

# Eastman/UR Treble Chorus

Brenda Nitsch and Chenxin Han, *conductors*

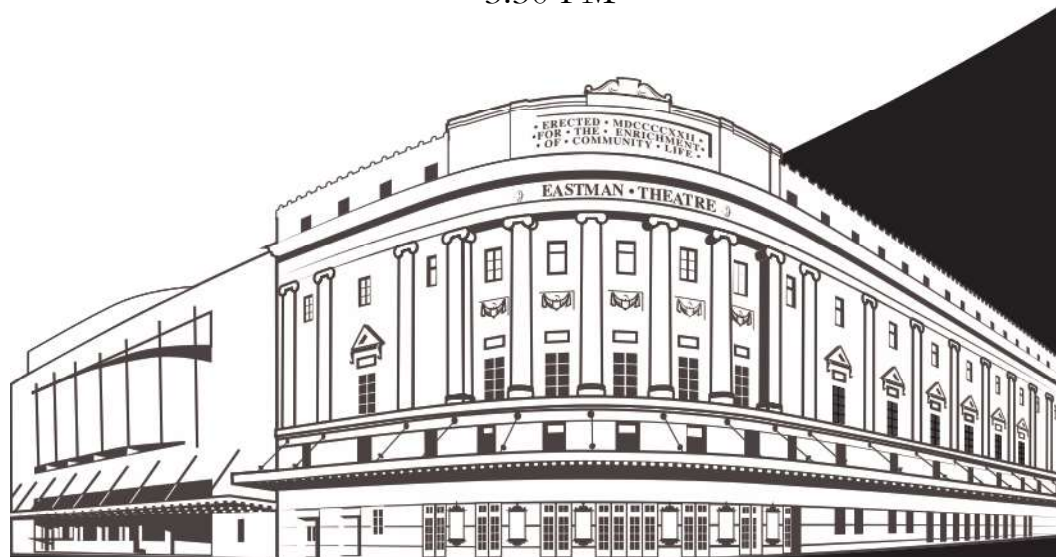
# Nazareth University Treble Choir

Colin Mann and Ciara Cornelius, *conductors*

# Eastman Repertory Singers

Jonathan Thomas Madden and  
William Weinert, *conductors*

Sunday, February 23, 2025  
Kilbourn Hall  
3:30 PM



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER

~ PROGRAM ~

Eastman School of Music/University of Rochester Treble Chorus  
Nazareth University Treble Choir

Come Unto These Yellow Sands

**Amy Beach**  
(1867-1944)  
2'

Ciara Cornelius, *conductor*

from *Choral Hymns from the Rig Veda* (Third Group)  
Hymn to the Waters

**Gustav Holst**  
(1874-1934)  
2'

Nazareth University Treble Choir  
Sunshine Quan, *harp*  
Colin Mann, *conductor*

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Songbird

**Sarah Quartel**  
(b. 1982)  
3'

Brenda Nitsch, *conductor*

from *Chanson des Roses*  
Dirait-on

**Morten Lauridsen**  
(b. 1943)  
5'

ESM/UR Treble Chorus  
Haniel Anugerah, *piano*  
Chenxin Han, *conductor*

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O Love

**Elaine Hagenberg**  
(b. 1979)  
4'22"

Tyler Brown, *cello*  
Haniel Anugerah, *piano*  
Brenda Nitsch, *conductor*

Spes (Hope)

**Mia Makaroff**  
(b. 1970)  
4'33"

Combined ESM/UR and Nazareth Treble Choruses  
Colin Mann, *conductor*

~ INTERMISSION ~

### Eastman Repertory Singers

Jennifer Shin, *piano*

**See the Chariot at Hand**

**Ralph Vaughan Williams**  
(1872-1958)  
5'

**Linden Lea**

**Vaughan Williams**  
2'5

**Sure on this Shining Night**

**Morten Lauridsen**  
(b. 1943)  
5'

William Weinert, *conductor*

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**4 Quartets, Op. 92**

O schöne Nacht  
Spätherbst  
Abendlied  
Warum?

