirit's words, before proceeding to the final section. The last section is written in a canonic-fugal style in which all four vocal parts have the theme singing in turns. Finally, the work ends with the fugal theme in the lower three parts topped by the chorale tune sung by the sopranos.

Selig sind die Toten,
Die in dem Herrn sterben, von nun an.
Denn so will ich dieses Leben,
Weil es meinem Gott beliebt,
Gern und willig von mir geben
Und bin darum nicht betrübt.

Denn in meines Jesus Wunden
Hab ich schon Erlösung funden,
Und mein Trost in Todesnot
Ist ganz meines Mittlers Tod.

Ja, der Geist spricht,
Dass sie ruhen von ihrer Arbeit;
Denn ihre Werke folgen ihnen nach.
So fahr ich hin zu Jesu Christ
mit ausgestreckten Armen.

Eil ich zu dem,
der droben ist getrost auf sein Erbarmen
Er, Jesus Christus, Gottes Sohn,
Hat mir die Himmelstüre
Schon zur ewigen Freud eröffnet.

*Blessed are the dead
that die in the Lord, from now on
That is why I want to give this life,
because it pleases my God
Gladly and willingly
And I am not distressed about it.*

*For I have already found redemption
In the wounds of my Jesus
And my comfort in dying
Relies on my mediator's death.*

*Yes, the spirit speaks,
That you rest from your work;
For their works follow them
So I go to Jesus Christ
With outstretched arms*

*I hasten to him that is above,
Confidently on his mercy
Jesus Christ, the son of God
Already gave me the door to heaven
Opened for eternal joy.*

Revelation 14:13

Ave Verum Corpus

Eastman Repertory Singers presents *Ave Verum Corpus* in commemoration of the 400th death anniversary of William Byrd (1540-1623).

Ave Verum Corpus (Hail, true body) was composed as one of the sacred hymns in the Gradualia, Liber 1, published in 1605. It is scored for a four-part chorus a cappella. The text is typically set to music as a short Eucharist hymn, focusing on Jesus' crucifixion.

Ave verum corpus,
Natum de Maria Virgine,
Vere passum, immolatum
In cruce pro homine
Cuius latus perforatum
Unda fluxit sanguine
Esto nobis praegustatum
In mortis examine.

O Dulcis, O pie,
O Jesu, fili Mariae.
Miserere mei. Amen.

*Hail true body,
Born of the Virgin Mary
Truly suffering, was sacrificed
on the cross for mankind
From whose pierced side
Flowed blood
To be for us a foretaste
in the final judgement.*

*O sweet, O merciful,
O Jesus, Son of Mary,
Have mercy on me. Amen.*

Pope Innocent VI

Regina Coeli, K. 276

Regina Coeli (Queen of Heaven) was composed by W. A. Mozart in 1779 for four soloists, SATB chorus, orchestra, and organ. The text is adapted from a Marian antiphon and is designated to honor the Virgin Mary. *Regina Coeli* is typically sung during the Easter season through the Saturday before Pentecost. The entire piece revolves around Mary, whose womb had borne the Holy One, who then rose from the dead as promised. Finally, the text calls for a prayer to Mary on behalf of the people.

The piece commences with a grand C major chord by the orchestra, immediately followed by the chorus singing in declamatory manner, "Regina Coeli (Queen of Heaven)." The soloists' parts are deeply integrated with the chorus, where they constantly alternate with each other throughout the piece. One notable gesture in this piece is the three-fold alleluia refrain sung by the chorus, which inevitably reminds the audience of Handel's *Messiah*. Finally, the piece concludes with a majestic tutti in unison by the chorus and orchestra.

- Soong Hong Wong

Quia quem meruisti portare, Alleluia,
Regina Coeli, laetare, Alleluia.
Resurrexit sicut dixit. Alleluia.
Ora pro nobis Deum. Alleluia.

