

CENTER FOR THE PERFORMING AND CINEMATIC ARTS
Boyer College of Music and Dance

Recital Chorus

Alexander Nguyen, conductor

Graduate Conductors Chorus

Vinroy D. Brown, Jr., conductor

Monday, October 16, 2023 • 7:30PM
Rock Hall Auditorium
1715 N. Broad Street
Philadelphia, PA 19122



Recital Chorus

Alexander Nguyen, conductor
Andrew Samlal, pianist

The True Cost

Please hold your applause until the conclusion of the program.

Kruhay

Benny F. Castillon

Paulina Cevallos, soprano
Julia Baker, percussion

O Triunfo da America
1. Ária - América

José Maurício Nunes Garcia (1767-1830)

Roslyn Rich, soprano
Recital Orchestra

The Negro Speaks of Rivers

Margaret Bonds (1913-1972)

O Triunfo da America
2. Coro que se há de cantar dentro

José Maurício Nunes Garcia

Recital Orchestra

The Apple of Daddy's Eye

蔡昱姍 Tsai Yu-Shan (b. 1968)
arr. 陳明章 Chen Ming-Jang

Sendi Vartanovi, violin

O Triunfo da America
3. Coro final do drama

José Maurício Nunes Garcia

Roslyn Rich, soprano
Recital Orchestra

Champa Battambang

Sinn Sisamouth (1932-1976)
arr. Darita Seth

Umesh Venkatesan, tenor
Paulina Cevallos, soprano

Graduate Conductors Chorus

Vinroy D. Brown, Jr., conductor

Kim Barroso, pianist

Please hold your applause until the conclusion of the program.

Funeral Ikos

John Tavener (1944-2013)

Historia di Jephthe

Giacomo Carissimi (c. 1604-1674)

- I. Cum vocasset in proelium
- II. Si tradiderit Dominus
- III. Transivit ergo Jephthe
- IV. Et clangebant tubae
- V. Fugite, cedite impii
- VI. Fugite, cedite impii
- VII. Et percussit Jephthe
- VIII. Et ululantes filii Ammon
- IX. Cum autem victor Jephthe
- X. Incipite in tympanis
- XI. Hymnum cantemus Domino
- XII. Cantate mecum Domino
- XIII. Cantemus omnes Domino
- XIV. Cum vidisset Jephthe
- XV. Heu mihi! Filia mea
- XVI. Cur ego te pater decepi
- XVII. Aperui os meum ad Dominum
- XVIII. Pater mi, si voviste votum Domino
- XIX. Quid poterit animam tuam
- XX. Dimitte me
- XXI. Vade filia mea
- XXII. Abit ergo in montes
- XXIII. Plorate colles
- XXIV. Plorate filii Israel

Luna Dantagnan, soprano

Roberto Guevara, tenor

Alison Crosley, soprano; Victoria Lumia, soprano; Elizabeth Beavers, alto

Zachary Alvarado, tenor; Corey Price, tenor; Roy Nussbaum, baritone

Leigh Brown, cello; Jia Binder, double bass

Kim Barroso, organ; Hanbyeol Lee, harpsichord

Her Sacred Spirit Soars

Eric Whitacre (b. 1970)

The use of photographic, audio, and video recording is not permitted.

Please turn off all electronic devices.

Thirtieth performance of the 2023-2024 season.

Recital Chorus

Alexander Nguyen, conductor

Andrew Samlal, pianist

The True Cost

The music of “The True Cost” is programmed with the intent to link displaced peoples across country and time. It is often the case that music of this nature is forgotten in the concert hall. In this recital, we seek to reclaim portions of history and report the true cost of large-scale war, slavery, and political persecution.

The piece *O Triunfo da America* serves as the framework for this program as we intersperse contrasting pieces between each of the piece’s three movements. The intent is to juxtapose the joyous music of Nunes-Garcia with seeds of doubt and displacement. Each octavo has been selected because of their pure narrative and respectful depiction of non-western musical styles.