**Johannes Brahms**  
(1833-1897)  
10'

**Te Deum for the Empress Marie Therese**

**Franz Joseph Haydn**  
(1732-1809)  
10'

Emily Bellman and Eric Wang, *violin I*  
Yinghao Chang and Paige Griffin, *violin II*  
Ben Magruder and Christian Yohannes, *viola*  
Aaron Liebermann and QiuWu Wang, *cello*  
Liz Young, *bass*

Katherine Marx, *flute*  
Nathan Clarke and Torie Ramey, *oboes*  
Alistair Picken, *basoon*

Norman Carswell, Noah Hornok, and Ian Larkin, *trumpets*  
Myah Tokajer, *timpani*

Jonathan Thomas Madden, *conductor*

~ PERSONNEL ~

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### Eastman School of Music/University of Rochester Treble Chorus

Brenda Nitsch, *instructor/conductor*  
Chenxin Han, *graduate assistant/conductor*  
Haniel Anugerah, *rehearsal pianist*

Genia Abbey  
Evan Anderson  
Gabriella Cariddo  
Mary Ellen Coleman  
Remington Collins  
Emmaline Colvin  
Julia Dover Crane  
Cara Gagliardi

Amelia Harkey  
Xinyun Lee  
Ruofan Liu  
Nina McGarrahan  
Sofia Mains  
Liliana Mann  
Maria Mastro Simone  
Amanda Oren

Ellen Coey Paz  
Eileen Scardino  
Natalie Smith  
Ava Stern  
Lily Sumida  
Winnie Wang  
Wendy Zeng  
Athena Zhu

### Nazareth University Treble Choir

Colin Mann, *conductor*  
Ciara Cornelius, *assistant conductor*  
William Shi, *rehearsal pianist*

Victoria Armstrong  
Crystalina Baumer  
Taylor Brown  
Lucille Clemo  
Ciara Cornelius  
Abigail Dopfer  
Alexandria Duga  
Ja'lynn Fields  
Natalie Fox  
Isabella Gazzola

Greta Hansen-Schwoebel  
Morgan Hill  
Abigail Hoerbelt  
Patience Ingison  
Mallory Johnson  
Jamie Kipp  
Julia LaBianca  
Laura Lepkowski  
Rhylye Lynch  
Lindsay Moravec

Rowan Morgan  
Izze Natoli  
Marley Ohl  
Maeve Rosati  
Sarah Schaffner  
Savannah Staples  
Eliana Urena  
Brianna Young

~ PERSONNEL ~

**Eastman Repertory Singers**

Jennifer Shin, *rehearsal pianist*

**SOPRANO**

Evan Anderson  
Naomi Chad  
Remington Collins  
Emmaline Colvin  
Abigail Crafton  
Julia Drover Crane  
Amelia Harkey  
Nicole Honchell  
Christine Kelly  
Mi Li  
Yuchen Lyu  
Sofia Mains  
Liliana Mann  
Dorothy Nie  
Lily Sumida  
Chang Xu  
Pengling Zhu

**ALTO**

Jing Ao  
Niyayesh Bagheri  
Coco Connor  
Lillian Feng  
Kasey Gibbons  
Claire Hou  
Viviane Kim  
Xintong Li  
Yuki Liu  
Ziyao Liu  
Susanna Lo  
Aya Raji  
Shu Wang  
Abby Wilson  
Samantha Wuo  
Yidan Xu  
Haoyi Yang  
Wanyin Yao  
Wendy Zeng  
Haoyi Zhang  
Jiayu Zhang  
Ziyan Zhang  
Wanyue Zhao

**TENOR**

Chun Hei Chen  
Max Chu  
Zhijia He  
Tyler Hernandez  
Jin Huang  
William Li  
Kellen Mikesell  
Andrew Perricone  
Nolan Tu  
Shalev Weber  
Chengyu Zhang

**BASS**

Nathan Barcelona  
Lizhou Ding  
Henry Griffin  
Xiongzan Guan  
Jiabao Guo  
Samuel Han  
Hongxi Hu  
Nattakon Lertwattanakul  
Endong Li  
Jon Madden  
Nathaniel Peets  
Fenglei Wang  
Jeremy Wang  
Gu Hong Wu  
Changning Xu  
Chenxi Zhou

