Graduate Conductors Chorus
Kimberly Waigwa, conductor

Recital Chorus
Lily Carmichael, conductor

Thursday, March 2 • 7:30 PM
Rock Hall Auditorium
1715 N. Broad Street
Philadelphia, PA 19122
Graduate Conductors Chorus
Kimberly Waigwa, conductor
Kim Barroso, pianist

Church Sonata No. 13 in G major, K. 274
W.A. Mozart (1756 - 1791)

Regina coeli in C major, K. 276
W.A. Mozart (1756 - 1791)

Jessica Gambino, soprano
Corinne Price, alto
Reid Shriver, tenor
Andrew Stern, bass
Graduate Conductors Orchestra

Also hat Gott die Welt geliebet
Johannes Nucius (1556 - 1620)

Wisely and Slow
The Staves

Lauren Padden, soprano
Leah Nance, alto
Corinne Price, alto

Stabat Mater
Antonín Dvořák (1841 -1904)

III. Eja Mater

Éjszaka
György Ligeti (1923 - 2006)

Tabula Rasa
Don MacDonald (b. 1966)

And I Saw a New Heaven
Edgar Bainton (1880 - 1956)
arr. Joyce Chen
Recital Chorus
Lily Carmichael, conductor
Sirapat Jittapirom, pianist

Mi Chamocha
Kayla Elliott, Lauren Padden, Roy Nussbaum, soloists

Traditional Hebrew Prayer
arr. Lily Carmichael

In exitu Israel de Agypto
Marianna Martines (1744-1812)

I.   Allor che il giogo barbaro
II.  Lo vede appena
III. Da ignota
IV.  Quindi e che ciechi
V.   Orecchie e nari
VI.  V'ha quei che l'orme
VII. Deh! cosi ognor
VIII. In vita

Chloe Lucente, soprano
Alison Crosley, alto
Roberto Guevara, tenor
Baker Purdon, bass
Graduate Conductors Orchestra

Lo Lefached
Joan Szymko (b. 1957)

Alex Snelling, Andrew Stern, percussion

When Thunder Comes
Mari Esabel Valverde (b. 1987)

Alex Snelling, Andrew Stern, Nick Demkowicz, percussion

The use of photographic, audio, and video recording is not permitted.
Please turn off all electronic devices.
Two hundred eighteenth performance of the 2022-2023 season.
Mariology is the study of Mary, mother of God. There are texts for the purpose of praising her virtues as the mother of God and for the purity of her heart. These Marian texts have been set to music to carry her legacy. Statues and symbols have been made to commemorate her sainthood and prayers devoted to her as one of the most prominent symbols of the Christian faith. Mary stands as a pillar of Incarnation, a vessel for Jesus Christ, and Redemption as the first follower of Christ. Unfortunately, historical records and biblical references are few and far between, and we have nearly no biographical accounts of her life. Despite the importance placed on her virgin birth, sinlessness, and sanctity, the image and understanding we have of her is relational to the trinity and the salvation of the world.

We know historically that the Roman census that spurred Mary into Bethlehem did not occur in December, but we know a pregnant, unwed, immigrant woman gave birth to her son in a manger in a town far from her home. She raised him with all the love a mother could give and watched him die by the hand of a corrupt politician.

It seems a shame that the history of the western choral world is patriarchal, decided by the power and priorities of men. It is a shame that the story of Mary is reduced to her role in the narrative of her son and not her personhood. I’d love for the story of Mary, if it must be tied solely to her role in the life of Christ, to be tied to what she must have felt as a woman and as a mother. Stages of Grief is the depiction of her heartache and the transformation of that ache into some semblance of comfort and hope in the goodness of her son, the end of his suffering, and the comfort her tragic loss could bring to mothers everywhere.

[ a prelude ]

Church Sonata No. 13 in G major, K. 274

Mozart wrote seventeen Church Sonatas, also known as the Epistle Sonatas, between 1772 and 1780. Usually played during the mass, between the Epistle and the Gospel, these church sonatas were often transposed into a key appropriate to the same. Additionally, and most notably, while the sonatas were written for strings, organ, oboes, trumpets, and timpani, none of them include violas.