This recital is to be performed as one large set. Thank you for holding your applause until the conclusion of the recital.

Kruhay

Benny F. Castillon

Kruhay tells the story of some of the Philippines’ oldest ethnic groups. Sung in Kinaray-a, a language native to Panay Island in central Philippines, *Kruhay* is a composition based on a folk-tale that narrates the arrival of 10 Bornean Datus (monarchs) exiled by their ruler, Sultan Makatunaw, in the 13th century. As the Borneans arrived, they reached the shores of Antique in balangays (boats) and brought saduk (wide-brimmed hats) and kulintas (necklaces) which they bartered with the indigenous Ati. As the groups learned to live together, they sang “Kruhay,” meaning “Long Live,” as a representation of their hopes of thriving together after displacement.

Composer Benny F. Castillon is a native of the Antique region in the Philippines. Today, he serves as the artistic director of the USA Choir and Troubadours of the University of San Agustin based in Iloilo City, Philippines. *Kruhay* is his most popular work, often being performed in the biggest choral competitions worldwide. Its composition features many characteristics of Filipino choral music, such as percussion accompaniment on the tultog, (a traditional ethnic bamboo percussion), virtuosic soprano singing, and rhythmic vamps beneath lyrical melodies.

Original Kinaray-a Text	Tagalog Translation	English Translation
Kruhay	Kruhay	Long Live!
Buhay run nga mga dinag-on Sa isara ka baybayon Sa lawud may nagapanung Baroto kang mga dumulu-ong	Maraming taon na ang nakalipas Sa isang dalampasigan Sa dagat may nagkakawan Bangka/Balangay ng mga dayuhan	Many years ago On a beach There is a fleet on the shore Sailors from foreign lands.
Nagdungka ang taga Bornay Nagkinasadya ang mga Ati Anda nga ginhalaran Kang bahul nga kasadyahan.	Dumaong ang mga taga-Borneo Nagsaya ang mga 'Ati' At sila'y kanilang hinandugan Ng isang malaking kasiyahan	The people of Borneo landed The 'Ati' rejoiced And they offered them Their warmest welcome.
Ginbaylo kang mga Ati Ang anda nga puluy-an Ang Panay sa sangka saduk Kag kulintas nga bulawan Kag sanda nagsararaka sa manga kabukiran Kag ang mga dumulu-ong Sa kapatagan sanda nagpuyo	pinagpalit ng mga 'Ati' Ang kanilang tahanan Ang Panay sa isang 'saduk' At kuwintas na ginto At sila'y umakyat sa mga bundok At ang mga dayuhan Sa kapatagan sila nanirahan	The 'Ati' bartered Their home, Panay, for a helmet And a necklace made of gold. Then, they moved into the mountains And the Borneans, They lived in the valleys.

O Triunfo da America

José Maurício Nunes Garcia

José Maurício Nunes Garcia is often considered to be one of Brazil's finest composers from the classical era. He lived as a priest in his early days before being hired as a court composer by King Joao VI. Though his music and keyboard skills brought him much fame in Brazil and in parts of Europe, he could not be saved from substitution as a court composer. After his dismissal in 1811, he worked primarily as a conductor with very few notable compositions. Today, Nunes Garcia is mostly remembered for his Requiem Mass, antiphons, and *Le Due Gemelle*, the first European-style opera composed by a Brazilian.

O Triunfo da América was a birthday gift from José Maurício Nunes Garcia to King Joao VI of Portugal who took refuge in Brazil as Portugal was being invaded by France in 1807. In 1809, the piece was written with genuine admiration for the "Prince Regent" as he promised to establish public institutions and governing systems in Brazil. This cantata from Nunes Garcia is rooted in joy and celebration for a man that would eventually leave him and his country with no support. Joao would eventually leave Brazil and return to Portugal in 1821, leaving Brazil in financial ruins. Four years later, Brazil would fight for its independence after an uprising against Portugal.

