

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

**Graduate Conductors Chorus**  
Lily Carmichael, conductor

Monday, December 5, 2022 • 7:30PM  
Rock Hall Auditorium  
1715 N. Broad Street  
Philadelphia, PA 19122



# Graduate Conductors Chorus

Lily Carmichael, conductor

Kim Barroso, pianist

Lumen

Abbie Betinis (b. 1980)

Mary Bond, soloist

Hymne au Soleil

Lili Boulanger (1893-1918)

Luna Dantagnan, soloist

Morgengruß (“Komm”)

Fanny Hensel (1805-1847)

Io piango che'l mio non pianto

Vittoria Aleotti (c. 1565-after 1620)

Mother to Son

Undine Smith Moore (1904-1989)

Kimberly Waigwa, soloist

Til de Døde

Agathe Backer Grøndahl (1847-1907)

Carolina Pines

Kate Wolf (1942-1986)

arr. Moira Smiley

Take What You Need

Reena Esmail (b. 1983)

Tori Lumia, soloist

Brandon Scribner, Faith Crossan, Benjamin Chen, Corinne Price,  
Jessica Gambino, Andrew Stern, and Jamie Hatter, speakers

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

Please turn off all electronic devices.

One hundred forty-ninth performance of the 2022-2023 season.

## Notes on the Program

### Lumen

Abbie Betinis

Abbie Betinis, a two-time McKnight Artist Fellow, has composed over 80 pieces for distinguished organizations such as the American Choral Directors Association, Chorus Pro Musica, Cantus, The Schubert Club, and Zeitgeist. Drawing inspiration from history and culture, Betinis incorporates diverse traditions, such as shape-note singing, Gaelic keening, and medieval Islamic mysticism into her music.

*Lumen* is a three-part canon that begins with a unison chant. The text comes from two Latin aphorisms, the first of which is a common motto for schools. Betinis draws on this idea, writing each part of the canon to “teach” the following part. Elements from one phrase are transformed in the subsequent phrase, creating a musical representation of the text: each part “receives” the preceding part and “passes it on.” With the addition of each part, Betinis creates a sense of the light growing stronger, gradually increasing the range of each line and writing larger melodic leaps.

### Lumen

### Light

Lumen accipe et imperti.  
Do ut des.

Receive the light and pass it on.  
I give so that you may give.

Text: Latin Aphorisms

### Hymne au Soleil

Lili Boulanger

Born in 1893, French composer Lili Boulanger was an important figure in the transition between the Romantic and contemporary musical periods. She won the Prix de Rome in 1913 (the first female composer to do so for music), and her diverse output comprises nearly 60 works. Boulanger developed a distinct compositional style marked by musical impressionism, the setting of texts that reflect the social and political issues of the time, innovative harmonic and instrumental color, and explorations of even more adventurous compositional techniques such as polytonality later in her life.

In 1912, after a two-month bout of severe illness, 18-year-old Boulanger composed two complete works for chorus within a six-week period. *Hymne au Soleil*, the only surviving of the two, features the choir in declamatory homophony as they sing in praise of the sun’s return. The choir planes through earthy harmonies, often cadencing on unexpected yet majestic chords marking the immense reverence for the morning reborn. An alto solo introduces a gentler iteration of praise, which is followed by a return of the resolute opening that parallels the sun’s return to the sky.

## Hymne au Soleil

Du soleil qui renaît [bénéissons] la puissance.  
Avec tout l'univers célébrons son retour.  
Couronné de splendeur, il se lève, il s'élance.  
Le réveil de la terre est un hymne d'amour.  
Sept coursiers qu'en partant le Dieu contient à  
peine,  
Enflamment l'horizon de leur brûlante haleine.

O soleil fécond, tu parais!  
Avec ses champs en fleurs, ses monts, ses bois  
épais,  
[La] vaste mer de tes feux embrasée,  
L'univers plus jeune et plus frais,  
Des vapeurs de matin sont brillants de rosée.

Text by Casimir Delavigne

## Hymn to the Sun

Let us bless the power of the reborn sun.  
With all the universe let us celebrate its return.  
Crowned with splendor, it rises, it soars.  
The waking of the earth is a hymn of love.  
Seven rushing steeds that the God scarcely holds  
back  
Ignite the horizon with their scorching breath.

