

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

**Graduate Conductors Chorus**  
Brady Ketelsen, conductor

Monday, February 21, 2022 • 7:30PM  
Rock Hall Auditorium  
1715 N. Broad Street  
Philadelphia, PA 19122



# Program

## Sinfonia in A

Johann David Heinichen (1683-1729)

1. Allegro
2. Adagio e staccato
3. Allegro

## Magnificat in A

Johann David Heinichen

1. Magnificat anima mea  
A. Et exsultavit
2. Quia respexit humilitatem
3. Quia fecit mihi magna
4. Fecit potentiam
5. Suscepit Israel
6. Gloria Patri  
A. Sicut erat in principio

Lily Carmichael, Ali Sandweiss Hodges, and Jason Garcia-Kakuk, soloists  
Graduate Conductors Orchestra

## Ride la primavera

Heinrich Schütz (1585-1672)

## The Blue Bird

Charles Villiers Stanford (1852-1924)

## Verano Porteño

Astor Piazzolla (1921-1992)

## and the swallow

Caroline Shaw (b. 1982)

## Sweet Rivers

Shawn Kirchner (b. 1970)

---

The use of photographic, audio, and video recording is not permitted.  
Please turn off all cell phones and pagers.  
One hundred eighty-third performance of the 2021-2022 season.

## Notes on the Program

### Sinfonia in A Magnificat in A

Johann David Heinichen

Johann David Heinichen is not often performed or studied today, despite having a large portion of his prolific output well-preserved and cataloged. His early musical studies were conducted in Leipzig under the tutelage of Johann Kuhnau, another 'kleine meister' or 'little master' of the Baroque era. While in Venice, Heinichen absorbed elements of the Italian masters that he sought out - most notably Antonio Vivaldi. When he took his final position at the Catholic Court in Dresden, he wrote the sacred choral music that would constitute the most important portion of his output. It was here too that he composed his Dresden Concerti, including the *Sinfonia in A* presented here. These mature *concerti* conclude a career of enthusiastic instrumental works that cover a variety of solo instrument combinations.

The *Sinfonia in A* is a the three-movement concerto in miniature. The first movement features rhythmically repeated notes that betray Vivaldi's influence and also includes moments of spotlight for the woodwinds. Following the fast-slow-fast template, the second movement is an *Adagio* that is only one line long and is composed entirely of short, abrupt chords. Vivaldi's influence is heard again in the chromatic harmony of this section. The final movement is a rustic dance in a binary form. The dotted rhythms and two-voice texture of this movement make it sound like a movement from a Bach keyboard suite.

In 1729, Heinichen was nearing the end of his life. His student, Jan Dismas Zelenka, was gradually taking over more and more of his directing duties in Dresden. This setting of the Magnificat text is the final piece that he composed and remains one of his few officially published works. The text itself is a common liturgical excerpt from the Gospel of Luke that is used during the Vespers service following several psalms. Several indicators mark this piece as a purely functional work rather than a concert piece including the relatively short run-time (11 minutes marked specifically in the score) and the treatment of instruments that Heinichen regularly had in his orchestra for church services. In line with the rest of his practical worship music, the oboes he employed are never featured but are included in orchestral *tutti*, while the flutes are never with the full orchestra and are instead saved for special featured movements with vocal solos. One unique feature of this work is the very beginning. Rather than starting with full orchestra and chorus, it opens only with strings and an Alto solo. This moment is a unique and exceptionally intimate representation of Mary and gives way to the more typical rambunctious choral fugue when the text turns joyful. The work is full of charm and wit in its brief run, changing the tempo and texture to suit the text without straying so far as to make the music disjunct as in a late Italian madrigal. In the second choral movement, 'Fecit potentiam,' the strength God has shown 'with his arm' is carried by music of brute force, less delicate melismas and more heavy declamation and homophonic chorus. The

work concludes with an enthusiastic and reverent glorification of the Holy Trinity followed by a delightfully playful fugue whose repeated-note subject chases itself ‘forever and ever.’

### **Magnificat**

*Excerpted from the Gospel of Luke*

Magnificat anima mea Dominum  
Et exultavit spiritus meus in Deo salutari meo

My soul doth magnify the Lord.  
And my spirit hath rejoiced in God my Savior.

Quia respexit humilitatem ancillae suae  
ecce enim ex hoc beatam  
me dicent omnes generationes

For He hath regarded the lowliness of his  
Handmaiden. For behold, from henceforth,  
All generations shall call me blessed.