*Bright Queen of heaven, rejoice! Alleluia.
For He, whom you deserved to bear, Alleluia.
Is, as He prophesied, arisen. Alleluia.
Pray for us. Alleluia.*

Marian antiphon

In the mid-1790's Haydn was at the height of his powers and the most famous and successful composer in Europe. After rousing success with a series of his final symphonies in London, he intended to transition toward semi-retirement outside of Vienna. Little did he know that two oratorios and a series of late masses were still to be written, all of which history has viewed as his most important choral music. Another modest but masterful product of these years was a set of thirteen part-songs for mixed voices and piano. Three of these are presented this afternoon. *Abendlied zu Gott* (Evening Song to God) first presents a fugue with a lyrical theme to a text in praise of God's simple gifts. A final section brings all the voices together in gratitude for the day's blessings. *Der Greis* (The Old Man) presents someone speaking from his deathbed, unable to rise up, and hardly able to breathe; death knocks at the door. But he faces death fearlessly, and with thanks for a life lived as a harmonious song. In *Die Beredsamkeit* (Eloquence) we hear of the contrasting effects of water (it keeps us quiet—look at the fishes) and wine (it makes us oh-so-talkative, and eloquent and wise—at least in our own eyes!).

- William Weinert

Abendlied zu Gott

Herr, der du mir das Leben
Bis diesen Tag gegeben,
Dich bet ich kindlich an.
Ich bin viel zu geringe
Der Treue, die ich singe,
Und die du heut an mir getan.

*Lord, you who have given me life
Up until this very day,
Child-like, I pray to you.
I am much too unworthy
of the faithfulness that I sing of,
And that you grant me today.*

Christian Fürchtegott Gellert

translation by Pamela Dellal

Der Greis

Hin ist alle meine Kraft!
Alt und schwach bin ich;
Wenig nur erquicket mich
Scherz und Rebensaft!

*Gone is all my strength!
Old and weak am I;
Only slightly can I be revived by
Lively company and the juice of the grape!*

Hin ist alle meine Zier!
Meiner Wangen Roth
Ist hinweggeflohn! Der Tod
Klopft an meine Thür!

*Gone is all my strength!
My ruddy cheeks
Are long gone! Death
Raps at my door!*

Unerschreckt mach' ich ihm auf;
Himmel, habe Dank:
Ein harmonischer Gesang
War mein Lebenslauf!

*Fearlessly, I open up;
O Heaven, I'm thankful:
Such a harmonious song
Has been my life!*

Johann Wilhelm Ludwig Gleim

translation by Laura Prichard

Die Beredsamkeit

Freunde, Wasser machet stumm,
lernet dieses an den Fischen,
doch beim Weine kehrt sich's um
dieses lernt an unsern Tischen.

Was für Redner sind wir nicht,
wenn der Rheinwein aus uns spricht
Wir ermahnen, streiten, lehren,
keiner will den andern hören.

E. G. Lessing

*Friends, water makes us mute
Just observe the little fishes.
But with wine it's something else.
This we learn each night at supper.*

*What great orators we are
when the rhine wine for us speaks.
We admonish, lecture, argue.
No one listens to the others.*

translation anonymous

Sure On This Shining Night

Morten Lauridsen is one of America's most successful composers of choral music. His *Sure On This Shining Night* (2005) is one of set of three nocturnes. James Agee's poem had also inspired a classic widely-sung setting from 1938 by Samuel Barber.

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.

James Agee

Upcoming Concerts

Events are free unless otherwise noted.

Sunday, February 26, 2023

Eastman Chorale

Music of Françaix, Pizzetti, Verdi, Byrd, Bach, Ames, and Gibbs
Colin Mann and William Weinert, conductors
Kilbourn Hall • 3PM

Sunday, April 16, 2023

Eastman Bach Cantata Series

BWV 10 & BWV 20

Daniel Reid and Ömer Kayhan, conductors
Glory House International • 7PM

Friday, April 28, 2023

Eastman-Rochester Chorus, Eastman Chorale, and Eastman Philharmonia

Vaughan Williams *A Sea Symphony*
William Weinert, conductor
Kodak Hall at Eastman Theatre • 7:30PM

Sunday, April 30, 2023

ESM/UR Treble Chorus and Eastman Repertory Singers

Hannah Duff, Rachael Sanguinetti Hayes, Philip Silvey,
Colin Mann 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.esm.rochester.edu/concerts/calendar

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!