The music of *O Triunfo da América* is divided into three movements, each using excerpted text from a play of the same name by librettist, Gastão Fausto da Câmara Coutinho (1772-1852). This work is

one of only three secular works Nunes Garcia composed in his lifetime. The first movement is musically playful as the orchestra sets the regal foundation for the coloratura soprano soloist. The second movement is a short choral movement in quick triple meter that celebrates the amiable Prince. The final movement sees the return of the soprano soloist with choir in large major chords to display the Prince's majesty and nobility.

Aria

A negros desgostos, pungentes fadigas
Promessas amigas vão hoje dar fim.
Renascem as d'ouro idades amigas
Oh! Príncipe abrigas teus fados assim.

Aria

To black sorrows, poignant fatigues
Friendly promises will end today.
The two golden age friends are reborn
Oh! Prince, you shelter your fates like this.

Choir

Oh! Príncipe Regente
O céu moldou tua alma,
Tu vens colher a palma
Que o céu te quis guardar.

Choir

Oh! prince regent
Heaven shaped your soul,
You come to pick the palm
That heaven wanted to keep you.

Choir/Solo

Salve ditoso Príncipe amável
Que em trono estável vens repousar.

Choir/Solo

Hail the amiable Prince
That on a stable throne you come to rest.

Não mais te lembram raivosa guerra,
Monstros da terra, fúrias do mar.
Jucundo incenso, que engrossa os ares,
Nos teus altares vimos queimar.

They no longer remind you of rabid war,
Earth monsters, sea furies.
Delighted incense, which thickens the air,
On your altars we saw it burn.

The Negro Speaks of Rivers

Margaret Bonds

The Negro Speaks of Rivers is a piece set to a text by Langston Hughes. The poem, inspired by a train ride over the muddy Mississippi River that Hughes took in 1921, details how the experiences of Black-Americans (referred to by Hughes as Negro people) have been painfully tied to the great rivers of the world. He writes of how early humans took refuge in the Euphrates, how his African ancestors had built huts near the Congo, how the Egyptians built the pyramids along the Nile, and how the Mississippi served as a trading route for slavery in the United States. The poem connects Black-Americans to a long line of displacement, resilience, and strength.

In the first movement of *O Triunfo da America* there is a line that reads, "Friendly promises will end today. The ancient golden ages are reborn." Brazil's history, much like the US, cannot be discussed without the fact that Brazil imported the most enslaved Africans of any country. Placing the Bonds piece after the first movement is a way to question the "golden ages" and extend the definition of enslaved Americans to South Americans as well.

Composer Margaret Bonds was an American composer and arranger of art songs, spirituals, orchestral music. In 1936, she met Langston Hughes and began developing a lifelong collaborative relationship. *The Negro Speaks of Rivers* is one of his many poems she set to music. In this piece, Bonds draws on her training from Florence Price and William Dawson to tell the story of Black Americans through word painting, ostinato, and mode mixture. The result is music that evokes painful memories, lullabies, and hope.

The Negro Speaks of Rivers

I've known rivers:

I've known rivers ancient as the world and older than the flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln went down to New Orleans, and I've seen
its muddy

bosom turn all golden in the sunset.

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

- Langston Hughes (1901-1967)

The Apple of Daddy's Eye

蔡昱姍 Tsai Yu-Shan

arr. 陳明章 Chen Ming-Jang

The Apple of Daddy's Eye is a Taiwanese song based on the true story of a politically persecuted university professor named Peng Ming-min who was forced to leave his family in the middle of the night. The poem describes how much he will miss his dearest child, and that he will hold him in his memory forever. The father also encourages his child to study hard and dare to speak the truth. Peng Ming-min would eventually return to his homeland 22 years later to become Taiwan's president with the Democratic Progressive Party.

