

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

**Graduate Conductors Chorus**  
Adrianna Barnett, conductor

**Recital Chorus**  
J. Matthew Lista, conductor

Monday, February 12, 2026 • 7:30PM  
Rock Hall Auditorium  
1715 N. Broad Street  
Philadelphia, PA 19122



# Graduate Conductors Chorus

Adrianna Barnett, conductor

Kevin Mucchetti, pianist

Word

Joanna Marsh (b. 1970)

Dillon Ferraro, Finn De Vries, and Thomas McLoughlin, soloists

May Eve

Amy Beach (1867-1944)

An Die Heimat

Johannes Brahms (1833-1897)

Shift

Ayanna Woods (b. 1992)

Dylan Haynes, Roberto Guevara, and Anya Nirschl, soloists

Attende Domine

Pierre Villette (1926-1998)

The Road Home

Stephen Paulus (1949-2014)

# Recital Chorus

J. Matthew Lista, conductor  
Kevin Mucchetti, pianist

**Laus Trinitati** Hildegard von Bingen (c. 1098-1179)  
Esther Rhoades, soprano

**Vidi speciosam** Raffaella Aleotti (c. 1560- c. 1646)

**Vagh' amorosi augelli** Maddalena Casulana (c. 1544- c. 1590)  
Erica Breitbarth, soprano; Esther Rhoades, soprano  
Sophia Alvarez, alto; Adrianna Barnett, alto; Alison Grimes, contralto  
John Latham, tenor; W. Henry Malueg, tenor; Michael Sakell, tenor  
Dominic Barrell-Kobryn, Baritone; Tom McLoughlin, bass; Andrew Clickard, bass

\* \* \*

**“Abendlich schon rauscht der Wald”** Fanny Hensel (1805-1847)  
fr. *Gartenlieder*, Op. 3 (H422)

**Cantique de Jean Racine** Mélanie Hélène “Mel” Bonis (1858 - 1937)  
fr. *Quatrième Cantique Spirituel*  
W. Henry Malueg, tenor  
Tina Zhang, harp

\* \* \*

**With Prayer and Supplication** Amy Beach (1867-1944)

**Resignation** Florence B. Price (1887-1953)

\* \* \*

**Music Box** Cynthia Folio (b. 1954)

\* \* \*

**Remember the Ladies** Melissa Dunphy (b. 1980)

**Okâwîmâw Askiy** Sherryl Sewepagaham

---

The use of photographic, audio, and video recording is not permitted.  
Please turn off all electronic devices.  
Two hundred tenth performance of the 2025-2026 season.

# Graduate Conductors Chorus

Adrianna Barnett, conductor

Word

Joanna Marsh

Joanna Marsh is a British composer whose work often introduces modern text and contemporary idioms to a traditional choral sound. Poet and performer Patience Agbabi's text opens with one request, "Give me a word," and expands outward into an exploration of sound, syntax, and meaning. Agbabi treats language as something physical and kinetic, capable of motion, friction, and transformation. Marsh mirrors this energy through rhythmically driven writing and text-influenced musical gestures: increasing dynamic on the word "loud" and creating a repeating ostinato on the word "again again again again." The contrasts throughout the piece play auditory games, referencing one's first words, "mama, dada," which affect the tone they are sung in. *Word* establishes language as the foundation of identity and connection. Language and culture shape one another, thus shaping who we are and how we function within our respective communities.

Give me a word  
any word  
let it roll across your tongue  
like a dolly mixture.  
Open your lips  
say it loud  
let each syllable vibrate like a transistor  
Say it again again again again again  
till it's a tongue twister  
till its meaning is in tatters  
till its meaning equals sound  
now write it down,  
letter by letter  
loop the loops  
till you form a structure.  
Do it again again again again again  
till it's a word picture.  
Does this inspire?  
Is your consciousness on fire?  
Then let me take you higher.

Give me a noun  
give me a verb  
and I'm in motion  
cos I'm on a mission  
to deliver information

so let me take you to the fifth dimension.

No fee, it's free,

you only gotta pay attention.

So sit back, relax,

let me take you back

to when you learnt to walk, talk,

learnt coordination

and communication,

mama

dada.

If you rub two words together you get friction

cut them in half, you get a fraction.

If you join two word you ge multiplication.

My school of mathematics

equals verbal acrobatics

so let's make conversation.

Give me a preposition

give me an interjection

give me inspiration.

