

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

**Graduate Conductors Chorus**  
Ali Sandweiss Hodges, conductor

Monday, April 25, 2022 • 7:30PM  
Rock Hall Auditorium  
1715 N. Broad Street  
Philadelphia, PA 19122



# Program

## Quarantine Madrigals, II. In isolation

Reena Esmail (b. 1983)

Luna Dantagnan, Chloe Lucente, and Alaina O'Neill, soloists

## Cantata 150 *Nach dir, Herr, verlangt mich*

J.S. Bach (1685-1750)

I. Sinfonia

II. Chorus: Nach dir, Herr, verlangt mich

III. Aria: Doch bin und bleibe ich vergnügt

Conway McGrath, soprano

IV. Chorus: Leite mich in deiner Wahrheit

V. Trio: Zedern müssen von den Winden

Mary Bond, Ben Herstig, and Reid Shriver, soloists

VI. Chorus: Meine Augen sehen stets zu dem Herrn

VII. Chorus: Meine Tage in dem Leide

Graduate Conductors Orchestra

## Abendfeier in Venedig from *Drei gemischte Chöre*

Clara Schumann (1819-1896)

## Quarantine Madrigals, VII. Hello

Reena Esmail

## From *Indianas No. 1*

Carlos Guastavino (1912-2000)

I. Gala del Día

II. Viento Norte

VI. Una de Dos

## Quarantine Madrigals, Postlude: Together at last

Reena Esmail

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

Please turn off all cell phones and pagers.

Three hundred eighty-ninth performance of the 2021-2022 season.

# Notes on the Program

## Quarantine Madrigals (2020)

Reena Esmail  
Text by Amy Fogerson

At the height of the pandemic, the renowned choir Conspirare commissioned composer Reena Esmail (b. 1983) to write a set of pieces that could be recorded within the constraints of COVID-19. The result, the *Quarantine Madrigals*, was designed to be sung by any combination of people (specifically in virtual settings). One person can sing them alone with software that allows them to sing all the parts themselves; several people can each contribute their own recording to a single video; or they can be sung from appropriate distances. They were written in collaboration with poet and singer Amy Fogerson, who wrote the haiku texts for each movement and personally tested their singability under quarantine circumstances. Now, as we are vaccinated and better-informed on how to sing safely together, we can perform these haunting pieces together in a traditional choral setting. Rehearsing and performing the *Quarantine Madrigals* allows us to reflect on what it was like to live without group singing for so long, and the joy of its return.

### II. In isolation (3 voice)

In isolation  
I yearn for true connection  
To community

### VII. Hello (4 voice)

Hello, I hear you  
With every inhale I shall  
Sing my love to you

Postlude: Together at last

Together at last  
Voices entwining in a  
Communion of song

## *Nach dir, Herr, verlanget mich* (Lord, I long for you) (c.1707)

J.S. Bach

*Nach dir, Herr, verlanget mich* is considered by scholars to be J.S. Bach's earliest surviving cantata. This composition is much more restrained than his later cantatas would be, steering clear of longer, more ornate solo movements and featuring a much smaller chamber orchestra than we see in his later works. The text alternates between Psalm 25 and anonymous poetry that comments on

the themes of the verse - longing and anxiety, unwavering faith, and a belief that this earthly suffering will be transformed into joy by the hand of God.

Though we don't have Bach's full technical prowess on display in this early work, Cantata 150 is saturated with expressiveness, particularly through his use of chromaticism and text painting. The choir's first entrance on the words, "Nach dir, Herr, verlanget mich" (Lord, I long for you) begins with an octave leap and a chromatic descent, each part independently declaring their ache for a closeness with God. In the third movement the orchestra forms the trials that would test a believer, growing harried on the words "Kreuz, Sturm" (cross, storm). The fourth movement begins with a delicate ascent that originates in the depths with the basses. It rises steadily on a minor scale, spanning three octaves through the choir and orchestra to blossom into major on the word *Wahrheit* - truth. One of the gems of this cantata is its fifth movement, featuring a trio solo (alto, tenor, bass) alongside a prominently featured, unceasing cello solo. In this symbolic movement, the trio represents the cedar, remaining stalwart while the cello, representing the "winds" (the temptations of the world) flurries around them.