陳明章 Chen Ming-Chang (b. 1956) is a songwriter from Taiwan known mostly for his acoustic style that pairs the traditional instruments and folk styles to tell the stories of Taiwan's underclass. Many of the songs from his album, *An Afternoon Play*, have been arranged for choir by 蔡昱姍 Tsai

Yu-Shan. Today, Tsai is a pianist and composer for the Formosa Singers, Taiwan's most active choir dedicated to combining the western style of choral music with music traditions of Taiwan. *The Apple of Daddy's Eye* is an example of this technique with the preservation of its melody and form with the added harmonic timbre of choral singing.

阿爸的心肝寶貝

欲離開的暗暝 乎我攔看一下
阿爸的心肝寶貝
用尺來量你外高外矮
量在阮永遠的心肝底

欲離開的暗暝 乎我攔親一下
阿爸的心肝寶貝
趴佇桌頂來寫這張批
嘛只好惦惦啊講再會..

有一工你會大漢
你會讀冊濟濟
你會瞭解 佇這個社會
需要有人敢說真心話
阿爸因為按呢 才不得已
離開你和心愛的土地

欲離開的暗暝 乎我攔抱一下
阿爸的心肝寶貝
偷偷牽起你的手
抱佇阮永遠的心肝底

The Apple of Daddy's Eye

Tonight, I must leave, so let me look at you one more time,
the apple of Daddy's eye.

Let me use this ruler to measure how tall you are,
so that I can keep the images of you deep in my heart forever.

Tonight, I must leave, so let me kiss you one more time,
the apple of Daddy's eye.

Quietly, I rest my head and arms on the desk
to write this letter and say my goodbyes.

One day, you will grow up
and you will learn many things
you will understand that in this society,
we need people who dare to speak the truth.
For this reason, Daddy has no choice but to leave you
and the land I love so dearly.

Tonight, I must leave you, so let me embrace you one more
time
the Apple of Daddy's Eye.
Lightly I hold your hands
so that I can hold you forever deep in my heart.

Champa Battambang

Sinn Sisamouth
arr. Darita Seth

Champa Battambang is a song written by Sinn Sisamouth, dubbed the "King of Khmer Music" by the Cambodian and Cambodian American community. Sisamouth taught himself traditional stringed instruments and began writing songs at an early age in the French colonial province of Battambang. After graduating at age 16, he pursued medical school to please his parents. He graduated medical school during the period when Cambodia gained its independence from France. This was also the time when Sisamouth's voice became the musical identity of Cambodia.

The progression of popular music was encouraged by King Sihanouk. Sisamouth's voice was compared to that of Nat King Cole and Frank Sinatra.

Champa Battambang was the very first song to be played on Khmer Republic Television. Sisamouth disappeared during the Khmer Rouge regime. He was likely executed for being of mixed descent, educated, and an influential artist. His remains were never discovered. This song is one of his most popular titles and has proved itself to be an intergenerational gem. The text speaks to someone leaving a loved one behind in Battambang, and how they long for their return to their homeland.

The original tune was written as a bolero, but this arrangement has taken on a more abstract and cinematic aesthetic to represent the idea of Third-Culture Kids (individuals caught between the culture of their parents and the culture of their environment). Our arranger, Darita Seth, combines western compositional techniques of aleatoric writing and extended harmonic voicing with the original Khmer music to reflect this third culture.

Darita Seth is a Cambodian-American conductor that resides in California. He is currently a professor of choral activities at the University of the Pacific. His work in music is dedicated to empowering under-privileged voices and telling the stories of Cambodian-Americans.

Notes by Alexander Nguyen

Graduate Conductors Chorus

Funeral Ikos

John Tavener

John Tavener was an English composer who dedicated his life primarily to composing sacred music. Born on the outskirts of London in 1944, he came from a working-class family. His father was an organist, and therefore music was always part of John's life. His most notable works are *The Protecting Lamb* and *Song for Athene*, written for the memorial of Diana, Princess of Wales. He also has a number of larger works in his catalogue, including *The Whale* and *A Celtic Requiem*, in addition to other cantatas, operas and works for solo voice. This year commemorates the tenth anniversary of his death.