K. 274 was composed in 1777. Like the rest of Mozart’s church sonatas, the piece is a single Allegro movement. As the title suggests, the piece is in sonata form with a short development section. This
particular style and form are quite specific to Salzburg Cathedral, where there were small organs in the galleries hanging on the crossing piers suitable for playing such works.

[Hail Mary, Mother of God]

Regina Coeli in C major, K. 276

Wolfgang Amadeus Mozart

Mozart’s C-major setting of Regina Coeli was composed in 1779. Written just after his return to Salzburg from Paris, K.276 is Mozart’s third and final setting of this Marian antiphon. Marian antiphons are a group of hymns, originally simple Catholic chants, sung to honor the Virgin Mary, including the texts of Alma Redemptoris Mater, Ave Regina Caelorum, and Salve Regina. These antiphons were sung during the Easter, with K.276 often called Regina Caeli for Eastertide, through Pentecost which highlights the belief of the presence of the Blessed Virgin Mary and her role in the divine concession of the gift of the Holy Spirit to the Apostles.

This setting of the Regina Coeli features a small orchestra, mixed chorus, and soloists of all four voice parts. Unlike many of Mozart’s more complicated vocal works, K.276 alternates between the chorus and soloists and contains very approachable, short melismas, passages of quickly moving notes on one syllable, that match the works vibrant celebration of Mary. It is also worth noting that Mozart saw a performance of Handel’s Messiah two years previous, and you can hear a nod to the Hallelujah Chorus in the chorus’ repetition of the words “Alleluia”.

Regina coeli laetare, Alleluia.  
Quia quem meruisti portare, Alleluia.  
[Iam] Resurrexit sicut dixit, Alleluia.  
Ora pro nobis Deum. Alleluia.

Queen of Heaven, rejoice, alleluia.  
For He whom you were worthy to bear, alleluia.  
[Now] has risen, as He said, alleluia.  
Pray for us to God, alleluia.

Also hat Gott die Welt geliebet

Johannes Nucius

Johannes Nucius is a German composer, born in Görlitz, and music theorist of the late Renaissance and early Baroque. He was a composer of good repute and known for composing in the Franco-Flemish style of Lassus, meaning all four voices where often equal to each other and the texture of the music dense. Nucius penned a treatise (Musices poeticae) on the rhetorical application of contrapuntal compositional devices, being the first theorist after Joachim Burmeister who used rhetorical terminology to give poetic meaning to intervals between notes. He considered those compositional motions as being guided by affective words, words of motion and placing, and adverbs of speed and number. Additionally, he published two collections of motets, total of 102 pieces, and several masses.
The text of this piece comes from the bible, John 3:16, a statement which serves as a root belief of the Christian faith, that God scarified his son for the salvation of humanity.

Also hat Gott die Welt geliebt,
        God so loved the world
                        that he gave his only begotten Son,
 daß er seinen eingeboren Sohn gab,
        that whosoever believeth in him
 auf daß alle, die an ihn glauben,
        should not perish,
 nicht verloren werden,
        but have everlasting life.
sondern das ewige Leben haben.

Alleluia

STAGES OF GRIEF

No worst, there is none. Pitched past pitch of grief,
More pangs will, schooled at forepangs, wilder wring.
Comforter, where, where is your comforting?
Mary, mother of us, where is your relief?
My cries heave, herds-long; huddle in a main, a chief
Woe, world-sorrow; on an age-old anvil wince and sing —
Then lull, then leave off. Fury had shrieked 'No lingering! Let me be fell: force I must be brief."

O the mind, mind has mountains; cliffs of fall
Frightful, sheer, no-man-fathomed. Hold them cheap
May who ne’er hung there. Nor does long our small
Durance deal with that steep or deep. Here! creep,
Wretch, under a comfort serves in a whirlwind: all
Life death does end and each day dies with sleep.