Cantata 150 features the choir more often than would later become standard, and so it ends with two choral movements. Movement six is uncomplicated in its meaning and is split into two sections, each symbolic of one line of text. We first have smooth, homophonic choral statements over crying, overlapping violins - the anxiety and hope of always looking to the Lord for safety and guidance. Bach then makes a turn into accented, fugue-like imitation for the text, "for he will draw my foot out of the net" - delivering the faithful from the traps of "wordly snares." The final movement, "Meine Tage in den Leiden" is composed in the style of a chaconne, a slow, stately dance in triple time. Listeners can keep their ears ready for the slowly building trill that appears on two thematic words, "Freuden" (joy) at the beginning and "Streiten" (fight) at the end. In this closing dance, Bach suggests that we move lightly on our feet through life's "thorny pathways" and fight daily to victory with faith on our side.

## 2. Chor

Nach dir, Herr, verlanget mich.  
Mein Gott, ich hoffe auf dich.  
Laß mich nicht zuschanden werden,  
daß sich meine Feinde nicht freuen über mich.

Lord, I long for you.  
My God, I hope in you.  
Let me not be put to shame,  
so that my enemies will not rejoice over me.

## 3. Arie (Soprano)

Doch bin und bleibe ich vergnügt,  
Obgleich hier zeitlich toben  
Kreuz, Sturm und andre Proben,  
Tod, Höll, und was sich fügt.  
Ob Unfall schlägt den treuen Knecht,  
Recht ist und bleibt ewig Recht.

Yet I am and remain content,  
although at the moment here may rage  
cross, storm and other trials,  
death, hell, and what is theirs.  
Though misfortune strike the true servant,  
right is and remains eternally right.

#### 4. Chor

Leite mich in deiner Wahrheit und lehre mich;  
denn du bist der Gott, der mir hilft,  
täglich harre ich dein.

Lead me in your Truth and teach me;  
for you are the God, who helps me,  
I await you daily.

#### 5. Trio (Alto, Tenor, Bass)

Zedern müssen von den Winden  
Oft viel Ungemach empfinden,  
Oftmals werden sie verkehrt.  
Rat und Tat auf Gott gestellt,  
Achtet nicht, was widerbellet,  
Denn sein Wort ganz anders lehrt.

Cedars must, before the winds,  
often feel much hardship,  
often they will be destroyed.  
Place your words and deeds before God,  
heed not what howls against you,  
since his Word teaches otherwise.

#### 6. Chor

Meine Augen sehen stets zu dem Herrn;  
denn er wird meinen Fuß aus dem Netze ziehen.

My eyes gaze continually at the Lord;  
for he will draw my foot out of the net.

#### 7. Chor

Meine Tage in den Leiden  
Endet Gott dennoch zur Freuden;  
Christen auf den Dornenwegen  
Führen Himmels Kraft und Segen.  
Bleibet Gott mein treuer Schutz,  
Achte ich nicht Menschentrutz;  
Christus, der uns steht zur Seiten.  
Hilft mir täglich sieghaft streiten.

My days in suffering  
God will nevertheless end in joy;  
Christians upon the thorny pathways  
are led by Heaven's power and blessing.  
If God remains my dearest treasure,  
I need not heed mankind's cruelty;  
Christ, who stands by our side,  
helps me daily fight to victory.

Text from Psalm 25:1–2, 5, 15 (mvts 2, 4, 6); anon. (mvts 3, 5, 7)

#### Abendfeier in Venedig (1848)

Clara Schumann  
Text by Emmanuel Geibel

Clara Schumann (née Wieck) was one of the most accomplished concert pianists, composers, and pedagogs of her time, but her musical legacy up until recent years has been overshadowed by her marriage to Robert Schumann and her close friendship with Johannes Brahms. A critic once described her artistry as “epoch-making,” going on to say, “in her creative hands, the most ordinary passage, the most routine motive acquires a significant meaning, a colour, which only those with the most consummate artistry can give.” These colors appear throughout her compositions as well her performances, perhaps most obviously in her only choral work, *Drei gemischte Chöre* (Three

Songs for Mixed Chorus). Schumann composed this set at age 29, well into her career as a pianist, mother of four, composer, and manager of her and her husband's careers.