**Come unto these yellow sands**

Amy Beach comes from a familial line of female musicians. Her mother was an amateur singer and pianist. Beach was considered a prodigy and studied piano while living in Boston, MA. She maintained a robust performing career prior to her marriage to Henry Harris Aubrey in 1885. Her husband requested she stop performing publically. To maintain her musical strengths, she channeled her skills to composing. The majority of her compositional abilities came from her own independent study. She was able to compose a range of choral works, masses, sonatas, and chamber pieces. After the death of her husband in 1910, she traveled to Europe to rekindle her performing career and emerged as a composer. She holds a number of prominent honors and was the first American woman to achieve widespread recognition as a composer of large-scale works with orchestra. "Come unto these yellow sands" is the second of her *Three Shakespeare Songs*. The piece carries a dance-like energy, depicting the angel, Ariel, gathering the king and his servants while they are shipwrecked on an island. The set was written for "women's voices" and was published a few years after her marriage. One could say this piece was specifically set this way to amplify the presence of female performers as she abided by her husband's wishes of not performing herself.

Ciara Cornelius

*Come unto these yellow sands,  
and then take hands;  
Court'sied when you have and kissed  
the wild waves whist,—  
Foot it featly here and there;  
And, sweet sprites, the burden bear.  
Tra la la!*

from *The Tempest* (Act I, Scene II)  
by William Shakespeare

**Hymn to the Water**

Gustav Holst is a strong fiber of a broad musical lineage. He was born into a family of musicians, married a singer, and perpetuated his musical legacy through his daughter, Imogen Holst, who edited, circulated, and conducted much of his music. Gustav studied with Charles Villiers Stanford and Sir Hubert Parry at the Royal College of Music, and he became life-long friends with Ralph Vaughan Williams. He was a collector of English folk songs and studied Hindu literature, philosophy, and Sanskrit. The *Choral Hymns from the Rig Veda* are organized into four groups that were composed between 1908 and 1912. The hymns fall between other works influenced by his interest in Sanskrit: his three-act opera *Sita* (1900-06) and a large choral-orchestral work *The Cloud Messenger* (1909-10). The Rig Veda is the oldest collection of Sanskrit texts orally transmitted and notated during the Vedic age (1500-500 BCE) in northern India. Disappointed with modern English translations of the text, Holst created his own.

Colin Mann

*Flowing from the firmament  
Forth to the ocean,  
Healing all in earth and air,  
never halting.*

*Indra, Lord of Heav'n, formed their courses  
Indra's mighty laws can never be broken.*

*Cleansing waters flow ye on,  
hasten and help us.  
Lo, in the waters, dwelleth One,  
Knower of all on earth and sea.  
Whose dread command no man may shun,  
Varuna, sovran Lord is He.*

*Onward ye water onward  
Cleansing waters flow ye on,  
Hasten and help us.  
Dance in the bright beams of the sun.  
Cleansing waters flow ye on,  
Obey the ruler of the sky  
Who dug the path for you to run.*

## Songbird

Sarah Quartel, a Canadian composer, conductor and educator wrote Songbird in her early 20s for a choir in which she sang. Sarah's inspiration for texts comes from life-changing relationships, and her desire to connect composer to singer, singer to ensemble and ensemble to audience. Sarah studied theory and composition at the University of Western Ontario. While actively composing, Sarah teaches in her hometown of London, Canada and serves as a guest clinician and conductor at events both home and abroad.

Brenda Nitsch

*I am a Songbird; I will sing anything. Give me a tune, I will spin you gold.  
Closer you come to the songbird weaving, stronger the thread of the music's hold.  
Feel in the breeze a breath, a soaring song to you, and hear me say  
I am a songbird, I will sing anything. Follow the breeze and come my way!*

*One little bird on a branch sits fanning amber wings to the passers by.  
Two little birds in flight are threading webs of gold in an endless sky.  
Three little birds with brushes painting moonlit sighs in the heart of day.  
Four little birds with voices gleaming breathe to the wind singing 'come my way'!*

*Sing little bird so sweetly. Drown my fears completely.*

*Five little birds with feathers fluffing stretch and spread in the midday sun.  
Six little birds are cooing, humming, drawing the eyes of ev'ryone.  
Seven little birds in fountains splashing. Droplets sorta, they fawn and play.  
Eight little birds raise voices higher, breathe to the wind singing, 'come my way'!*