- Gerard Manley Hopkins

[ denial ]

Wisely and Slow

The Staves are an English folk trio comprised on three sisters Jessica, Camilla, and Emily Staveley-Traylor. Wisely and Slow is the first track on their coming-of-age album Dead & Born & Grown. With simple harmonies and spoken delivery, the trio of voices takes on an ethereal quality. The repetition of the text allows the portrait of this woman and her story to bloom in a call for healing, space, and the beauty of three voices blended together.
Brother, you will never know
All the things I did for you
Many years ago
Singer, singing songs of pain
Time may spin and years may pass
The song is still the same

Tender woman mourns a man
Sits in silent sorrow
With a bottle in her hand

Tell me all you need to tell
Why is it you whisper
When you really need to yell

Troubles in tow
Go wisely and slow

[ disorder, anger ]

**Stabat Mater, op. 58, III. Eja Mater**  
Antonín Dvořák

Antonín Dvořák was a Czech, Romantic composer, known for his frequent use of his love and use of his native folk music as well as the integration of the American idiom in his compositions.

There are many settings of the *Stabat Mater*, a text which portrays the suffering of Mary during Jesus’s crucifixion. While there is no credible scholarly support to imply that Dvořák wrote his *Stabat Mater* as a response to the death of his daughter in 1875, Dvořák began to compose the work in August 1876 and completed the work in 1877, by which time his first three children had died in infancy.

The third movement, excerpted here, is a setting of the ninth stanza from the poem, “Eja, Mater, fons amoris.” It resembles a funeral march and calls for both empathy and sympathy for Mary. The piece opens with the melody outlined in the piano and a stunning and dramatic descent with the left hand of the piano, gradually getting softer to set the stage for a gentle entrance. The bass voices lead the piece, a cry for empathy, and the remaining voices echoing a cry of mourning. The most striking element of the movement is the climactic cry. All voices in unison, demanding the audience to respond to their grief with the declamatory scream of the word “fac”, an expression of suffering and the unbearable and uncontainable need to grieve and share that grief.
Eja Mater, fons amoris  
Me sentire vim doloris  
Fac, ut tecum lugeam. 

O Mother, fount of love  
I feel the force of your pain  
Make me mourn with you.

[ loneliness, withdrawal ]

Éjszaka  

György Ligeti is a Hungarian composer born in 1923. Greatly influenced by the works of Bartók, Ligeti was greatly inspired by folk melodies from his homeland. However, Ligeti was also very interested in compositional techniques that went beyond the tonal conventions of the Romantic era.

Éjszaka features three compositional techniques Ligeti was fond of employing. The first is called a canon, in which all voice parts sing the same thing at different times. As an expressionist composer, Ligeti was very interested in soundscapes, great washes of sound, and in this canon you can hear the tone clusters created build up the idea of a thorny and thick jungle. Additionally, in utilizing a canon, this means that all voice parts are also singing the same rhythms, creating this very dense, mechanical pulse throughout called meccanico, a faucet of Ligeti’s composing that stemmed from his fascination with machines throughout life. Lastly, he contrasts those dense, loud canonic parts with the word “still” in which the chorus holds a closed mouth ‘ng’ on a cluster chord, creating the feeling of stillness, but also timeless ethereality.

Rengeteg tövis: csönd.  
Én csöndem: szívem dobogása...  
Éjszaka. 

Lots of thorns: silence.  
I am silent: the beating of my heart...  
Night.

Text by Sandor Weores

[ bargaining, acceptance ]

Tabula Rasa  

Don MacDonald is a Canadian composer known for his choral, film, and concert music. He has worked as a performer, producer, educator, and conductor and has played saxophone, violin, and sung professionally for many years.

Tabula Rasa is from a recording of choral works, entitled breaTH, sung with his wife Allison Girvan. The text of Tabula Rasa is by Girvan and was the winner of the Da Capo Chamber Choir New Works Competition. The work is an intimate portrait of what we as humans yearn for over the course of our lives - warmth, rest, and comfort. The harmonies are simple and MacDonald utilizes clusters of notes to create a limitless, celestial texture. Close your eyes and hold this in your heart: A quiet moment
between a parent and child when the parent sees, as they have never seen, the potential of the precious life they hold in their arms, a blank slate with limitless potential.