*Abendfeier in Venedig* is a serene picture of an evening in Venice. These mere 48 measures are a snapshot, both poetically as a snapshot in time and musically as a snapshot of Schumann's compositional style. As the speaker steps away from the nightlife to soak in the pious beauty of St. Mark's Cathedral, Schumann gives the gentle, lilting melody to the sopranos. They begin in their higher range and float gently down, instigating the gentlest cascade of choral entrances. Schumann repeats this texture throughout the piece, but each instance is slightly more dissonant, with increased tension and therefore greater harmonic relief. She begins more than half the phrases in "Abendfeier" on the last beat of the measure, giving the piece a constant feeling of movement, of blooming into the next downbeat. If any composer could make a name for herself in the choral canon with only one set of pieces, it would certainly be Clara.

Ave Maria!  
Meer und Himmel ruh'n,  
von allen Türmen hallt der Glocken Ton.  
Ave Maria! Lasst vom ird'schen Tun,  
zur Jungfrau betet, zu der Jungfrau Sohn.  
Des Himmels Scharen selber knien nun  
Mit lilienstäben vor des Vaters Thron,  
und durch die Rosenwolken wehn die Lieder  
del sel'gen Gesiter feierlich hernieder.

Hail Mary!  
Sea and Heaven rest,  
bells ring out from all the towers.  
Hail Mary! Leave all earthly activity,  
pray to the virgin, to the virgin's son.  
Heaven's multitudes themselves now kneel  
with lilies before the Father's throne,  
and by the rose-clouds the songs...  
...of the blessed spirits waft solemnly down.

O heil'ge Andacht, welche jedes Herz  
mit leisen Schauern wunderbar durchdringt!  
O sel'ger Glaube, der sich himmelwärts  
auf des Gebetes weißen Fittich schwingt!  
In milde Tränen löst sich da der Schmerz  
indes der Freude Jubel sanfter klingt.  
Ave Maria! Erd und Himmel scheinen  
bei diesem Laut sich liebend zu vereinen.

O holy devotion, which each heart...  
...with quiet chills wonderfully penetrates.  
O holy faith, which heavenward...  
...soars on the white wings of prayer!  
There, pain dissolves into mild tears  
while the rejoicing of happiness gently rings.  
Hail Mary! With the sound of the bells...  
...Earth and Heaven smile, reconciled.

## Indianas No. 1

Carlos Guastavino

Carlos Guastavino is sometimes referred to as the "Schubert of the Pampas." He is known in his native Argentina and throughout the world for his lush but relatively conservative music, particularly the over 150 pieces he wrote for piano and voice. As a composer coming of age during a time of strong nationalist tendencies in Latin America, he shunned most contemporary musical trends and focused instead on a tender nostalgia for Argentina. Guastavino himself was an accomplished pianist, and his early performances of his own work greatly contributed to his early success as a composer. His fondness for and skills at the instrument are evidenced by the ornate

and robust piano sections in each of these featured pieces. In the fashion of great art song (at which Guastavino was also highly skilled), the pianist in *Indianas* is less of an accompanist and more of a featured player.

This practice of using piano introductions to frame his pieces is one component that makes Guastavino's compositional style in *Indianas* so accessible. Though the songs themselves display a variety of flavors and duration, their forms are identical. Each begins with a significant piano introduction that sets the emotional tone for the piece and then states the main theme in a strophic, two-verse fashion. Guastavino then brings in new thematic material for a refrain to close out the first half, taking advantage of the new music to introduce a new texture (such as featuring only part of the choir, or becoming suddenly soft). The piece then seemingly repeats itself: piano introduction, two new verses, closing refrain. This predictable formula allows the listener to spend the first half of each song absorbing the material and the second half simply delighting in it.

"Gala del Día" (Finery of the Day) begins this abbreviated set on a note of pure romance, centering around the refrain text, "mi vida, estoy quemando por tu alegría" (my life, I am longing for your happiness). In this piece the piano seems to represent the building, bubbling excitement of young love that eventually gives way to song. "Viento Norte" (Northern Wind) brings an abrupt change of pace, evident from the first angular, jarring bars of the piano introduction. This poem highlights the devastating effects of the hot, dry northern winds that sweep through the semi-arid *Gran Chaco* (which encompasses Santa Fe, Guastavino's home city). Guastavino's setting of "Viento Norte" is equally fiery in its vocal delivery, with sharp accents, dramatic crescendos, and unexpected unisons. "Una de Dos" (One or the Other) closes the larger *Indianas* suite with a dulcet portrayal of a courtship just one step away from victory. At the close of both refrains Guastavino lists the two possible outcomes as the poem states them: "Me encontrarán llorando o estoy con vos" (you will find me crying or I will be with you). As he occasionally does, he then manipulates the poetry to his own musical advantage. Guastavino repeats the second outcome (or I will be with you) quietly and a cappella. Once the listener is drawn in, he follows it with a loud piano exclamation point so unexpected and endearing that it can only be seen as a wink.