In the beginning was creation

I'm not scared of revelations

cos I've done my calculations.

I've got high hopes

on the tightrope,

I just keep talking.

I got more skills than I got melanin

I'm fired by adrenaline

if you wanna know what rhyme it is

it's feminine.

Cos I'm Eve on an Apple Mac

this is a rap attack

so rich in onomatopoeia

I'll take you higher than the ozone layer.

So give me Word for Windows

give me 'W' times three

cos I'm on a mission

to deliver information

that is gravity defying

and I'll keep on trying

till you lose your fear of flying.

Give me a pronoun  
give me a verb  
and I'm living in syntax.  
You only need two words to form a sentence.  
I am I am I am I am I am  
bicultural and sometimes clinical  
my mother fed me rhymes through the umbilical,  
I was born waxing lyrical.  
I was raised on Watch with Mother  
The Rime of the Ancient Mariner  
and Fight the Power.  
Now I have the perfect tutor  
in my postmodern suitor,  
I'm in love with me computer.  
But let me shut down  
before I touch down.

Give me a word  
give me a big word  
let me manifest  
express in excess  
the M I X  
of my voice box.  
Now I've eaten the apple  
I'm more subtle than a snake is.  
I wanna do poetic things in poetic places  
Give me poetry unplugged  
so I can counter silence.  
Give me my poetic license

and I'll give you metaphors that top eclipses  
I'll give megabytes and megamixes.

Give me a stage and I'll cut form on it  
give me a page and I'll perform on it.

Give me a word  
any word.

## May Eve

Amy Beach

An underrepresented figure in early American art music, Amy Beach wrote choral works that are expressive, lyrical, and sensitive to their text. Beach sets an anonymous poem that unfolds at twilight, where stillness, shadow, and distant song blur the boundary between reality and dream. The text repeatedly calls “over the hill,” suggesting an unseen place of peace and rest that remains just beyond reach. Beach mirrors the text’s suspended atmosphere through flowing melodic lines and gentle harmonic shifts that avoid firm resolution. The voices move together in soft, sustained textures, allowing the poetry to emerge with clarity while maintaining a sense of distance and mystery. Subtle dynamic shaping and elongated phrases on words such as “calling” and “lingers” heighten the impression of something slowly drawing the listener away from the present moment. The piece avoids robustly punctuated phrases and instead often slides from one mood to the next through delicate piano interludes. The lack of finality throughout the piece shapes the narrator’s feeling of longing for “A land of peace with the world away.”

Over the hill, over the hill,  
The dews are wet and the shadows long;  
Twilight lingers and all is still  
Save for the call of a faery-song.

Calling, calling out of the west,  
Over the hill in the dusk of day,  
Over the hill to a land of rest,  
A land of peace with the world away.

Never again where grasses sweep,  
And lights are low, and the cool brakes still-  
Never a song, but a dreamless sleep,  
Over the hill... over the hill.

## An Die Heimat

Johannes Brahms

Johannes Brahms came of age during the height of German Romanticism, a period marked by rapid industrialization and growing national consciousness. Though deeply rooted in German musical tradition, Brahms spent much of his adult life away from his birthplace of Hamburg, and themes of distance, memory, and longing recur throughout his vocal writing. The set is by Joseph von Eichendorff, one of the foremost Romantic poets, whose work often frames nature as a vessel for emotional and spiritual reflection. Eichendorff’s text highlights the idea that our homeland can be more than a physical place, but portrays home as a convergence of memory, landscape, and song. Brahms reflects this inward-looking nostalgia through warm harmonic language and gently unfolding melodic lines. The choral texture alternates between homophonic clarity and more

expansive lyric motion, allowing the text's natural imagery of streams, trees, and distant songs to emerge with a sense of reverence and intimacy.

Heimat!  
Wunderbar tönendes Wort!  
Wie auf befiederten Schwingen  
Ziehst du mein Herz zu dir fort,  
Jubelnd, als müßt' ich den Gruß  
Jeglicher Seele dir bringen,  
Trag' ich zu dir meinen Fuß,  
Freundliche Heimat!

Homeland!  
Wonderful-sounding word!  
How on feathery wings  
you draw my heart toward you,  
rejoicing, as if I must bring you the greeting  
of every soul.  
I turn my steps to you,  
welcoming homeland!