En mis brazos, respira vida sin limites
luz del día, noche oscura
duerme, sueño, con seguridad

Con su corazón su alma escucha
y sabe esta verdad
Dentro de ti hay futuros ilimitados
si le dan la libertad

Libertad de crecer
libertad de aprender
libertad de tocar
libertad de sentir
libertad de imaginarse
libertad de volar
libertad de adorar
libertad de ser amado

En mis brazos, respira vida sin limites
lo mismo valido para todos

Text by Allison Girvan

[ the upward turn ]

And I Saw A New Heaven

Edgar Bainton

Edgar Bainton was a British composer. The son of a congregational minister, he played his first public piano performance at age nine, and was well steeped in the Anglican tradition. He later attended the Royal College of Music and studied composition with Sir Charles Villiers Stanford.

For four years, Bainton was held in a civilian detention camp in Ruhleben, Germany where he was in charge of all music and where he met fellow composers and conductors Ernest MacMillan, Edward Clark, and Arthur Benjamin. Upon his release, he taught at the New South Wales
Conservatorium on Music in Australia and introduced the works of Elgar, Bax, and Walton to the continent.

Having survived war, Bainton composed *And I Saw A New Heaven* with a sense of wonder and of reprieve from grief. Composed in 1928, the work is a setting of the first four verses of the book of Revelations. It follows in the English pastoral tradition of Ralph Vaughan Williams evoking a sense of awe and wonder. Bainton guides the listener through a melismatic wandering of vocal lines, exploring modality and intricate melding of melody and harmony to paint the text. And despite the triumphant message of the anthem, the whole piece is rather meditative, speaking to a sense of veneration and refuge.

And I saw a new heaven and a new earth:
For the first heaven and the first earth were passed away;
and there was no more sea.

And I John saw the holy city, new Jerusalem,
coming down from God out of heaven,
prepared as a bride adorned for her husband.

And I heard a great voice out of heaven, saying,
Behold, the tabernacle of God is with men,
and he will dwell with them and they shall be his people,
and God himself shall be with them and be their God.

And God shall wipe away all tears from their eyes,
and there shall be no more death, neither sorrow, nor crying,
neither shall there be any more pain,
for the former things are passed away.

Revelation, ch.21 vv.1-4
Recital Chorus
Program Notes

Mi Chamocha

Traditionally sung during Shabbat services, Mi Chamocha draws its text from a portion of the Song of the Sea, a poem from the Book of Exodus of the Torah that praises God for rescuing the Israelites from slavery in Egypt. The Song of the Sea marked not only the first time the Israelites sang together but also a new acknowledgement of God as king: “Adonai yimloch l’olam va’ed.” This text invites its listeners to rejoice even in the face of despair and to remember that redemption is possible.

This arrangement of Mi Chamocha, sung by three soloists, aims to capture both awe and reverence for God and this miraculous redemption.

In exitu Israel de Agypto

Marianna Martines

Marianna Martines, also known as Marianna von Martinez, was a prolific composer of the Classical era. Born into an upper-class Viennese family, Martines received a first-rate education supervised by Pietro Metastasio, the court poet and famous librettist. Beginning in 1753, she learned piano, singing, music theory, and composition as well as languages and literature. Her teachers included Nicola Porpora, Joseph Haydn (who lived in an apartment in the Martines house), Giuseppe Bonno, and Johann Adolf Hasse. Admired from an early age for her artistic talents, Martines soon became known as a musician of high merit. One of Martines’s principal contributions to Viennese artistic life was her weekly musical soirées, which she funded using the fortune Metastasio left her after his death in 1782. She performed as a singer and a pianist in these elaborate events, often playing duets with Mozart. Later in her life, Martines founded a school that encouraged young women to study music.