Composed in 1981, *Funeral Ikos* is an unaccompanied work for mixed voices. While its text comes from the Orthodox liturgy, it is a lesser known recitation. Traditionally spoken at the Funeral Mass for a Priest, the *ikos* follows the Kontakion. Tavener sets six of the 22 stanzas of this poignant text. Themes of death and the afterlife are at the center of this work; however, the text is largely hopeful and speaks to Paradise as the reward of the faithful. Raised a Presbyterian, Tavener's conversion to Eastern Orthodoxy just a few years before this composition is a strong influence on his choral music. His appreciation of the choral music of Stravinsky is evident in this work. Its simple yet thoughtful harmonic writing is among its stylistic characteristics.

Why these bitter words of the dying, O brethren, which they utter as they go hence?
I am parted from my brethren. All my friends do I abandon, and go hence.
But whither I go, that understand I not, neither what shall become of me yonder; only God
who hath summoned me knoweth. But make commemoration of me with the song:
Alleluia.

But whither now go the souls? How dwell they now together there?
This mystery have I desired to learn, but none can impart aright.
Do they call to mind their own people, as we do them?
Or have they forgotten all those who mourn them and make the song:
Alleluia.

We go forth on the path eternal, and as condemned, with downcast faces, present ourselves
before the only God eternal. Where then is comeliness? Where then is wealth? Where then is
the glory of this world? There shall none of these things aid us, but only to say off the psalm:
Alleluia.

If thou hast shown mercy unto man, o man, that same mercy shall be shown thee there;
and if on an orphan thou hast shown compassion, that same shall there deliver thee from
want.

If in this life the naked thou hast clothed, the same shall give thee shelter there, and sing the psalm:
Alleluia.

Youth and the beauty of the body fade at the hour of death, and the tongue then burneth fiercely, and the parched throat is inflamed. The beauty of the eyes is quenched then, the comeliness of the face all altered, the shapeliness of the neck destroyed; And the other parts have become numb, nor often say:
Alleluia.

With ecstasy are we inflamed if we but hear that there is light eternal yonder; That there is Paradise, wherein every soul of Righteous Ones rejoiceth. Let us all, also, enter into Christ, that all we may cry aloud thus unto God:
Alleluia.

Historia di Jephthe

Giacomo Carissimi

Among the most recognized composers of the early Baroque period, Italian born Giacomo Carissimi is known for his Latin oratorios but has an output that includes motets, cantatas and masses. We know very little about his early life. Other than that he was born at the turn of the 17th century and was the youngest of six children. His most notable position was as maestro di cappella at the Church of Sant' Apollinaire, which he held from his teenage years until his death.

Historia di Jephthe is one of his early oratorios. This work chronicles the Old Testament story of Jephthe, one of Israel's earliest Kings, after its emancipation from Egypt. In this story, Jephthe is off to war with the Ammonites. He promises to God that upon Israel's successful victory, he would sacrifice the first person he sees upon his return home. The King wins the battle against Ammon, and the first person he sees upon his arrival home is his daughter, who is dancing to celebrate their victory. Upon Jephthe's realization of this, he cries out because he realizes that he must now sacrifice his only daughter. His daughter, understanding that her sacrifice is at hand, makes only one request. She requests that she be allowed to go into the mountains for several months to mourn her life, her virginity, her innocence, and her fate. Jephthe grants this request, and she goes into the mountains to mourn. Upon her return, she is sacrificed.