Heimat!  
Bei dem sanftklingenden Ton  
Wecken mich alte Gesänge,  
Die in der Ferne mich flohn;  
Rufen mir freudenvoll zu  
Heimatlich lockende Klänge:  
Du nur allein bist die Ruh',  
Schützende Heimat!

Homeland!  
With that gentle-sounding note  
old songs awaken in me  
which have flown far away from me;  
they call me, full of joy,  
to alluring sounds of home.  
Only you are peace,  
sheltering homeland!

Heimat!  
Gib mir den Frieden zurück,  
Den ich im Weiten verloren,  
Gib mir dein blühendes Glück!  
Unter den Bäumen am Bach,  
Wo ich vor Zeiten geboren,  
Gib mir ein schützendes Dach,  
Liebende Heimat!

Homeland!  
Give me back the peace  
that I have lost in the distance,  
give me your thriving happiness!  
Beneath the trees by the brook,  
where I was born long ago,  
Give me a sheltering roof,  
dear homeland!

## Shift

Ayanna Woods

In *Shift*, Ayanna Woods sets her own text, creating a unified artistic statement that merges poetic and musical intent. The poem questions the permanence and purpose of monuments, particularly those constructed from stone. Woods critiques the idea of fixed narratives, pointing instead to the instability beneath them, tectonic plates colliding, structures cracking, and stories in need of reexamination. Musically, this sense of tension and movement is reflected through unsettled harmonies and a forward-driving intensity. *Shift* addresses identity and home on a national scale, interrogating how collective memory is formed and preserved. Rather than offering comfort, the piece demands transformation, suggesting that a true sense of home must be flexible, inclusive,

and continually reimagined. Woods's work challenges listeners to consider whose identities are honored, and how a shared home might be rebuilt through change rather than permanence.

Why do we build monuments in stone?

Stone is brittle. When it cracks, it cuts to your churning core, America.

Tectonic plates collide; you shift in your seat.

I want a monument we imagine and reimagine and reimagine—

A monument we grasp and heave and bend in a long arc

bursting through the cracks in the story you tell, America.

### **Attende Domine**

Pierre Villette

In the 20th century, harmonic language shifted as tonality expanded, exploring new scales, quartal/quintal harmony, extended techniques, and aleatory. Pierre Villette was a French composer who studied with notable composer Maurice Duruflé before attending the Paris Conservatoire. Rather than exploring more avant-garde musical concepts, Villette was inspired by the Renaissance era and Gregorian chant, using them as a framework for extended harmony. *Attende Domine* is a setting of a traditional Lenten responsory, a communal plea for mercy and restoration. Opening with a unison chant-like melody in a whole-tone scale, which acts as a cantus firmus for the rest of the piece. He plays with different tonal centers that create an ethereal floating effect with much less resolution than earlier music would have entailed. This piece aurally contrasts with *Shift*, but responds to Ayanna Wood's message, anchoring on the themes of reflection and accountability, "Hear us, O Lord, and have mercy, for we have sinned against Thee." It is hauntingly beautiful, contrasting both dense and hollow harmony, creating a space for tension and reflection. Both composers grapple with rupture and responsibility. Woods through social critique, Villette through spiritual confession.

Attende, Domine, et miserere,  
quia peccavimus tibi.  
Ad te Rex summe,  
omnium Redemptor,  
oculos nostros  
sublevamus flentes:  
exaudi, Christe,  
supplicantium preces.

Hear us, O Lord, and have mercy,  
for we have sinned against Thee.  
To Thee, highest King,  
Redeemer of all,  
do we lift up our eyes  
in weeping:  
hear, O Christ,  
the prayers of your servants.

Attende, Domine, et miserere,  
quia peccavimus tibi.

Hear us, O Lord, and have mercy,  
for we have sinned against Thee.

Dextera Patris,  
lapis angularis,  
via salutis,  
ianua caelestis,  
ablue nostri  
maculas delicti.

Right hand of the Father,  
corner-stone,  
way of salvation,  
gate of heaven,  
wash away our  
stains of sin.

Attende, Domine, et miserere,  
quia peccavimus tibi.

Hear us, O Lord, and have mercy,  
for we have sinned against Thee.

## **The Road Home**

Stephen Paulus

Completing the program is Stephen Paulus' take on a folk tune, "The Lone White Bird" from "The Southern Harmony and Musical Companion," originally published in 1835. The tune book was extremely popular and contained 335 simple sacred songs. The piece was commissioned by the Dale Warland Singers in 2001, with text set by Paulus' friend Michael Dennis Browne. The text speaks from the perspective of a lost soul who has tried to discover the world on their own but finds themselves in need of guidance and community. The combination of these lyrics and the simple harmonization on a pentatonic folk tune juxtapose the sounds and themes of the earlier pieces. After much exploration, questioning, and complexity, we are left with the comfort that if we are humble enough to trust, we will find a way home.