Martines’s compositional output is as varied as it is vast; her vocal works alone include masses, psalms, an oratorio, motets, litanies, cantatas, and arias. Her music is strongly influenced by the Italian melodic style, and she drew inspiration from Hasse, Jomelli, and Galuppi, as well as from older masters such as Handel, Lotti, and Caldara.

Martines composed In exitu Israel de Agypto, an eight-movement work for chorus, soloists, and orchestra, in 1790, though the occasion for the piece is not known. The text is based on two psalms from Hallel (a Jewish prayer of thanksgiving recited on holidays), psalms which poet Saverio Mattei paraphrased in verse into Italian. One of a series of psalm settings, the piece is a dramatic show of praise for God and his deliverance of the Israelites from Egyptian bondage.
Martines cleverly wields various musical techniques to emphasize narrative elements and intensify the drama and emotion of the piece. In the first movement, abrupt dynamic contrast, pervasive chromaticism, and biting dissonance amplify feelings of angst and torment to reflect Israel’s affliction. The second movement, which is the first of five solo movements, features undulating melodic lines that mirror the fleeing oceans. Though beginning in the minor mode, the music journeys toward a sunnier major as the mountains and hills “jump for joy.” The third movement commences with a fanfaric instrumental ascent that abruptly pacifies to reveal a tender yet awe-filled soloist response. A sudden shift to minor, faster tempo, and quicker rhythms create a sense of urgency and anxiety as the text prays for continued mercy in the face of those who question God; this soon transitions to an animated and triumphant assertion of God’s glory. The fourth movement sees the return of the chorus, now in a lively fugue with emphatic melodic statements and turbulent harmonies. In the fifth movement, Martines juxtaposes indignant text that challenges the skeptics with harmonic and melodic gentleness; homophonic declarations of “ecco” (“here”) then lead into an impassioned defense of God. The sixth movement includes dynamic bursts and sudden rhythmic energy amid relative musical serenity to underscore the significance of God stretching out his hand from heaven. In the seventh movement, Martines replaces oboes with flutes to provide a gentler character as two soloist duets express gratitude to God. The last movement, an earnest plea to God, uses a slower tempo, minor mode, and descending chromatic scales before transitioning into a final fugue.

Martines was recognized as a gifted composer and performer during her lifetime. She received praise from musical luminaries such as Charles Burney and was admitted into two musical societies: the Accademia Filarmonica of Bologna (of which she was the first female member) and the Viennese Tonkünstler-Societät. Despite her eminence, only her keyboard sonatas in E Major and A Major were published during her lifetime, and pieces such as In exitu Israel de Agypto are rarely performed.

Lo Lefached

Joan Szymko

The music of American conductor and composer Joan Szymko challenges the notion that performance accessibility and musical integrity are mutually exclusive. Szymko’s music is innovative and fresh while still drawing on practical musical ideas. She sets the singers up for success by writing singable melodies for each voice part and avoiding the extremes of the vocal ranges. Her choral music is also not limited to voices; her output includes compositions involving actors, poets, dancers, Taiko drummers, accordion players, and even aerialists.

Szymko is drawn to texts that “speak to the universal yearning for good and that nurture a compassionate heart” and uses music to reflect the texts’ meanings in a personal yet inviting way. In her piece Lo Lefached, Szymko sets a quote by Rebbe Nachman of Breslov (1772-1810), an influential figure in the history of the Chassidut. The music is rhythmically energized, and the voices’ only accompaniment is a drum and a rattle, making it clear this is not a calming message of “Do not be
afraid” but a rousing sermon on acting beyond the narrowness of our fears. The harmonic and melodic intensity command us, as Rebbe Nachman’s teachings do, to live our lives boldly, with grace, and in awe of what is on either side of this metaphorical bridge.

**When Thunder Comes**

Mari Esabel Valverde is a composer, singer, and music educator based in Texas. Accomplished in many areas, Valverde has sung with the International Orange Chorale of San Francisco, the Dallas Symphony Chorus, and Vox Humana; is often commissioned by Chorus America, GALA, and the Texas Music Educators Association; and maintains a private voice studio where she offers vocal training for transgender individuals. As a composer, her music beautifully incorporates relevant themes such as social justice and belonging.

