



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

## Eastman / UR Treble Chorus

Rachael Sanguinetti Hayes and Philip Silvey, conductors

## Eastman Repertory Singers

Hannah Duff and Henry Griffin, conductors

Saturday, October 21, 2023

Kilbourn Hall

3:30 p.m.

~ PROGRAM ~

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

Philip Silvey, conductor

Haniel Anugerah, piano

**Ave Regina Caelorum** (1684)      **Isabella Leonarda / Arr. Meredith Bowen**  
(1620-1704)  
4'

Amanda Falls & Sophia Martinez, duet

Génia Abbey & Naomi Chad, duet

Evie Afferbach & Madeleine Christopher, duet

Danny O'Connell, cello

**Come Unto These Yellow Sands** (1897)      **Amy Beach**  
(1867-1944)  
2'

**Night** (1946)      **Florence B. Price / Arr. P. Silvey**  
(1887-1953)  
4'

Catherine Carson, violin

**She Lingers On** (2021)      **Zanaida Robles**  
(b. 1979)  
4'

**By Night** (2022)      **Elaine Hagenberg**  
(b. 1979)  
4'

Joined by members of the Gates Chili High School Advanced Treble Choir

Catherine Carson, violin

Danny O'Connell, cello

Liz Morad, Lexi Kunz, & Sophie Hilger, percussion

Rachael Sanguinetti Hayes, conductor

~ INTERMISSION ~

## Eastman Repertory Singers

from *Judas Maccabeus*, HWV 63  
Hallelujah Amen

**George Frideric Handel**  
(1685-1759)  
2'

**Ave Verum Corpus, K. 618**

**Wolfgang Amadeus Mozart**  
(1756-1791)  
4'

Henry Griffin, conductor

**Elegischer Gesang**

**Ludwig van Beethoven**  
(1770-1827)  
6'

**Jesu, meine Freude**

**Felix Mendelssohn**  
(1809-1847)  
8'

Hannah Duff, conductor

**Exsultate justi in Domino**

**Lodovico Grossi da Viadana**  
(1560-1627)  
3'

from *Missa Brevis I*  
Agnus Dei

**Henry Griffin**  
(b. 2000)  
3'

**L'dor Vador**

**Gerald Cohen**  
(b. 1960)  
4'

Christine Kelly, soprano  
Jennifer Shin, piano  
Henry Griffin, conductor

**We Shall Walk Through the Valley**

**Undine Smith Moore**  
(1904-1989)  
3'

Hannah Duff, conductor

## ~ PERSONNEL ~

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

Philip Silvey, instructor/conductor  
Rachael Sanguinetti Hayes, graduate assistant/conductor  
Haniel Anugerah, accompanist

Génia Abbey	Alexandra Hartin	Ellen Paz
Evie Afflerbach	Rina Hata	Mary Reins
Maria Aversano	Sophie Hilger	Nina Robles
Norah Bailey	Nikki Honchell	Ari Ross
Macy Barry	Yujia Jiang	Eileen Scardino
Hanna Berger	Meghana Kakaraparthi	Rayna Shen
Naomi Chad	Anna Karpen	Anvitha Shoroff
Kexin Chen	Christine Kelly	Arianna Slupik
Clara Cherney	Xinyun Li	Bella Smith
Madeleine Christopher	Ziyue Liu	Ava Stern
Mary Ellen Coleman	Emma Loiacono	Yining Wang
Angie Cortez	Sofia Mains	Abby Wilson
Sydney Crew	Sofia Martinez	Chenxin Yan
Zoe Dale	Maria Mastro Simone	Wanyin Yao
Amanda Falls	Nina McGarahan	Yuwei Zeng
Hannah Freundel	Yunxin Nie	Lingjia Zhang
Cara Gagliardi	Amanda Oren	Leting Zhu
Emily Goldner-Morgan	Kaia Owens	Pengling Zhu
Lily Harrigan-Laqueria	Soomin Park	

### Gates Chili High School Advanced Treble Choir

Christine Cramer Merkel, Vocal Music Teacher

Maddie Basset  
Anna Brewer  
Fiona Culhane  
Katherine Cuyler  
Ellerie Finger  
Madison Foster  
Leah Montulli  
Madison Pfeifer  
Nicole Quintana