Oh, vivid sun, you appear!  
With its fields in bloom, its mountains, its thick  
forests,  
The vast sea set ablaze by your fires,  
The universe, younger and fresher,  
With morning vapors are glistening with dew.

## Morgengruß ("Komm")

Fanny Hensel

Fanny Hensel, born Fanny Mendelssohn, composed nearly five-hundred works during her career. She wrote in a variety of genres; more than half her surviving compositions are Lieder (art songs for voice and piano), and around 125 are piano works; larger-form works include a piano quartet, string quartet, orchestral overture, and a cantata. Hensel was as diligent as she was talented, composing just about every day of her adult life and holding private concerts every two weeks showcasing her compositions. Her music is text-driven and deeply expressive and tends to be more harmonically experimental than that of her contemporaries.

Hensel's *Gartenlieder*, published 1847, comprises six part-songs on texts that praise nature. Even aside from the textual theme, the choice of title was quite fitting; the Hensels lived in a wing of the Mendelssohn home called the *Gartenhaus*, whose room reserved for performance was called the *Gartensaal*, which offered a view of the family's large garden. Hensel was enamored by nature and used themes of the forest ("der Wald") and song ("Lied") to unify the six part-songs. *Morgengruß*, which features a text by her husband, Wilhelm Hensel, is the only song in the collection that incorporates the theme of love. The major key and pervasive quick rhythms depict this longing for love as well as the arrival of the sunny morning. Hensel is quite creative with her text-setting; on the text "still lauschet ihm heimlich die Pflanze" ("quietly the plants listen in secret"), Hensel cleverly encourages the audience to "listen" carefully by giving the melody to an unexpected voice: the bass.

### Morgengruß (“Komm”)

Schnell fliehen die Schatten der Nacht,  
hell blühen die Matten in Pracht.  
hoch rauschet der Wald in dem Glanze,  
still lauschet ihm heimlich die Pflanze  
im blütenverklärenden Thauen,  
wie selig, den Morgen zu schauen.

Was fehlt noch dem goldenen Raum?  
Komm, Liebchen, erfülle den Traum.  
Mein Lied tönt in wonnigem Rauschen,  
o komm, wie die Blume zu lauschen.  
Es will dich mein liebendes Sehnen  
bethauen mit seligen Thränen.

Text by Wilhelm Hensel

### Morning Greeting

The shadows of night quickly flee,  
The meadows bloom in bright splendor,  
Above, the forest rustles in the brilliance,  
Quietly the plant listens in secret  
Its blooms transformed with dew,  
How blessed to behold the morning.

What does this golden realm still lack?  
Come, beloved, fulfill the dream,  
My song sounds in the delightful rustling,  
O come, and listen like the flowers do,  
And bedew my passionate longing  
With blessed tears.

### Io piango che'l mio non pianto

Vittoria Aleotti

Italian composer Vittoria Aleotti, possibly identical with composer Raffaella Aleotti, began her music education at an early age with the harpsichord. Her talents at the age of six impressed the family's teacher, who recommended she be educated at the convent of San Vito which was nationally renowned for its music. Her *Ghirlanda de madrigali a quattro voci*, set to texts by Giovanni Battista Guarini and published in 1593, displays her aptitude for writing in diverse musical styles and her expressive capabilities. That same year, Raffaella Aleotti published a book of eighteen motets, the first book of sacred music by a woman to be published.

*Io piango che'l mio pianto*, from Aleotti's *Ghirlanda de madrigali*, exemplifies her mastery of madrigal composition. Though rooted in the stile antico that maintains stricter rules of voice leading, the piece has occasional moments that break from this tradition and showcase her compositional innovation. Such moments include more complex dissonances and unresolved dissonances, both found on the word “tanto;” sudden harmonic shifts, such as the repetition of “Acciò più longò sia;” and the tenor leap to a dissonance on the final “languire,” which also has the tenor line higher than the alto line. Aleotti also uses music to paint the meaning of the text, with madrigalisms on words such as “longò” where the voices have longer note values, as well as less overt methods of text expression, such as creating a “major” feeling on “Poco saria la doglia” (“There would be little pain”) and dissonances on words like “languire” (“suffering”).