Composed for One Voice Mixed Chorus, Minnesota’s LGBTQ+ chorus, *When Thunder Comes* honors heroes of the Civil Rights movement while calling on us to continue their work. Valverde sets a text from J. Patrick Lewis’s book *When Thunder Comes* that references significant figures in the Civil Rights Movement: Sylvia Mendez, whose family’s court case *Mendez v. Westminster* found forced segregation of Mexican American students to be unconstitutional; Harvey Milk, the first openly gay mayor of San Francisco and a steadfast advocate for LGBTQ+ rights; Helen Zia, an activist for Asian-American and LGBTQ+ rights; and Freedom Summer’s Soldiers, volunteers with the 1964 project aimed at enfranchising more Black voters in Mississippi who were met with violent resistance from law enforcement and the Ku Klux Klan. Valverde creates a musical civil rights march in *When Thunder Comes* using marcato rhythms, percussion, and stomps. She sets each line of text thoughtfully, using music both to reflect and reinforce the text’s meaning. Instances of text painting, such as the ascending melodic leap on the phrase “take up,” and emphatic accents on words such as “speak” and “vote” call us to live boldly and advocate for what is right.
Mi Chamocha

Mi chamocha ba’eilim, Adonai? Who is like you, O God, among the mighty?

Mi chamocha, ne’edar bakodesh, Who is like You, glorious in holiness;

Nora t’hilot, oseh feleh? Fearful in praises, and doing wondrous deeds?

Malchut’cha ra’u vanecha Your children witnessed Your sovereignty
bokai’ah yam lifnei Moshe; the sea splitting before Moses

Zeh Aili, anu v’amru. “This is our God!” they cried.

Adonai yimloch “Adonai will reign forever!”
l’olam va’ed.

In exitu Israel de Agypto Translation of Psalm 113 (Vulgate) by Saverio Mattei

I. “Allor che il giogo barbaro”

Allor che il giogo barbaro When afflicted Israel
Scosse Israello afflitto, shook off the barbarous yoke
Ed i suoi figli uscirono and her children fled
Dal’ oppressore Egitto: the Egyptian oppressor,

Mostrò quelli l’Altissimo that day the Most High showed
Di sua potenza un segno, a sign of his power,
Fondando nel suo popolo establishing among his people
Il santuario il regno. his sanctuary and his dominion
II.  “Lo vede appena, e timido”

Lo vede appena, e timido
Sen fugge l’oceano:
E rimontò sollecito
Al fonte il bel Giordano.

He had but to glance, and timidly
the ocean fled
and lovely Jordan gladly
returned to its springs.

Per gioia allor saltavano
I monti e le colline,
Come sui prati i saturi
Arieti e le agnelline.

Then the mountains and hills
jumped for joy,
like the contented rams
and lambkins in the fields.

Del mare io l’onde interrogo,
Perché v’ha priste pronte?
E tu perché sollecito,
Giordan, tornasti al fonte?

I ask the waves of the sea:
Why did you part so readily?
And why so quickly,
Jordan, did you return to your source?

Monti, perché tal giubilo,
Come saltanti arieti?
E, come agnelle tenere,
Colli, perché si lieti?

Mountains, why such jubilation,
like leaping rams?
and hills, like tender lambs,
why so gay?

III.  “Da ignota voce e tacita”

Da ignota voce e tacita
Sento ridirmi al core,
Trema la terra e palpita
Dinanzi al mio Signore:

An unknown and silent voice
I hear repeat within my heart:
the earth trembles and throbs
in the presence of my Lord.

Del suo diletto popolo
Dinanzi al Dio, cui piaçque
Trar dalle rupi sterili
Chiare sorgenti d’acque.