*Sing little bird so sweetly. Drown my fears completely.*

*Fly little songbirds, to the horizon. Land meets sky and sky meets sea.  
Dance, little songbirds, flick your feathers, move the current, carry me!  
Sing little songbirds, call to your lovers. Draw them in completely.  
You, little songbirds, you can sing anything. I follow the wind and I come your way.*

Sarah Quartel

## Dirait-on

Morten Lauridsen's "Dirait-on" is the final movement of his song cycle *Les Chansons des Roses* (1993), a set of five choral settings based on the poetry of Austrian Poet Rainer Maria Rilke. The text, written in French, explores themes of love, reflection, beauty, and an image of self-contained tenderness—"Abandon surrounded by abandon, tenderness touching upon tenderness"—mirroring the introspective quality of the music. Lauridsen is known for his lush choral writing, creating rich harmonies that use the entire range of the human voice. However, in "Dirait-on," he offers us something altogether different. This movement requires a gentle simplicity, driven by a folk-like melody underscored with sweeping piano lines. The piece employs a canon-like structure, where the melody passes through the voices in a way that enhances its warmth and intimacy. The result is a composition that feels simultaneously delicate and full, making it one of Lauridsen's most beloved works. Conceived as an homage to the French *chanson populaire* (or folksong), "Dirait-on" demonstrates Lauridsen's extraordinary melodic gift.

A staple in contemporary choral repertoire, "Dirait-on" continues to be performed worldwide, celebrated for its ability to move audiences with its serene beauty and heartfelt expression.

Chenxin Han

*Abandon entouré d'abandon,  
Tendresse touchant aux tendresses.  
C'est ton intérieur qui sans cesse  
Se caresse, dirait-on;*

Devotion in circles of devotion  
Tenderness touches tendernesses  
It is your inward that incessantly  
Caresses itself, so they say;

*Se caresse en soi-même,  
Par son propre reflet éclairé  
Ainsi tu inventes le thème  
Du Narcisse exhaucé*

Caresses itself  
Through its own reflection  
Thus you invent the theme  
Of Narcissus satisfied

Rainer Maria Rilke

## Oh Love

George Matheson known as the "Blind Preacher" was a Scottish minister, author and hymn writer. It is said that his fiancée, unable to cope with George's blindness, called off their engagement leaving him broken hearted. 20 years later he penned "Oh Love That Wilt Not Let Me Go" on the eve of his sister's wedding; perhaps reawakening the devastating loss of years prior. George never married and died suddenly at the age of 64.

"My hymn was composed in the manse of Innellan [Argyleshire, Scotland] on the evening of the 6th of June, 1882, when I was 40 years of age. I was alone in the manse at that time. It was the night of my sister's marriage, and the rest of the family were staying overnight in Glasgow. Something happened to me, which was known only to myself, and which caused me the most severe mental suffering. The hymn was the fruit of that suffering. It was the quickest bit of work I ever did in my life. I had the impression of having it dictated to me by some inward voice rather than of working it out myself. I am quite sure that the whole work was completed in five minutes, and equally sure that it never received at my hands any retouching or correction. I have no natural gift of rhythm. All the other verses I have ever written are manufactured articles; this came like a dayspring from on high." (George Matheson)

Brenda Nitsch

*O love, O love, O love that will not let me go;  
O love, I rest my weary soul in Thee.  
I give Thee back the life I owe,  
That in the Thy ocean depths its flow may richer, fuller be.*

*O joy that seeks me through the pain,  
I cannot close my heart to thee.  
I trace the rainbow through the rain,  
And feel the promise is not vain, that morn shall tearless be.*

George Matheson

## Spes (Hope)

Although the world throbs with divisive religious and political controversy, the Sámi people have survived centuries away from these modern constructs and have consciously communed with the wind, the trees, and the water surrounding them. The Sámi people are from the Fennoscandia cultural region called Sápmi. This geography blends “Fennia” or Finland and “Scandia” or Scandinavia traditions. “Spes (Hope)” also merges crossover styles and language. Mia Makaroff frames this macaronic work by juxtaposing Latin and Sámi languages in the context of ancient plainchant and pop musical idioms. Makaroff earned the Master of Music Education degree from the Sibelius Academy and has subsequently researched “music as therapy” especially in drug and addiction prevention. Her choral works have been recorded by major professional choirs like the King’s Singers and Cantus, and she has served as a juror for the Interkultur World Choral Games in Cincinnati and South-Africa. Mia Makaroff summarizes, “Hope is present whenever people are humble enough to seek for understanding.”