Tell me, where is the road  
I can call my own,  
That I left, that I lost  
So long ago?  
All these years I have wandered,  
Oh when will I know  
There's a way, there's a road  
That will lead me home?

After wind, after rain,  
When the dark is done,  
As I wake from a dream  
In the gold of day,  
Through the air there's a calling  
From far away,  
There's a voice I can hear  
That will lead me home.

Rise up, follow me,  
Come away, is the call,  
With the love in your heart  
As the only song;  
There is no such beauty  
As where you belong;  
Rise up, follow me,  
I will lead you home.

# Recital Chorus

J. Matthew Lista, conductor

This concert, entitled *Remember the Ladies*, serves as musical tribute to female and female identifying composers throughout the ages. In an attempt to expand the choral music canon, this modest sampling of composers and their works barely scratches the surface of the testament of works female composers have created over the years. Taking examples from each of the musical eras, this concert highlights some of the more popular or pioneering names in the choral music idiom. Some have gained notoriety and fame, while others were relegated to a handful of documents and manuscripts and (sadly) largely forgotten or overshadowed by their male counterparts. Through research, dedication, and support, names such as Hildegard von Bingen, Raffaella Aleotti, Mel Bonis, and Florence Price have experienced a musical rebirth in recent years.

Tonight's recital is primarily inspired by a singular work on this program, *Remember the Ladies* by Melissa Dunphy. In the MM Choral Conducting program, there is a sequence of Choral Literature courses. In one such class, we gathered around the piano to sing this song. The impact of the words and the music combined with recent events of a tenuous election cycle and the thoughts and emotions of a reeling father of two young girls. As tears dried, hope and action were delivered through musical cleansing. This concert serves as a dedication to many influential women in my life, a few of whom I will mention:

To **Dr. Mito Andaya Hart**: thank you for your conducting and programming guidance. By constructing the Choral Literature sequence in the way you have, students such as myself are enlightened to the ever-expanding world of female, BIPOC, and other underrepresented populations of composers. Your knowledge of composers and their contexts is inspiring and I have learned so much under your tutelage. You serve as an inspiration for my future and I hope for many others to come.

To my dearest and fiercest MM colleagues, **Adri** and **Esther**: Thank you for your support, guidance, laughter, and deepest, most sincere friendship. I could not have completed (or nearly completed) this degree program without you both. Adri, I am indebted to you for showing me the possibilities and paths for my future through your tenacity, passion, thirst for knowledge, and community building through shared musical value. Esther, your grounding presence, steady guidance, compassion, experience, and musical drive have reminded me and encouraged me to be my best self and consider those with whom I interact.

To my big sister, **Cayce**: Simple words cannot express the ways you have influenced me. You are a model human. Through your rigorous intention, you have encouraged and inspired me through your scholarship, faith, perspective, wisdom, and love. Siblings can be rivals at times, but fellowship, friendship and love is built through compassion, understanding, and grace—all of which you continue to demonstrate each and every day we share on this earth.

To my **Aunt Sue**: Thank you for showing me strong womanhood and feminist spirit. Blazing your own trail each and every year of your life, you have demonstrated to me what is possible through hard work, advocacy, standing up to injustice, and saying “Yes, I can,” when others tell you, “You can’t.” You have stood by me through good times and bad, and supported our family through selfless love. Thank you for being such an amazing role model in my life and showing me through not just words, but action what it means to value humanism.

To my **Mom**: You were the first. You raised me, you taught me, you believed in me, you encouraged me to follow my dreams. You shaped me into the person I am today through your love and resilience. You told me when I was wrong and guided me to what was right. You are the inspiration for my teaching career and the one who recognized and encouraged my pivot to conducting. The love of a son for his mother is something that is hard to explain, but suffice it to say it is a love that is strong, respected, respectful, and cherished beyond measure.

To my beloved, my wife, **Rachel**: You are my everything. I would be lost without you. You have borne the monumental weight and stress of life and family while I have pursued this life-changing degree. You are my rock. You are my safe place. You are my most adoring cheerleader and supporter. You have shown me the true meaning of love and in you I see a strong woman, and mother. The sacrifice you make daily for our family is not lost on me or those around us. You are my constant guide and the joy of my life.