Quia fecit mihi magna qui potens est,  
et sanctum nomen ejus, et misericordia ejus  
a progenie in progenies timentibus eum.

For he that is mighty hath magnified me  
and holy is his Name. And his mercy is on them  
that fear him throughout all generations.

Fecit potentiam in brachio suo  
Dispersit superbos mente cordis sui  
Deposuit potentes de sede,  
et exaltavit humiles.  
Esurientes implevit bonis,  
et divites dimisit inanes.

He hath shewed strength with his arm. He hath  
scattered the proud in the imagination of their  
hearts. He hath put down the mighty from their  
seat and hath exalted the humble and meek.  
He hath filled the hungry with good things  
and the rich He hath sent empty away.

Suscepit Israel, puerum suum,  
recordatus misericordiae suae,  
Sicut locutus est ad patres nostros,  
Abraham et semini ejus in saecula.

He remembering his mercy  
hath holpen his servant Israel,  
as he promised to our forefathers,  
Abraham, and his seed for ever.

Gloria Patri, et Filio, et Spiritui Sancto,  
sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

Glory be to the Father, Son, and Holy Spirit.  
As it was in the beginning, is now,  
and ever shall be, world without end. Amen.

### **Ride la primavera**

Heinrich Schütz

Heinrich Schütz only wrote one book of madrigals despite having been taught by the eminent master of the late Italian madrigal, Claudio Monteverdi. After this publication in 1611, Schütz chose to spend the rest of his career bringing the Italian styles of Monteverdi and Palestrina to the German people in the German language. The most salient feature of the Italian madrigals of Monteverdi and his protégés is the text painting. Not only does this compositional technique convey the text with unmatched expressivity; it also separates the piece into distinct sections with completely different textures, tone, and melodic material. Watch the lyrics carefully to catch the ‘laughing of spring’ in quick descending figures, which contrasts with the call of the ‘rondinella,’ and the ‘eternal ice’ set in slow-moving chords.

### **Ride la primavera**

G. B. Marino (1569-1625)

*Excerpted from Rime*

Ride la primavera  
Torna la bella Clori,  
Odi la rondinella,  
Mira l'herbette e i fiori.  
Ma tu Clori più bella,  
nella stagion novella.  
Serbi l'antico verno,  
deh, s'hai cinto il cor  
di ghiaccio eterno.  
Perché, ninfa crudel,  
quanto gentile,  
porti negl'occhi il sol,  
nel volt'aprile?

Spring laughs,  
Fair Cloris returns,  
Listens to the swallow,  
Admires the young grass and the flowers.  
But you Cloris are fairer  
In this young season.  
You preserve old winter,  
Alas, and have engirded your heart  
With eternal ice.  
Why, cruel nymph,  
So fair,  
Do you wear the sun in your eyes,  
But April in your face?

### **The Blue Bird**

Charles Villiers Stanford

From his post at the London Royal College of Music, the Dublin-born Charles Villier Stanford taught an entire generation of influential English composers, including Herbert Howells, Samuel Colridge-Taylor, and Ralph Vaughan Williams. The sublimely serene music of *The Blue Bird* is set to a text by Mary Elizabeth Colridge that was originally published anonymously in French ('L'Oiseau Bleu') the very year that she would pass. Stanford skillfully paints the scene of the poem by juxtaposing the placid lake - represented by the lower voices in long, gently dissonant chords - with the titular blue bird. Gracefully, the sopranos soar above the glassy, mirror surface of the lake gliding on a single note, then elegantly swooping and ascending.

### **The Blue Bird**

Mary E. Coleridge (1861-1907)

*Originally 'L'Oiseau Bleu'*

The lake lay blue below the hill.  
Over it, as I looked, there flew  
Across the waters, cold and still,  
A bird whose wings were palest blue.

The sky above was blue at last.  
The sky beneath me blue in blue.  
A moment, ere the bird had passed,  
It caught his image as he flew.

After studying composition with the Argentinian juggernaut, Alberto Ginastera, Astor Piazzolla made a fateful trip to receive mentorship from the even more influential Nadia Boulanger in France. Though her advice would lead him to destroy ten years of his compositions, his legacy would be secured in the creation of *Nuevo Tango*. As Argentina's national dance, the tango was becoming old-fashioned by the time Piazzolla entered the scene as a virtuosic player of the bandoneon - a South American accordion of German design. Upon his return to Argentina, he combined this world-famous dance rhythm with elements from classical and jazz to create a harmonically rich and intoxicatingly passionate musical mix. Though this 'new tango' was initially resisted by the old guard, Piazzolla would eventually be credited with saving the genre and preserving Argentina's presence on the musical stage. This arrangement by Oscar Escalada uses vocables instead of lyrics to help the voices mimic the instruments of Piazzolla's original quintet of violin, bass, bandoneon, guitar, and piano. The tango rhythm, sensual movement, passionate slides, and aching triplets evoke the tumult and sweetness of summer love in Buenos Aires.