This oratorio is set for mixed ensemble of six voices and incidental soli throughout. We first hear the voice of the character Historicus, which is mostly presented as recitative as one voice but sometimes includes more. King Jephthe, portrayed by a tenor, is accompanied with valiant, bright music, before changing to reflect the regret of his choices. The chorus represents the community at large: first Israel, then Ammon briefly before becoming the community of women that support Jephthe's daughter, then again the children of Israel who mourn her sacrifice. Jephthe's daughter, never named in the work or in the original text, is a solo soprano voice.

Cum vocasset in proelium filios
Israel rex filiorum Ammon
et verbis Jephthe acquiescere noluisset,
factus est super Jephthe Spiritus Domini
et progressus ad filios Ammon
votum vovit Domini dicens:

"Si tradiderit Dominus filios Ammon
in manus meas, quicumque primus
de domo mea occurrerit mihi,
offeram illum Domino in holocaustum."

Transivit ergo Jephthe ad filios Ammon,
ut in spiritu forti et virtute Domini
pugnaret contra eos.

Et clangebant tubae et personabant tympana
et proelium commissum est adversus Ammon.

Fugite, cedite, impii, perite gentes,
occumbite in gladio. Dominus exercituum
in proelium surrexit et pugnat contra vos.

Fugite, cedite, impii, corruite,
et in furore gladii dissipamini.
Et percussit Jephthe viginti civitates Ammon
plaga magna nimis.

Et ululantes filii Ammon, facti sunt
coram filiis Israel humiliati.

Cum autem victor Jephthe in domum suam
reverteretur, occurrens ei unigenita filia sua
cum tympanis et choris praecinebat:

When the king of the children of Ammon
made war against the children of Israel,
and disregarded Jephthah's message,
the Spirit of the Lord came upon Jephthah
and he went on to the children of Ammon,
and made a vow to the Lord, saying:

"If You will indeed give the sons of Ammon
into my hand, then whoever comes first
out of the doors of my house to meet me,
I will offer him to the Lord as a complete
sacrifice."

So Jephthah crossed over to the sons of Ammon
with the spirit, strength, and valor of the Lord
to fight against them.

And the trumpets sounded, and the drums
resounded,
and battle against Ammon ensued.

Flee and give way, godless ones; perish,
foreigners!
Fall before our swords, for the Lord of Hosts has
raised
up an army, and fights against you.

Flee, give way, godless ones! Fall down!
And with our raging swords, be scattered!
And Jephthah struck twenty cities of Ammon
with a very great slaughter.

And the children of Ammon howled,
and were brought low before the children of
Israel.

When Jephthah came victorious to his house,
behold,
his only child, a daughter, was coming out to
meet him
with tambourines and with dancing. She sang:

"Incipite in tympanis, et psallite in cymbalis.
Hymnum cantemus Domino, et modulemur
canticum.
Laudemus regem coelitem,
laudemus belli principem,
qui filiorum Israel victorem ducem reddidit."

Hymnum cantemus Domino, et modulemur
canticum,
qui dedit nobis gloriam et Israel victoriam.

Cantate mecum Domino, cantate omnes populi,
laudate belli principem,
qui dedit nobis gloriam et Israel victoriam.

Cantemus omnes Domino,
laudemus belli principem,
qui dedit nobis gloriam et Israel victoriam.

Cum vidisset Jephthe, qui votum Domino
voverat,
filiam suam venientem in occursum, in dolore
et lachrimis scidit vestimenta sua et ait:

"Heu mihi! Filia mea,
heu decepisti me, filia unigenita,
et tu pariter,
heu filia mea, decepta es."

"Cur ergo te pater, decipi,
et cur ergo ego
filia tua unigenita decepta sum?"

"Aperui os meum ad Dominum
ut quicumque primus de domo mea

occurrerit mihi, offeram illum Domino
in holocaustum. Heu mihi!
Filia mea, heu decepisti me,
filia unigenita, et tu pariter,
heu filia mea, decepta es."

"Strike the timbrels and sound the cymbals!
Let us sing a hymn and play a song to the Lord,
let us praise the King of Heaven,
let us praise the prince of war,
who has led the children of Israel back to
victory!"