Colin Mann

*Quis talis, ut sapiens est?  
Et quis cognovit solutionem rerum?*

Who is like the wise?  
Who knows the explanation of things?

*Biekká oapmi lean  
muhto liikká ealán  
ja dat lea vissa eallima dárkkubus  
Ealán odne dál ja dás  
ja just dat lea madobeapme de in eali sat ihttin  
nu ja máid dasto*

I belong to the wind,  
but I live,  
maybe that is the meaning of life.  
I live here and now...  
I won't be alive tomorrow.  
That is the way—and so what.

*Non est in hominis potestate  
dominari super spiritum  
nec cohibere spiritum  
nec habet potestatem supra diem mortis*

As no one has power  
over the wind to contain it,  
so no one has power  
over the time of their death.

*sapientia hominis illuminat vultum eius  
et durities faciei illius commutatur*

A person's wisdom brightens their face  
and changes its hard appearance.

Nils Aslak Valkeapää;  
Ecclesiastes 8:1, 8

“See the Chariot at Hand” is the wedding chorus from the final act of Vaughan Williams’s Falstaff opera, *Sir John in Love*—originally entitled *The Fat Knight*. Based on Shakespeare’s Falstaff plays, the opera features music that evokes Renaissance England through its modal and consonant harmonies. The text is by Shakespeare’s contemporary, Ben Jonson.

William Weinert

*See the chariot at hand here of love  
Wherein my lady rideth.  
Each that draws is a swan or a dove,  
And well the car Love guideth;  
As she goes all hearts do duty  
Unto her beauty;  
And enamoured do wish, so they might  
But enjoy such a sight,  
That they still were to run by her side  
Through swords, through seas whither she would ride.*

*Do but look on her eyes,  
They do light all that Love’s world compriseth.  
Do but look on her hair,  
It is bright as Love’s star when it riseth.  
Do but mark, her forehead’s smoother  
Than words that soothe her;  
And from her arched brows such a grace  
Sheds itself through the face,  
As alone there triumphs to the life,  
All the gain, all the good of the elements’ strife.*

*Have you seen but a bright lily grow  
Before rude hands have touched it?  
Have you marked but the fall of the snow  
Before the soil hath smutched it?  
Have you felt the wool of the beaver  
Or swan’s down ever?  
Or have smelt of the bud of the brier  
Or the nard in the fire?  
Or have tasted the bag of the bee?  
O so white, O so soft, O so sweet is she!*

Ben Jonson

The first published work by Vaughan Williams is the solo song “Linden Lea” from 1902. The poem evokes the longing for a childhood home, surrounded by trees, streams, and singing birds—and an escape from the “darkroom’d towns” and the responsibilities that come with adulthood. Arthur Somervell arranged the melody for mixed voices in 1912.

William Weinert

*Within the woodlands, flow'ry gladed,  
By the oak trees' mossy moot,  
The shining grass blades, timber shaded,  
Now do quiver underfoot;  
And birds do whistle overhead,  
And water's bubbling in its bed;  
And there for me, the apple tree  
Do lean down low in Linden Lea.*

*When leaves, that lately were a-springing,  
Now do fade within the copse,  
And painted birds do hush their singing,  
Up upon the timber tops;  
And brown leaved fruit's a-turning red,  
In cloudless sunshine overhead,  
With fruit for me, the apple tree  
Do lean down low in Linden Lea.*

*Let other folk make money faster  
In the air of dark-room'd towns;  
I don't dread a peevish master,  
Though no man may heed my frowns.  
I be free to go abroad,  
Or take again my homeward road  
To where, for me, the apple tree  
Do lean down low in Linden Lea.*

William Barnes

Lauridsen's **"Sure on this Shining Night"** of 2005, one of his best-loved works, sets a poem of James Agee. It is an excerpt from his cycle "Nocturnes." Lauridsen, an adept pianist, played in the premieres of this and many of his other choral works. In his words, he was attempting here to approach the style of a romantic ballad from American musical theatre.