**and the swallow**

Caroline Shaw

After recording a ground-breaking, eponymous album with her vocal octet, Roomful of Teeth, Caroline Shaw would go on to win a Pulitzer Prize for her composition, *Partita for 8 Voices*, recorded in its entirety for the first time on the album. Certain features of the Partita that made the work so important are present to a more subtle degree in *and the swallow*. Chief among these features is the marriage of extended vocal techniques (spoken text, hums, gradual vowel shifts, and aleatoric rhythm) and unflinchingly conservative harmony. This potent mix is intriguing to audiences, yet far more accessible than more avant garde pieces that include the same techniques. What makes Shaw's vocal music so wholly unique is the unbridled joy, intimacy, and love of the human voice expressed in a much broader scope than any of her contemporaries.

**and the swallow***Excerpted from Psalm 84*

how beloved is your dwelling place, o lord of hosts  
my soul yearns, faints,  
my heart and my flesh cry  
the sparrow found a house,  
and the swallow, her nest,  
where she may raise her young  
they pass through the valley of bakka  
they make it a place of springs  
the autumn rains also cover it with pools

Shawn Kirchner is a keyboardist and composer at La Verne Church of the Brethren in California. Having received mentorship from Alice Parker, folk music has permeated the composers catalog. Adapted from a hymn by John Adam Granade, the present text was originally written in the world of shape-note singing. Kirchner has created new melodic material that is reminiscent of the old Sacred Harp style. It is first introduced unadorned by the sopranos and altos over a banjo-picking piano part. As the counterpoint gets more complicated, the melody is chopped up and passed around, popping in and out in different voices. After several surprising key changes, the choir ends the piece in solidarity with powerful solid chordal harmony.

**Sweet Rivers**

John Adam Granade (1763-1807)

*Adapted from Sweet Rivers of Redeeming Love*

Sweet rivers of redeeming love  
lie just before mine eye;  
Had I the pinions of a dove,  
I'd to those rivers fly.  
I'd rise superior to my pain,  
with joy outstrip the wind:  
I'd cross o'er Jordan's stormy waves  
and leave the world behind.

A few more days, or years at most,  
my troubles will be o'er.  
I hope to join the heavenly host  
on Canaan's happy shore.  
My rapturous soul shall drink and feast  
in love's unbounded sea.  
The glorious hope of endless rest  
is ravishing to me.

O! come, my Savior, come away,  
and bear me through the sky,  
Nor let thy chariot wheels delay,  
but quickly draw me night.  
Then I shall join the angel throng  
and circle round thy throne.  
I'll sing through all the ages long  
and joy to be thine own.

*Notes by Brady Ketelsen*

## Graduate Conductors Chorus

Brady Ketelsen, conductor

Kim Barroso, pianist

### SOPRANO

Lily Carmichael  
Chloe Lucente  
Allison Maney  
Conway McGrath  
Olivia Quinn  
Celeste Rubino  
Kimberly Waigwa

### ALTO

Mary Bond  
Luna Dantagnan  
Isabella DiPasquale  
Shannon Foley  
Ali Sandweiss Hodges  
Alaina O'Neill

### TENOR

Zachary Alvarado  
Jason Garcia-Kakuk  
Brady Ketelsen  
Reid Shriver

### BASS

Benjamin Herstig  
Kareem Mack  
Roy Nussbaum  
Baker Purdon  
Yilin Xu

## Graduate Conductors Orchestra

### FLUTE

Nava Payandeh  
Trish Stull

### OBOE

Kenny Bader  
Grace Hicks  
Marissa Harley

### BASSOON

Rick Barrantes

### VIOLIN I

Zhanara Makhmutova  
Iuliia Kuzmina  
Sherry Chen

### VIOLIN II

Sendi Vartanovi  
Abigail Dickson  
Ryujin Jensen

### VIOLA

Gia Angelo  
AJ Stacy

### CELLO

Max Culp  
Lily Eckman

### DOUBLE BASS

Ashleigh Budlong

### ORGAN

Kim Barroso