*Notes by Ali Sandweiss Hodges*

### I. "Gala del Día" (Finery of the Day)

Amo la luz del alba porque te besa,  
Y te devuelve viva, viva y traviesa.  
Erguida espiga al viento del mediodía,  
Amo el sol que te dora ma dura y mía.

Ay! Corazón de la noche, gala del día!  
Mi vida, estoy quemando por tu alegría!

Cuando la tarde llora su luz perdida,  
Amo el trino que prendes sobre mi vida.  
Quiero tanto a la noche que es infinita  
Como tu hora dulce oscura y tibia.

Arturo Vazquez

### IV. "Viento Norte" (Northern Wind)

Desgarrado entre los montes  
sobre largos arenales  
Va chillando el viento norte  
su grito en los quebrachales.

Un cordaje de tacuaras,  
de espinillos, y chilcales,  
Bordonean la agonía  
del fuego en la roja tarde

Aire de fragua, viento de fuego  
Quemando leguas pasa Febrero.  
El viento brama, fuego en su aliento.  
Tierra cuarteada, hombre sediento

Ya está la tierra que mada,  
está herida mi esperanza.  
Viento norte,  
río bajo, reseca está la barranca

Pobre mi tierra cansada!  
No te alcanzan mis sudores  
para verte rebrotado  
milagro en pampa de flores.

Isaac Aizenberg

I love the dawn light because it kisses you,  
and makes you alive, alive and fanciful  
Straight tassel to the wind of noon,  
I love the sun that gilds you, ripe and mine.

Alas! Heart of the night, finery of the day!  
My life, I am longing for your happiness!

When the afternoon cries for its lost light,  
I love the song you put into my life.  
I love you so much the night that is infinite,  
As your sweet hour, dark and warm.

Ripping through the wooded hills  
over the dunes  
the northern wind screams  
its cry in the quebracho woods.

A heavy string of bamboo  
thorny bushes, and *chilcales*,  
play the agony  
of the fire in the red afternoon.

Air like the forge, winds of fire  
burning many miles throughout February.  
The wind blows, fire in its breath.  
Cracked land, thirsty man.

The earth is charred,  
my hope is wounded.  
Northern wind,  
low is the river, dry are its banks.

My poor tired land!  
My sweat will not be enough  
to see you grow again  
with the miracle of the flowering *pampas*.



#### IV. “Una de Dos” (One Or the Other)

A la vara del mimbre la dobla el agua.  
Una vara en el aire, otra mojada.  
Como a la vara el agua, tu amor me dobla.  
Quien me ha visto en tus ojos,  
quien en la sombra.  
Una de dos:  
Me encontrarán llorando  
o estoy con vos.  
Por fijarse en el río,  
el cielo baja.  
Y se lo paga el río, dándole andanza.  
Como ese espejo al cielo  
quisiera verte.  
Al cielo que lo mira  
cielo devuelve.

Juan Ferreyra Basso

Water bends the willow stick.  
One stick up in the air, the other soaking.  
As water to the willow, your love turns me.  
Some saw me in your eyes,  
and some in the shadows.  
One or the other:  
they will find me crying  
or I will be with you.  
When he looks at himself in the river,  
the sky comes down.  
The river rewards him, giving tenderness.  
As that mirror to the sky  
I would like to watch you.  
The sky watches the river,  
the river gives back the sky.

## Graduate Conductors Chorus

Ali Sandweiss Hodges, 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

Joshua Powell

Baker Purdon

Andrew Stern

Yilin Xu

## Graduate Conductors Orchestra

### BASSOON

Tracy Nguyen

### VIOLIN I

Zhanara Makhmutova

Iuliia Kuzmina

Sherry Chen

### VIOLIN II

Sendi Vartanovi

Abigail Dickson

Ryujin Jensen

### CELLO

Max Culp

Lily Eckman

### DOUBLE BASS

Ashleigh Budlong

### ORGAN

Kim Barroso