To my girls, **Charlotte** and **Theadora**: You are my biggest inspiration and encouragement. I hope for you a life and world full of possibility and love. Although you might not understand it now, this recital serves as an inspiration for your future. Women such as these composers and poets have blazed the trail ahead of you and carved out a framework upon which you will continue building. As you grow, learn, and go into the world with humbleness and courage, may you always remember these words by Dr. Jane Goodall, “What you do makes a difference, and you have to decide what kind of difference you want to make.”

For all gathered here, may the words and music tonight serve as an inspiration. In a world that still struggles for equality, equity, and inclusion, remember you can serve with purpose. Be intentional in all actions.

Remember the beauty around you.  
Remember to stop and ponder.  
Remember to keep a song in your heart.  
And, above all, remember others.

Let us now, though, Remember the Ladies.

## Laus Trinitati

Hildegard von Bingen

Hildegard von Bingen was a 12th Century German Benedictine abbess. Born around 1098, von Bingen entered monastic life at an early age. While serving the church she contributed considerable writings on theology, botany, and medicine. Additionally, she wrote numerous letters, hymns, and antiphons for liturgy. Von Bingen is one of the most prolific composers of her time for sacred monophony and chant.

*Laus Trinitati* serves as an exemplary piece of her oeuvre. Hallmarked by soaring melodies with frequent melismatic passages, this piece highlights very clearly von Bingen's ability to push the traditions of her German contemporaries in Gregorian Chant. Florid ornamentation fills the intimate spaces between the masterfully set text.

*Laus Trinitati, que sonus et vita  
ac creatrix omnium in vita ipsorum est,  
et que laus angelice turbe  
et mirus splendor archanorum,  
que hominibus ignota sunt, est,  
et que in omnibus vita est.*

Praise to the Trinity, the sound and life  
and creativity of all within their life,  
the praise of the angelic host  
and wondrous, brilliant splendor hid,  
unknown to human minds, it is,  
and life within all things.

(traditional)

Praise to the trinity, she who is the sound and the life  
and the creator of every last thing in life,  
she who is the glory of the angelic host  
and the astounding splendor of the mysteries  
which are unknown to humanity;  
she who is in the life of all creation.

(poetic, Hugh McElroy)

## Vidi speciosam

Raffaella Aleotti

Raffaella Aleotti is a bit of a musical mystery—her origins are somewhat vague. We know that Aleotti was an Italian Renaissance-era composer and nun. A lack of clarity on her beginnings can be attributed to a popular quandary and assumption regarding her name. Some believe she was born Vittoria Aleotti around 1575, while others posit she was born Raffaella Aleotti in 1570. Still, some scholars claim she was both people—Vittoria before monastic life and Raffaella after. Regardless, two extant collections are attributed to the Aleotti 'ladies.' The idea that the two women are actually the same singular woman is further proven in that Aleotti was self-published in both instances. In this time period, it was incredibly difficult for women to publish their works—music or otherwise. So why would two women go through the same trouble when one person who happened to change names could by self-publishing (an uncommon ideology in itself). Under the

pre-monastic name, Vittoria, a collection of secular madrigals was published in Venice entitled *Ghirlanda de madrigali a quatro voci*. In the same year (1593)—and, coincidentally, not soon after entering the convent—Raffaella published another collection, this time of sacred motets—*Sacrae cantiones quinque, septem, octo, & decem vocibus decantande*. Although we may never truly know if these two women are different or the same, we are grateful these pieces exist for us to hear, and to expand the choral canon of music.

*Vidi speciosam* highlights the sonically complex world in which Aleotti composed. Beginning in a quasi-g-minor tonality, we are quickly transported to other tonal centers by means of the various church modes. Aleotti is a master at setting text and building energy and excitement through dovetailing musical phrases between voice parts, adding moments of flourish at cadential points, and quickly ascending and descending eight note passages. Composed mostly in polyphony, Aleotti unites voices in a homophonic texture for emphasis. In particular, the final phrase of “et lilia convallium” is in full homophony to reinforce the text of the “flores rosarum circumdabant eam,” which translated means “the flowers and roses surrounded her, and the lilies of the valley.”