## Eastman Repertory Singers

Jennifer Shin, rehearsal pianist

### SOPRANO

Evie Afflerbach  
Macy Barry  
Naomi Chad  
Emily Goldner-Morgan  
Sophie Hilger  
Nikki Honchell  
Christine Kelly  
Yimei Liang  
Sofia Mains  
Dorothy Nie  
Kaia Owens  
Mary Reins  
Tianmin Zhong  
Pengling Zhu

### ALTO

Niyayesh Bagheri  
Norah Bailey  
Aida Baserehkasmaei  
Even Cao  
Nuo Chen  
Madeleine Christopher  
Amanda Falls  
Hannah Freundel  
Alexandra Hartin  
Jennie Jiang  
Hangzhi Jin  
Jingning Lin  
Sofia Martinez  
Ruoyu Ni  
Yolanda Yao  
Wendy Zeng  
Haoyi Zhang  
Lingjia Zhang  
Peiwen Zou

### TENOR

Nathan Barcelona  
Matt Berry  
Liam Blecha  
Zhuoran Chu  
Isaac Crouse  
Anders Haglund  
Ira Hsiao  
Kellen Mikesell  
Runyang Wang  
Changning Xu  
Changyu Zhang

### BASS

Shi Chen  
Dominic Fiacco  
Fivos Gkatzios  
Ryan Greene  
Jiabao Guo  
Hongxi Hu  
David Huang  
Omer Kayhan  
David Kraft  
Nattakon Lertwattanaruk  
Jonathan Madden  
Jonathan Mott  
Meng Tianlang  
Jeremy Wang

## Repertory Singers Orchestra

Ingrid Buschkopf, Olivia Walberger, violin I  
Kaitlyn McLaughlin, Kristina Kaye, Sedona Kmen, violin II  
Mack Jones Keon Sagara, viola  
Anika Grieve, Maggie Slap, Ryan Post, cello  
Nathan Clarke, oboe

## ~ PROGRAM NOTES, TEXTS, AND TRANSLATIONS ~

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### Ave, Regina Caelorum

*Ave, Regina Caelorum*  
*Ave, Domina Angelorum:*  
*Salve, radix, salve, porta*  
*Ex qua mundo lux est orta:*  
*Gaude, Virgo gloriosa,*  
*Super omnes speciosa,*  
*Vale, o valde decora,*  
*Et pro nobis Christum exora.*

Hail, Queen of Heaven  
Hail, Mistress of Angels:  
Hail, root, hail, portal  
from which for the world light has risen:  
Rejoice, Virgin glorious,  
Above all beautiful,  
Farewell, o most gracious,  
And for us Christ entreat.

Marian antiphon

### ~ Come Unto These Yellow Sands

*Come unto these yellow sands,*  
*And then take hands:*  
*Curtsied when you have, and kiss'd*  
*The wild waves whist,*  
*Foot it featly bere and there;*  
*And, sweet sprites, the burthen bear.*

William Shakespeare (1611)

### Night

*Night comes, a Madonna clad in scented blue.*  
*Rose red her mouth and deep her eyes,*  
*She lights her stars, and turns to where,*  
*Beneath her silver lamp the moon,*  
*Upon a couch of shadow lies*  
*A dreamy child,*  
*The wearied Day.*

Louise C. Wallace (1946)

### She Lingers On

*She walks in pools of sadness*  
*Her face is cool in moonlight*  
*No one can cover it*  
*She walks in pools and moonlight*  
*She lingers on*

Zanaida Robles (2021)

## By Night

*Deep in the tarn the mountain  
A mighty phantom gleamed!*

*She leaned out into the midnight,  
And the summer wind went by,  
The scent of the rose on its silken wing  
And a song its sigh.*

*And, in depths below, the waters  
Answered some mystic height,  
As a star stooped out of the depths above  
With its lance of light.*

*And she thought, in the dark and the fragrance,  
How vast was the wonder wrought  
If the sweet world were but the beauty born  
In its Maker's thought.*

Harriet Prescott Spofford (1897)

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*Practicing one's faith is an essential human right.  
This collection of sacred music is dedicated to those who,  
from generation to generation, have not been able to do so freely.*

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## Hallelujah, Amen

A timely message of hope for the Jewish people comes at the end of Handel's boisterous oratorio *Judas Maccabeus*: Rome has just formed an alliance with Judas that will protect his people from the Seleucid empire. All that can be said is, "Hallelujah, Amen!"