For your beloved people
before their God, it pleased you
to draw from the sterile rocks
springs of clear water.
Signor la tua non cambino
Pieta dei falli nostri
Per te sol fallo, e a’ barbari
La gloria tua si mostr:

Onde a insultar non vengami
Gli empi con tanto orgoglio:
*Questo tuo Dio dove abita?*
*Ove ha la reggia e il soglio?*

Ei regna sull’ empireo
Il Nume onnipotente,
Quel che sol volle, e subito
Tutto formò dal niente.

Presso i stranieri popoli
Formansi i numi loro
Di propria mano gli uomini,
Tutti d’argento e d’oro.

**IV.** “Quindi è, che ciechi e mutoli”

Quindi è, che ciechi e mutoli
Sien poi codesti numi,
Benché nel volto portino
Scolpiti e labbri e lumi.

**V.** ”Orecchie e nari inutili”

Orecchie e nari inutili
Han gl’insensati Dei:
Non odono, non sentono
I grati odor Sabei

Il tatto, il moto mancano

Lord, may our sins
not change your mercy,
and for your sake alone make
Your glory known to the heathens,

so that they no longer come to outrage
me, these wicked in their pride:
“This God of yours, where does he dwell?
Where is his kingdom and his throne?”

He reigns above the heavens
this deity omnipotent;
Whatever he wants is quickly
formed from nothing.

Among the alien folk,
men fashion their gods
by their own hand,
of silver and gold.

These gods must therefore
be blind and mute,
although their faces carry
carven lips and eyes.

Useless ears and noses
have these insensate gods:
they neither hear nor smell
the pleasing odors of Sheba;

They have neither feeling nor movement
Al piede ed alla mano,
Un suono aspetterebbesi
Dalle lor fauci invano.
No, che non son dissimili
Da questi numi stessi,
E chi ne fa l'immagini,
E chi confida in essi.
Ecco (ne vuoi l'esempio?)
In lui sperò Israele:
Ed Ei l'aita, Ei rendesi
Suo difensor fedele.
Ebbe in lui sol fiducia
D'Aronne la famiglia.
A custodirla ei provvido
Volge dal Ciel le ciglia.

VI. “V'ha quei, che l'orme imprimono”

V'ha quei che l'orme imprimono
Fra speme e fra timore?
Veglia per loro in guardia
Sollecito il Signore.
Egli di noi fu memore.
Ei con paterno zelo
A benedir noi miseri
Stese la man dal cielo.
Ed all' antiche ingiurie
Ei dato al fin perdono,
Di benedir compiacquesi
Il sacerdozio e il trono.

in their feet and hands,
and one would wait in vain
for sound to issue from their jaws.
No, for not unlike
those same gods
are those who make the images
and those who trust in them.
Here (you want an example?):
In him Israel placed her trust:
and he assisted her, he made himself
her sure defense.
In him alone did trust
the family of Aaron.
To protect them providently,
he turns his eyes from heaven.

Are there those who plant their steps
amid hope and fear?
Diligently the Lord
watches over them.
He was mindful of us,
and with paternal zeal,
to bless us in our misery,
he stretched his hand from heaven.
And to our former trespasses
he granted pardon at last;
it pleased him to bless
the priesthood and the throne.
Che più sospiri e lagrime,  
Se oggi è il perdon concesso  
A tutti quei che il temono,  
Ad ogni etade e sesso?

Why more sighs and tears,  
if pardon is now granted  
to all of those who fear him  
of every age and sex?

VII. “Deh! così ognor propizio”

Deh! così ognor propizio  
Il nostro Dio si mostri  
E a piena man le grazie  
Versi sui figli nostri!

Oh, that ever well disposed to us,  
our God might show himself  
and with hands full of grace  
pour it fourth upon our sons.

Le verserà: possibile  
Tutto è a colui se vuole,  
Che a un cenno il ciel fe nascere.  
E la terrestre mole,

He will pour it forth, for everything  
is possible for him, if he wishes,  
for at a nod, the heavens  
he brought forth, and the terrestrial orb,

A lui che a sull’ empyreo  
Stabile impero eterno,  
Di questa terra agli uomini  
Fidandone il governo.

for him who in the empyrean  
established his eternal realm,  
entrusting to mean  
the government of this earth.