<i>Vidi speciosam</i>	I saw her
<i>sicut columbam ascendentem desuper rivis</i>	beautiful as a dove ascending from the streams of
<i>aquarum</i>	water:
<i>Cuius inaestimabilis odor erat nimis</i>	Whose fragrance was beyond compare
<i>Et sicut dies verni</i>	And like a spring day,
<i>flores rosarum circumdabant eam</i>	the flowers of roses surrounded her,
<i>et lilia convallium</i>	and the lilies of the valley

### **Vagh' amorosi augelli**

Maddalena Casulana

Similar to her cultural and religious sister—Raffaella Aleotti—very little, too, is known of Maddalena Casulana. Born around the middle of the 16th Century, Casulana was an Italian lutenist and singer. Living into the Renaissance lifestyle of enlightened though, she sought musical training in Florence. After brief residencies in Venice, Verona, and Milan, Casulana gained the favor of Tuscan noblewoman and arts patron Isabella de' Medici. In her first published collection of works, Casulana very plainly spoke her mind on the existing gender paradigms and the rarity of female composers in the mid- to late-1500s in her dedication to de' Medici: “[I] want to show the world, as much as I can in this profession of music, the vain error of men that they alone possess the gifts of intellect and artistry, and that such gifts are never given to women.”

Casulana’s moderately contrapuntal style and chromaticism shines in her madrigal, *Vagh' amorosi augelli* from her *Secondo libro de madrigali a quattro voci*. Composed primarily in imitative counterpoint, each voice enters independently on a similar intervallic relation of a minor third. Briefly uniting in homophony on the phrase “renovate gl’antichi vostri amori,” (trans. “renew your ancient loves”), the parts then split into polyphonic imitation again like the aforementioned “amorous birds” flitting among the flowers. One of the most luscious moments is the mode

mixture chromatic harmonies she employs on the somewhat ironic phrase: “udite l’armonia” or “listen to the harmony.”

*Vagh' amorosi augelli  
che, sopra gli arbuscelli,  
rinovate gl'antichi vostri amori,  
cantate tra bei fiori,  
gl'occh'e le bionde chiome  
che fur si dolce nod' a le mie some,  
e di mia Clori a l'onde,  
in quest' amate sponde,  
udite l'armonia  
che puo sol' a dolcir la pena mia*

Wandering, amorous birds,  
who, upon the bushes,  
renew your ancient loves,  
sing among the beautiful flowers,  
of the eyes and golden hair  
that were such a sweet bond to my burdens,  
and by the waves of my Chloris,  
on these beloved shores,  
listen to the harmony  
that alone can sweeten my pain

**“Abendlich schon rauscht der Wald”**  
fr. *Gartenlieder*, Op. 3 (H422)

Fanny Hensel

Fanny Hensel was a German composer, pianist, and musical intellectual of the early Romantic era whose talents rivaled those of her brother, Felix Mendelssohn. Raised in a highly cultivated Berlin household, she received rigorous musical training and emerged as a gifted composer and performer. Her family—while deeply supportive of music-making—encouraged her composition primarily as a private pursuit rather than a professional vocation. Social conventions of the time limited her professional opportunities, and her music was largely confined to private and salon performances. Hensel composed more than 460 works, including lieder, piano music, and choral pieces, marked by a sophisticated command of form, harmony, and motivic development, often characterized by lyrical intensity and structural clarity. While some of her songs were initially published under her brother’s name (Felix Mendelssohn), recent scholarship has emphasized the distinctiveness of her compositional voice rather than framing her work as derivative. Although only a small portion of her music was published during her lifetime, she is now recognized as a major Romantic composer whose career exemplifies both exceptional artistry and the constraints placed on women musicians in the nineteenth century.

Hensel’s *Gartenlieder*, Op. 3 (1846), is a cycle of six part-songs that stands among her most accomplished late works. The collection exemplifies Hensel’s synthesis of domestic music-making with a refined Romantic choral idiom. Drawing on nature poetry, *Gartenlieder* balances lyrical immediacy with contrapuntal finesse, sophisticated harmonic pacing, and a keen sensitivity to text declamation through dynamic intimacy.

The fifth movement, “Abendlich schon rauscht der Wald,” sets Joseph von Eichendorff’s evocation of evening calm with particular subtlety. Hensel opens the piece an intimate and mysterious descending choral entrance. Typically favoring homophonic textures enriched by delicate inner-voice motion, the text’s imagery of rest, prayer, and nocturnal peace unfold with clarity. Harmonic

shifts—especially the use of modal inflections and warm mediant relationships—lend the music a hushed, contemplative quality, while restrained dynamic shaping reinforces the poem’s introspection. Within the cycle, “Abendlich schon rauscht der Wald” serves as a moment of contemplative repose, exemplifying Hensel’s mature ability to fuse poetic meaning, harmonic color, and choral texture.