*Hallelujah, Amen, Amen, Hallelujah, Amen!  
Let Judah rejoice, Rejoice O Judah in songs divine!  
With Cherubim and Seraphim harmonious join,  
Hallelujah, Amen!*

## Ave Verum Corpus, K. 618

Possibly his most famous motet, Mozart composed this gem of a piece six months before his demise, and during the middle of his composition of *Die Zauberflöte*. This iconic piece has inspired many transcriptions including a piano transcription by Liszt, and even an orchestration of said transcription in Tchaikovsky's *Mozartiana* orchestral suite dedicated to the original composer.

- Henry Griffin

*Ave verum corpus,  
Natum de Maria Virgine,  
Vere passum,  
Immolatum in cruce pro homine  
Cuius latus perforatum  
Fluxit aqua et sanguine  
Esto nobis fragustatum  
In mortis examine.*

Hail, true Body,  
Born of Mary Virgin,  
Truly suffered,  
Sacrificed on the cross for humankind  
From whose pierced side  
Flowed water and blood  
Be for us a foretaste of the divine feast  
In the trial of death.

14th Century Eucharistic hymn

## Elegischer Gesang

Beethoven composed this little-known work in 1814 in memory of his friend's wife, Eleonore. As befitting an elegiac text, nostalgic and gentle E Major bookends the piece, punctuated with angry outbursts and fervent exclamations to reflect "Schmerz" (pain) and "des himmlischen Geistes Heimkehr" (the spirit's heavenly homecoming). Beethoven offers the grieving lament, and ultimately, peace.

*Sanft, wie du lebstest,  
Hast du vollendet,  
Zu heilig für den Schmerz  
Kein Auge wein' ob  
Des Himmlischen  
Geistes Heimkehr.*

Gently as you lived,  
Have you died,  
Too holy for sorrow!  
Let no eye shed tears  
For the heavenly spirit's  
Return home.

anonymous

## Jesu, meine Freude

Mendelssohn's cantata for strings and SATB verses bears striking resemblance to Bach's setting of the same text, sharing the original chorale melody as its cantus firmus, as well as its E minor opening. This is not surprising, given Mendelssohn's importance in bringing Bach's works into popularity in his community through his performance of *St. Matthew Passion* in 1829. *Jesu Meine Freude* dates from around the same time (1828), and Mendelssohn acknowledged his inspiration, stating that "If there is a resemblance to Bach, I can't help that, because I have written as I felt the need to ..." The cantata unfolds with an agitated texture of the strings and the lower voices during the portion of the text conveying the speaker's longing, and blooms into a warm E major augmentation of the theme to proclaim the Lamb of God's dearness to the seeker.

- Hannah Duff

*Jesu, meine Freude  
Meines Herzens Weide  
Jesu, meine Zier,  
Ach wie lang, ach lange  
Ist dem Herzen bange  
Und verlangt nach dir!  
Gottes Lamm, mein Bräutigam,  
Außer dir soll mir auf Erden  
Nichts sonst Liebbers werden.*

Jesus, my joy,  
My heart's delight,  
Jesus, my treasure,  
Ah how long, ah how long  
Must my heart be anxious  
And full of longing for you!  
Lamb of God, my bridegroom,  
Besides you there is on earth  
Nothing else that is dearer to me.

Johann Franck

## Exsultate justi in Domino

Lodovico Viadana is most known for his development of the Basso Continuo feature in Baroque music, and its associated notation which is now known as figured bass. This motet featured a basso continuo part which has since been lost, but that certainly does not hinder the effect of this undeniably luminous motet with its jubilant opening and closing phrases book-ending explosive, dialogue-like polyphony — while excitedly listing off a couple instruments while we're at it!

*Exsultate justi in Domino,  
Rectos decet collaudatio.  
Confitemini Domino in citara;  
In psalterio decem chordarum,  
Psalite ei.  
Cantate ei, canticum novum,  
Bene psalite ei, in vociferatione.  
Exsultate justi in Domino,  
Rectos decet collaudatio.*

Rejoice in the Lord,  
O ye just; praise befits the upright.  
Give praise to the Lord on the harp;  
Sing to him with the psaltery,  
The instrument of ten strings.  
Sing to him a new canticle,  
Sing well unto him with a loud noise.  
Rejoice in the Lord,  
O ye just; praise befits the upright.