William Weinert

*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

## Vier Quartette, Op. 92

In addition to his prowess as a composer of significant instrumental works, Johannes Brahms (1833-1877) spent considerable time as a choir director. His appointments included the court choir in Detmold, the Vienna Singakademie, and a women's choir in Hamburg, which he founded. Brahms was known to frequently perform the vocal works of Bach and Handel in particular.

The *Vier Quartette, Op. 92*, is a cycle of songs set to folk-inspired poetry from Georg Friedrich Daumer, Hermann Allmers, Friedrich Hebbel, and Johann Wolfgang von Goethe. Initially conceived as a set of quartets for four solo voices and piano, the work has since become popular as a choral piece.

As noted by Dennis Schrock, much of Brahms' choral output "reflects a deep felt personal despondency about life," a sentiment possibly influenced by his acquaintanceship with the pessimist philosopher Arthur Schopenhauer. The *Vier Quartette, Op. 92* is a departure from this mood. The cycle is filled with images of nature and eventide, meditations on a beautiful night, the pensive changing of the seasons, the peaceful transition to slumber, and the power of song, which even seems to stir the stars, moon, and heavens.

Jonathan Thomas Madden

### I. O schöne Nacht

*O schöne Nacht!  
Am Himmel märchenhaft  
Erglänzt der Mond in seiner ganzen Pracht;  
Um ihn der kleinen Sterne liebliche  
Genossenschaft.*

*Es schimmert hell der Tau  
Am grünen Halm; mit Macht  
Im Fliederbusche schlägt die Nachtigall;  
Der Knabe schleicht zu seiner Liebsten sacht -  
O schöne Nacht!*

Georg Friedrich Daumer

### II. Spätherbst

*Der graue Nebel tropft so still  
Herab auf Feld und Wald und Heide,  
Als ob der Himmel weinen will  
In übergroßem Leide.*

*Die Blumen wollen nicht mehr blühen,  
Die Vöglein schweigen in den Hainen,  
Es starb sogar das letzte Grün,  
Da mag er auch wohl weinen.*

Hermann Allmers

### O Lovely Night

O lovely night!  
In the heavens, the moon gleams magically  
In all its splendour;  
About it, the sweet comradeship  
Of tiny stars.

The dew glimmers brightly  
On the green blades of grass; with great power,  
The nightingale sings out in the elder-bush;  
The young man steals quietly to his sweetheart -  
O lovely night!

### Late Autumn

The grey mist drops down so silently  
Upon the field, wood and heath  
That it is as if Heaven wanted to weep  
In overwhelming sorrow.

The flowers will bloom no more,  
The birds are mute in the groves,  
And the last bit of green has died;  
Heaven should indeed be weeping.

### III. Abendlied

*Friedlich bekämpfen  
Nacht sich und Tag;  
Wie das zu dämpfen,  
Wie das zu lösen vermag.*

*Der mich bedrückte,  
Schläfst du schon, Schmerz?  
Was mich beglückte  
Sage, was war's doch, mein Herz?*

*Freude wie Kummer,  
Fühl ich, zerrann,  
Aber den Schlummer  
Führten sie leise heran.*

*Und im Entschweben,  
Immer empor,  
Kommt mir das Leben  
Ganz wie ein Schlummerlied vor.*

Friedrich Hebbel

### IV. Warum?

*Warum doch erschallen  
Himmelwärts die Lieder?  
Zögen gerne nieder  
Sterne, die droben  
Blinken und wallen,  
Zögen sich Lunas  
Lieblich Umarmen,  
Zögen die warmen,  
Wonnigen Tage  
Seliger Götter  
Gern uns herab!*

Johann Wolfgang von Goethe

### Nightsong

Peacefully does night  
Struggle with the day:  
How to muffle it,  
How to dissolve it.

That which depressed me,  
Are you already asleep, o Pain?  
That which made me happy,  
Say, what was it, my heart?

Joy, like anguish,  
I feel has melted away,  
But they have gently  
Invoked slumber instead.

And as I float away,  
Ever skyward,  
It occurs to me that life  
Is just like a lullaby.