Let us sing a hymn and play a song to the Lord,
who gave glory to us and victory to Israel!

Sing with me to the Lord, sing all you peoples!
Praise ye the prince of war,
who gave glory to us and victory to Israel!

Let us all sing to the Lord,
let us praise the prince of war,
who gave glory to us and victory to Israel!

When Jephthah, who had sworn his oath to the
Lord, saw
his daughter coming to meet him, with anguish
and tears he tore his clothes and said:

"Woe is me! Alas, my daughter,
you have undone me, my only daughter,
and you, likewise,
my unfortunate daughter, are undone."

"How, then, are you undone, father,
and how am I,
your only-born daughter, undone?"

"I have opened my mouth to the Lord that
whoever comes first out of the doors of my
house
to meet me, I will offer him to the Lord
as a complete sacrifice. Woe is me!
Alas, my daughter, you have undone me,
my only daughter, and you, likewise,
my unfortunate daughter, are undone."

"Pater mi, si vovisti votum Domino,

reversus victor ab hostibus,
ecce ego filia tua unigenita,
offer me in holocaustum victoriae tuae,
hoc solum pater mi praesta
filiae tuae unigenitae antequam moriar."

"Quid poterit animam tuam, quid poterit te,
moritura filia, consolari?"

"Dimitte me, ut duobus mensibus
circumeam montes, et cum
sodalibus meis plangam virginitatem meam."

"Vade, filia mia unigenita,
et plange virginitatem tuam."

Abiit ergo in montes filia Jephthe, et

plorabat cum sodalibus virginitatem suam,
dicens:

"Plorate colles, dolete montes,
et in afflictione cordis mei ululate!
Ululate!

Ecce moriar virgo et non potero
morte mea meis filiis consolari,
ingemiscite silvae, fontes et flumina,
in interitu virginis lachrimate!
Lachrimate!

Heu me dolentem in laetitia populi,
In victoria Israel et gloria
patris mei, ego, sine filiis virgo,
ego filia unigenita moriar et non vivam.
Exhorrescite rupes,
obstupescite colles, valles
et cavernae
in sonitu horribili resonate!
Resonate!

Plorate filii Israel,
plorare virginitatem meam,
et Jephthe filiam unigenitam
in carmine doloris lamentamini."

"My father, if you have made an oath to the
Lord, and
returned victorious from your enemies,
behold! I, your only daughter
offer myself as a sacrifice to your victory,
but, my father, fulfill one wish to
your only daughter before I die."

"But what can I do, doomed daughter,
to comfort you and your soul?"

"Send me away, that for two months
I may wander in the mountains, and with
my companions bewail my virginity."

"Go, my only daughter,
go and bewail your virginity."

Then Jephthah's daughter went away to the
mountains, and
bewailed her virginity with her companions,
saying:

Mourn, you hills, grieve, you mountains,
and howl in the affliction of my heart!
Howl!

Behold! I will die a virgin, and shall not
in my death find consolation in my children.
Then groan, woods, fountains, and rivers,
weep for the destruction of a virgin!
Weep!

Woe to me! I grieve amidst the rejoicing of the
people, amidst the victory of Israel and
the glory of my father, I, a childless virgin,
I, an only daughter, must die and no longer live.
Then tremble, you rocks,
be astounded, you hills,
vales, and caves,
resonate with horrible sound!
Resonate!

Weep, you children of Israel,
bewail my hapless virginity,
and for Jephthah's only daughter,
lament with songs of anguish."

Plorate filii Israel,
plorate omnes virgines,
et filiam Jephthe unigenitam
in carmine doloris lamentamini.

Weep, you children of Israel,
weep, all you virgins,
and for Jephthah's only daughter,
lament with songs of anguish.