Io piango che'l mio pianto  
non è sì duro  
si pungente e forte  
che mentr'io piango tanto  
non faccia a miei martir pietosa morte.

I weep because my anguish  
is not so fierce,  
piercing and violent  
that while I weep so,  
death may be moved to pity my torments.

Poco saria la doglia  
s'ad'ogni suo desire  
l'huom poteste morire  
ma ve'l sostiene in vita  
e'n questa spoglia  
acciò più longo sia nostro languire.

There would be little pain  
if at such merest wish  
a man could die  
But one is kept alive  
and breathing  
so that our suffering may last longer.

Text by Giovanni Battista Guarini

## **Mother to Son**

Undine Smith Moore

Undine Smith Moore was one of the most significant American composers and music educators of the twentieth century. Her own music education was extensive; she studied at Fisk University, Columbia University's Teachers College, Juilliard School of Music, Manhattan School of Music, and Eastman School of Music. Moore taught at Virginia State College for 45 years and co-founded and directed the Black Music Center. She also served as a visiting professor at several other schools, including Carleton College, St. Benedict College, St. John's University, and Virginia Union University. As a composer, Moore's works range from choral music and solo art songs to chamber music and cantatas.

Inspired by spirituals, Moore frequently incorporated elements from the African-American musical heritage, such as call-and-response and syncopated rhythms, into her compositions. Her piece *Mother to Son*, which she has named as one of her favorites of her own compositions, draws on such elements to capture the character and expression of the narrator. In the text, from a Langston Hughes poem of the same title, the narrator presents a straightforward and honest testimony on life's hardships that offers no apology or defense and never claims defeat nor asks for pity. Moore's musical setting is equally unapologetic, with frequent choral unisons and emphatic text declamations. The central image of Hughes's poem is the "crystal stair," which simultaneously evokes the history of Black suffering in this country and the ideas of freedom and redemption. Moore contextualizes this image with music, employing either descending melodies and melodic tritones or ascending lines with growing dynamics to reflect either association of the "crystal stair."

Well, son, I'll tell you:  
Life for me ain't been no crystal stair.  
It's had tacks in it,  
And splinters,  
And boards torn up,  
And places with no carpet on the floor—  
Bare.  
But all the time  
I've been a-climbin' on,  
And reachin' landin's,  
And turnin' corners,  
And sometimes goin' in the dark  
Where there ain't been no light.  
So boy, don't you turn back.  
Don't you set down on the steps  
'Cause you finds it's kinder hard.  
Don't you fall now—  
For I've still goin', honey,  
I've still climbin',  
And life for me ain't been no crystal stair.

Text by Langston Hughes

## Til de Døde

Agathe Backer Grøndahl

Considered one of Norway's most respected composers and renowned for her pianistic virtuosity, Agathe Backer Grøndahl composed around 190 songs, 120 piano pieces, over 50 Norwegian folksong arrangements, several works for chorus, and two orchestral compositions during her lifetime. Her teachers include Winter-Hjelm, Kjerulf, Bülow, Liszt, L.M. Lindeman, and R. Wüerst. Though composing during the late Romantic era, Backer Grøndahl modeled her music on that of earlier Romantic composers and maintained a more conservative style; however, it is worth noting her piano suite *I blaafjellet*, Op. 44 is possibly the first impressionist piece by a Norwegian composer. She influenced the Western musical world not only as a composer, but also as a performer and teacher.

In *Til de Døde*, Grøndahl sets a Danish poem by Schack von Staffeldt whose text wishes comfort upon those who have departed. The composer joins this poetry with gentle, lush melodic lines that reflect such comfort as well as chromaticism and dissonance that imbue elements of humanity and grief. In particular, she sets the phrase "Sover sødt i hellig Fred" ("Sleep sweetly in holy peace") four different ways, each with a distinct musical character. The first statement of the phrase is rhythmically akin to a lullaby and rooted in E-flat major, and the bass part drops out at the end to create a sense of lightness. The second iteration begins in a hopeful major but soon transitions to

an anguished minor, with a sharp dissonance on “hellig” that seems to question the holiness of eternal sleep. The third statement reaffirms the first at a softer dynamic. The final iteration tenderly asserts the phrase twice and leads back to the tranquil E-flat major.