### Why?

Why then do songs  
Resound heavenward?  
They would gladly lure down  
The stars, which  
Gleam and wander above;  
They would entice Luna's  
Lovely embraces,  
And invoke the warm,  
Blissful days  
Of blessed gods -  
Gladly would they do this!

translations by Emily Ezust

### Te Deum for the Empress Marie Therese

Franz Joseph Haydn (1732-1809) was employed at the court of the Esterházy family in 1761, and held the position for the remaining years of his life. The musical tastes of the four patriarchs he served - Paul Anton, Nikolaus I, Anton, and Nikolaus II - varied greatly. Following a period of musical appreciation under Nikolaus I, Anton dismissed most of the court musicians (though he retained Haydn's services). Upon succeeding his father, Nikolaus II revived the Esterházy court's musical traditions. It was with these musical resources that Haydn composed his second *Te Deum*.

Composed between 1798 and 1800, the work is dedicated to Empress Marie Therese, who, in addition to her royal status as the wife of Emperor Franz I, was a respected soprano soloist who previously performed in some of Haydn's oratorios. The *Te Deum* was composed for and first performed on the occasion of a visit from the royal family.

Liturgically, the *Te Deum* is recited during the morning service (matins) on Sundays. It is often used for services of thanksgiving or ordinations. Likely written in the 5th century, the first records of this lengthy prayer date to A.D. 502. As legend tells, the prayer was spontaneously recited by St. Augustine and St. Ambrose, on the occasion of St. Augustine's baptism, perhaps explaining its improvisatory, and responsorial nature.

Jonathan Thomas Madden

*Te Deum laudamus:  
Te Dominum confitemur.  
Te aeternum Patrem  
Omnis terra veneratur.*

*Tibi omnes Angeli;  
Tibi caeli et universae Potestates;  
Tibi Cherubim et Seraphim  
Incessabili voce proclamant:  
Sanctus, Sanctus, Sanctus, Dominus  
Deus Sabaoth.  
Pleni sunt caeli et terra  
Maiestatis gloriae tuae.*

*Te gloriosus Apostolorum chorus,  
Te Prophetarum laudabilis numerus,  
Te Martyrum candidatus laudat exercitus.  
Te per orbem terrarum  
Sancta confitetur Ecclesia,  
Patrem immensae maiestatis:  
Venerandum tuum verum et unicum Filium;  
Sanctum quoque Paraclitum Spiritum.*

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 cherubim and seraphim  
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 an infinite majesty;  
Thine honourable true and only Son;  
Also the Holy Ghost the comforter.

*Tu Rex gloriae, Christe.  
Tu Patris sempiternus es Filius.  
Tu ad liberandum suscepturus hominem,  
Non horruisti Virginis uterum.  
Tu, devicto mortis aculeo,  
Aperuisti credentibus regna caelorum.*

*Tu ad dexteram Dei sedes,  
In gloria Patris.  
Iudex crederis esse venturus.  
Te ergo quaesumus,  
Tuis famulis subveni:  
Quos pretioso sanguine redemisti.*

*Aeterna fac cum sanctis tuis  
In gloria numerari.  
Salvum fac populum tuum,  
Domine, et benedic hereditati tuae.  
Et rege eos, et extolle illos usque in aeternum.  
Per singulos dies benedicimus te;  
Et laudamus Nomen tuum in saeculum,  
Et in saeculum saeculi.*

*Dignare, Domine,  
Die isto sine peccato nos custodire.  
Miserere nostri domine,  
Miserere nostri, fiat misericordia tua,  
Domine, super nos,  
Quemadmodum speravimus in te.  
In te, Domine, speravi:  
Non confundar in aeternum.*

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 overcame the sharpness of death,  
And opened the kingdom of heaven to all believers

Thou sittest at the right hand of God  
In the glory of the Father.  
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,  
Ever world without end.

Vouchsafe, O Lord  
To keep us this day without sin.  
O Lord, have mercy upon us,  
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.

## Upcoming Choral Concerts

Events are free unless otherwise noted.

Sunday, March 2, 2025

### Eastman Chorale

music of Martin, Panufnik, Britten, and McDowall  
William Weinert, conductor  
Kilbourn Hall • 3:30pm

Sunday, April 13, 2025

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

Henry Griffin, Jiabao Guo, and Brenda Nitsch, conductors  
Kilbourn Hall • 3:30pm

Friday, May 2, 2025

### Eastman-Rochester Chorus, Eastman Chorale, and Eastman School Symphony Orchestra

Beethoven *Missa Solemnis*  
William Weinert, conductor  
Kodak Hall at Eastman Theatre • 7:30pm



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