Psalms 32:1-3

## Agnus Dei from Missa Brevis I

This is the final movement of my first (mostly) polyphonic Mass setting. In this movement, I evolved traditionally-polyphonic elements (a recurring motif, contrasting motion and voice leading, and occasional fioretture) gradually into a moment of jarring harmony propelled by tritones and chromaticism, followed by a "reset" at the text "grant us peace" from E Major to G Major, and polyphonic meandering once again back to e minor. The Kyrie (a more homophonic setting) and Gloria (an intensely polyphonic and chromatic setting) movements of this Mass are also completed, along with the first few sketches of a Credo. Other upcoming performances of this work include at the Yale School of Music and Incarnate Word here in Rochester.

- Henry Griffin

*Agnus Dei,  
Qui tollis peccata mundi,  
Miserere nobis.  
Agnus Dei,  
Qui tollis peccata mundi,  
Miserere nobis.  
Agnus Dei,  
Qui tollis peccata mundi,  
Dona nobis pacem.*

Lamb of God,  
Who takes away the sins of the world,  
Have mercy on us.  
Lamb of God,  
Who takes away the sins of the world,  
Have mercy on us.  
Lamb of God,  
Who takes away the sins of the world,  
Grant us peace.

## L'dor Vador

I first came upon this piece while working as a pianist for HaZamir, the international Jewish youth choir, in Westchester County, NY in 2019. I came to adore this text and Cohen's beautiful setting, which he most eloquently outlines in the forward to this work: "After originally planning to set a different text, this idea came to me: the perpetual motion in the piano, like time flowing by, with the choral melody poised, hovering, over the accompaniment. The text, from the Kedusha section of the daily Amidah prayer, is a natural choice for a choir [HaZamir] that plays such a key role in transmitting our rich Jewish musical tradition "from generation to generation"."

*L'dor vador  
Nagid god'lecha,  
U'Ynetsach n'tsachim  
K'dushat'cha nakdish.  
V'shivchacha, Eloheyinu,  
Mipinu lo yamush l'olam va-ed,  
Ki El Melech gadol  
V'kadosh Atah.  
Baruch Atah Adonai,  
HaEl hakadosh.*

From generation to generation  
We will declare your greatness,  
And forever and ever  
We will make sacred your holiness.  
Your praise, our God,  
Shall never depart from our lips.  
For you, God and sovereign,  
Are great and holy.  
Praised are you, Adonai,  
The holy God.

Siddur: Kedusha  
section of Amidah

## We Shall Walk Through the Valley

This short and simple setting of “We Shall Walk Through the Valley” comes from a small body of African American spirituals published during Undine Smith Moore’s lifetime. Moore advocated heavily for the incorporation of black music into her compositional output as “a powerful agent for social change,” and her *Scenes From the Life of a Martyr* (an oratorio based on the life of MLKJ) was nominated for a Pulitzer Prize.

The text for this spiritual is based on Psalm 23, which states, “Yea, though I walk through the valley of death, I shall fear no evil, for You are with me.” This performance is dedicated to my grandmother, Moui Tran (1947-2023), and to her surviving family.

- Hannah Duff

*We shall walk through the valley in peace  
We shall walk through the valley in peace  
If Jesus Himself shall be our leader,  
We shall walk through the valley in peace.*

*There will be no trials there  
There will be no trials there  
If Jesus Himself shall be our leader,  
We shall walk through the valley in peace.*

Negro spiritual

## Upcoming Concerts

Events are free unless otherwise noted.

Sunday, October 29, 2023

### Bach Cantata Series

*BWV 77 & BWV 185*

Jonathan Mott and Jiabao Guo, conductors  
Glory House International • 3:30pm

Sunday, November 19, 2023

### Eastman Chorale

music of Billings, Argento, Hailstork, Carter, Kachelmeier, and others  
William Weinert, conductor  
Kilbourn Hall • 3:30pm

Friday, December 8, 2023

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

*Ethel Smyth Mass in D*

William Weinert, conductor

Kodak Hall at Eastman Theatre • 7:30pm

*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](http://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](http://www.esm.rochester.edu/advancement) or contact the Advancement Office by calling (585) 274-1040. Thank you!