VIII. “In vita, o Dio, deh serbaci”

In vita, o Dio, deh serbaci,  
E canterem tutt’ ora  
Oggi ne’ di che vengono  
Fino all’estrema aurora.

Keep us in life, oh God,  
and we will sing continuously,  
today and in the days to come,  
until that final dawn.

Che se la morte assaltaci,  
Come potrem di poi  
Nell’ombre e nell’ silenzio  
Cantare i pregi tuoi?

For if death assails us,  
how will we be able,  
in the shadows and the silence,  
to sing your praises?
Lo Lefached

<table>
<thead>
<tr>
<th>Text by Rebbe Nachman of Breslov</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kol ha’olam kulo</td>
</tr>
<tr>
<td>Gesher tsar, me’od</td>
</tr>
<tr>
<td>Veha’ikar lo lefached klal</td>
</tr>
</tbody>
</table>

When Thunder Comes

Text by J. Patrick Lewis

The poor and dispossessed take up the drums
For civil rights--freedoms to think and speak,
Petition, pray, and vote. When thunder comes,
The civil righteous are finished being meek.
Why Sylvia Mendez bet against long odds,
How Harvey Milk turned hatred on its head,
Why Helen Zia railed against tin gods,
How Freedom Summer’s soldiers faced the dread
Are tales of thunder that I hope to tell
From my thin bag of verse for you to hear
In miniature, like ringing a small bell,
And know a million bells can drown out fear.
For history was mute witness when such crimes
Discolored and discredited our times.
Graduate Conductors Chorus
Kimberly Waigwa, conductor
Kim Barroso, pianist

**SOPRANO**
Faith Crossan
Jessica Gambino
Emily Loughery
Victoria Lumia
Lauren Padden

**ALTO**
Mary Bond
Lily Carmichael
Alison Crosley
Luna Dantagnan
Tatiyanna Hayward
Leah Nance
Corinne Price

**TENOR**
Zachary Alvarado
Roberto Guevara
James Hatter
Brandon Scribner
Reid Shriver

**BASS**
Vinroy Brown
Benjamin Chen
Alexander Nguyen
Roy Nussbaum
Joshua Powell
Andrew Stern
Recital Chorus
Lily Carmichael, conductor
Sirapat Jittapirom, pianist

**SOPRANO**
- Angela Bui
- Paulina Cevallos
- Kaavya Desai
- Kayla Elliott
- Victoria Lumia
- Zoe Mulzet
- Lauren Padden
- Kimberly Waigwa

**ALTO**
- Mary Bond
- Alison Crosley
- Mia Engle
- Carmelina Favacchia
- Tiera Fogg
- Isabel LaCarrubba
- Lily McIntosh
- Leah Nance
- Angela Thornton

**TENOR**
- Matthew Dubov
- Roberto Guevara
- Ethan Hall
- James Hatter
- Brandon Scribner
- Reid Shriver

**BASS**
- Vinroy Brown
- Benjamin Chen
- Alexander Nguyen
- Roy Nussbaum
- Joshua Powell
- Andrew Stern
## Recital Orchestra

**FLUTE**
- Samantha Humen +
- Catherine Huhn +

**OBOE**
- Kenny Bader
- Marissa Harley

**HORN**
- Aidan Lewis +
- Olivia Martinez +

**TRUMPET**
- Noah Gordon *
- Trey Serrano *

**TIMPANI**
- Alex Snelling *

**ORGAN**
- Kim Barroso *
- Sirapat Jittapirom +

**VIOLIN I**
- Iuliia Kuzmina
- Taissiya Losmakova
- Alexander Covelli

**VIOLIN II**
- Irina Rostomashvili
- Arik Anderson
- Abigail Dickson

**VIOLA**
- Adam Brotnitsky +
- Jasmine Harris +

**CELLO**
- Max Culp

**DOUBLE BASS**
- Jia Binder

* Mozart only
+ Martines only