### **Til de Døde**

Sover sødt i hellig Fred!  
Blomsten sig om Graven slynger,  
Liden Fugl i Linden synger,  
Maanen seer saa venlig ned.

Sover sødt i hellig Fred!  
Blomsten visner, Løvet falder,  
Høstens Storm Naturen kalder  
Til den dybe Hvile ned.

Sover sødt i hellig Fred!  
Alt, hvad over eder bølger  
Tidlig eller sildig følger  
Til den dybe Hvile ned.

Sover sødt i hellig Fred!

Text by Schack von Staffeldt

### **To the Dead**

Sleep sweetly in holy peace!  
The flower wraps itself around the grave,  
The little bird in the linden tree sings,  
The moon looks down so kindly.

Sleep sweetly in holy peace!  
The flower withers, the leaf falls,  
Nature's autumn storm calls  
Down to the deep rest.

Sleep sweetly in holy peace!  
All that waves over you  
Sooner or later follows  
Down to the deep rest.

Sleep sweetly in holy peace!

### **Carolina Pines**

Kate Wolf  
arr. Moira Smiley

Kate Wolf was an American folk singer and songwriter known for helping repopularize American folk music in Northern California in the 1970s. After forming her first band, The Wildwood Flower, and hosting Sonoma County music shows on the radio, Wolf was offered funding for an album. She used this money to start her own record company and went on to release six albums of her music in her lifetime. Wolf continued to perform into the 1980s; her concerts maintained a sense of intimacy, even with her audiences growing.

Wolf believed music expands our capacity to express ourselves, and *Carolina Pines* is certainly a masterclass in expressive writing. This song embodies the emotionally courageous and personal character of Wolf's music. The lyrics possess vivid imagery which she reflects in the contour of the melodic line. Wolf juxtaposes the sentimentality of the text with simplicity of form; this simplicity allows the lyrics to shine through.



Just an old house with the roof falling in  
Standing at the edge of the field  
Watching the crops grow as it's always done before  
Nobody lives here anymore  
The sun's going down in the Carolina pines  
I'm a long way from home and I miss that love of mine  
Broken windows, empty doors  
Nobody lives here anymore  
Old memories come whistling like the wind  
Through the walls and the cracked window panes  
And the grass is growing high around the kitchen door  
Nobody lives here anymore  
The sun's going down in the carolina pines  
I'm a long way from home and I miss that love of mine  
Broken windows, empty doors  
Nobody lives here anymore

## Take What You Need

Reena Esmail

Indian-American composer Reena Esmail is known for her studies that bridge the worlds of Indian and Western classical music and for using music as a means to build community. Her works are featured on a number of Grammy-nominated albums, and ensembles such as the Los Angeles Master Chorale, Seattle Symphony, Baltimore Symphony Orchestra, and Kronos Quartet have commissioned compositions from Esmail.

Esmail composed *Take What You Need* for Urban Voices Project, a choir whose members are artists and performers from the Skid Row neighborhood of Los Angeles. The choir uses music to raise awareness about people experiencing homelessness and those marginalized by mental health issues, poverty, and unemployment. *Take What You Need* is intended to provide a safe, equitable space for a community to connect with one another. We invite the audience to sing with us, echoing each phrase of the melody after it is sung.

During the interludes, members of the choir will share stories and personal reflections on the text of *Take What You Need*.

*Notes by Lily Carmichael*

Take a moment  
Take a breath  
Take time  
Take care  
Take heart  
Take hope  
Take a step  
Take a chance  
Take courage  
Take charge  
Take a stand  
Take pride  
Take joy  
Take pause  
Take a moment  
Take a breath  
Take what you need

# Graduate Conductors Chorus

Lily Carmichael, conductor

Kim Barroso, pianist

## SOPRANO

Lily Carmichael

Lindsey Carney

Faith Crossan

Jessica Gambino

Victoria Lumia

Allison Maney

Kimberly Waigwa

## ALTO

Mary Bond

Alison Crosley

Luna Dantagnan

Isabella DiPasquale

Alicia Melendez

Corinne Price

## TENOR

Zachary Alvarado

James Hatter

Brandon Scribner

Reid Shriver

## BASS

Vinroy Brown

Benjamin Chen

Daniel Jackson

Alexander Nguyen

Joshua Powell

Andrew Stern