Her Sacred Spirit Soars

Eric Whitacre

Eric Whitacre is an American composer known for his largely choral output. He studied the piano as a child and sought a career in rock music. Upon joining his college choir, he realized his passion for choral music. He earned degrees in music composition from the University of Nevada and The Julliard School. He is known for his contemporary soundscapes, which include dissonant harmonies, sound effects, and body percussion. He is also recognized for his virtual choir projects that included synchronizing thousands of singers to present virtual recordings of his works.

Her Sacred Spirit Soars is scored for an unaccompanied double choir of mixed voices. The work was commissioned by the Heartland Festival, known for its Shakespearean community. Whitacre collaborated with his friend and frequent librettist Tony Silvestri to create the text. This resulted in a fourteen-line Shakespearean sonnet. When Whitacre requested an homage to Queen Elizabeth I (also known as the Virgin Queen) with the final line, Silvestri also created an acrostic from the first letter of each line. The acrostic spells out "Hail Fair Oriana." The piece is mostly in C Minor, polyphonic and is stepwise in melody. The choirs are in canon a measure behind each other save the middle section ("In whose sweet words her inspiration shows...") before separating to represent the 'quickenning fire' of the composition's last section. An added final line, "Long Live Fair Oriana" brings the piece from C Minor to its parallel E-flat Major to create a rousing and triumphant finish.

Her sacred spirit soars o'er gilded spires,
And breathes into creative fires a force;
In well-tuned chants and chords of countless choirs
Lives ever her immortal shadowed source.
From age to age the roll of poets grows;
And yet, a lonely few are laurel-crowned,
In whose sweet words her inspiration shows,
Revealing insights deep and thoughts profound.
O shall Cecelia, or shall Goddess Muse
Reach then to me across eternal skies?
Is heaven's quick'ning fire but a ruse,
Abiding rather here before mine eyes?
Nearer than I dream'd is She whose fame
All poets sing, whose glory all proclaim:
"LONG LIVE FAIR ORIANA!"

Notes by Vinroy D. Brown, Jr.

Recital Chorus

Alexander Nguyen, conductor

Andrew Samlal, pianist

SOPRANO

Angela Bui
Paulina Cevallos
Kayla Elliott
Lauren Padden
Jacquelyn Paul

ALTO

Elizabeth Beavers
Tayler Butenschoen
Zaria Carter
Jorge Emdanat
Tatiana Hayward
Astrid Le
Angelina Soedjartanto
Elyssa Thomas

TENOR

Roberto Guevara
Mairin McDonnell
Julian Nguyen
Mateo Perez Presmanes
Angela Thornton
Kiwi Tzic

BASS

Anthony Aguilar
Vinroy D. Brown, Jr.
Benjamin Chen
Gabriel Planas-Borgstrom
Kylar Sprenger

Recital Orchestra

VIOLIN I

Sendi Vartanovi
Zhanara Makhmutova
Kyle Stevens

VIOLIN II

Taisiya Losmakova
Sofiya Solomyanskaya
Katherine Lebedev

VIOLA

Arik Anderson
Meghan Holman

CELLO

Brannon Rovins
Leigh Brown

DOUBLE BASS

Jia Binder

FLUTE

Catherine Huhn
Samantha Humen

CLARINET

Alex Phipps
Sihan Chen

HORN

Natalie Haynes
Ho Hin Kwong

Graduate Conductors Chorus

Vinroy D. Brown, Jr., conductor

Kim Barroso, pianist

SOPRANO

Angela Bui
Luna Dantagnan
Kayla Elliott
Jessica Gambino
Emily Loughery
Victoria Lumia

ALTO

Elizabeth Beavers
Alison Crosley
Carmelina Favacchia
Tatiana Hayward
Sadie Roser

TENOR

Zachary Alvarado
Ben Bian
Roberto Guevara
Blake Levinson
Corey Price
Reid Shriver

BASS

Benjamin Chen
Daniel Jackson
Alexander Nguyen
Roy Nussbaum
Joshua Powell
Kylar Sprenger
Andrew Stern