<i>Abendlich schon rauscht der Wald</i>	Evening breezes rustle yet in the wood
<i>Aus den tiefen Gründen</i>	from the deep depths
<i>Droben wird der Herr nun bald</i>	above the Lord will now soon
<i>An die Sterne zünden</i>	light the stars
<i>Wie so stille in den Schlünden</i>	How silent in the chasms
<i>Abendlich nur rauscht der Wald</i>	Just evening breezes in the wood
<i>Aus den tiefen Gründen</i>	from the deep depths

<i>Alles geht zu seiner Ruh</i>	Everything goes to its rest
<i>wie die Welt verbrause</i>	As the world roars
<i>schauend hört der Wanderer zu</i>	shuddering, the wanderer listens
<i>sehnt sich tief nach Hause</i>	yearning deeply for home
<i>hier in Waldes grüner Klause</i>	Here in the forest’s green hermitage
<i>Herz, geh’ endlich auch zur Ruh</i>	Heart, at last, you too go to rest

### **Cantique de Jean Racine**

Mélanie Hélène “Mel” Bonis

fr. *Quatrième Cantique Spirituel*

“Mel” Bonis (born Mélanie Bonis) was a French composer whose career bridges late Romanticism and early 20th Century modernity. Born of humble means in Paris, she entered the Paris Conservatoire in 1876, where she studied with César Franck and became part of a cohort that included impressionist Claude Debussy. Her training fostered a strong command of harmonic richness, cyclical form, and lyrical expression. Adopting the gender-neutral nom de plume “Mel Bonis” to circumvent prejudice against women composers, Bonis produced a substantial and varied body of work encompassing piano music, chamber works, orchestral pieces, choral music, and *mélodies*. Her style blends the chromatic and motivic elements of her teacher with a distinctive melodic voice and sensitivity to color and atmosphere of her own. Much of her music reflects Symbolist aesthetics (suggestion/implication), spiritual introspection, and an affinity for extra-musical imagery. Although widely performed during her lifetime and published by major Parisian firms, Bonis’ reputation declined after her death. Renewed scholarly and performance interest in recent decades has reestablished her as a significant French composer, valued for both the technical sophistication and expressive depth of her oeuvre, and for her role in expanding the presence of women in professional composition at the turn of the 20th Century.

*Cantique de Jean Racine* is a sacred choral work that reflects her refined synthesis of late-Romantic expressivity and French Symbolist restraint. Setting a French paraphrase of a Latin hymn by Jean

Racine, the text invokes divine light, peace, and inward illumination—imagery that resonated deeply with Bonis’ spiritual sensibility and her lifelong attraction to contemplative religious themes. Bonis approaches Racine’s text not as a vehicle for dramatic proclamation but as an object of meditative unfolding. The choral writing favors lyrical continuity, voice leading, and a predominantly homophonic texture enriched by gentle contrapuntal inflections. Harmonic language plays a central expressive role: warm chromaticism, modal color, and carefully paced modulations that soften functional tonal expectations, creating an atmosphere of suspended devotion rather than goal-directed climax. The organ and harp accompaniment support the chorus with a luminous harmonic cushion, often shaping the emotional trajectory through color and resonance rather than rhythmic insistence. Phrases are molded to the natural contours of the French language, allowing the prayerful rhetoric to unfold with clarity and dignity. Dynamic shaping remains restrained, reinforcing an inward, almost nocturnal spirituality that aligns the work with contemporaneous French sacred aesthetics influenced by Franck and the broader Symbolist milieu. Within Bonis’ sacred output, *Cantique de Jean Racine* stands as a testament to her ability to unite devotional intimacy with compositional sophistication offering quiet radiance and contemplative depth.

*Par quell erreur âmes vaines  
Du plus pur sang de vos veines  
Achetez-vous si souvent  
Non un pain qui vous repaïsse  
Mais une ombre qui vous laisse  
Plus affamés que devant*

*Le pain que je vous propose  
Sert aux anges d'aliment  
Dieu lui-même le compose  
De la fleur de son froment  
C'est ce pain si délectable  
Que ne sert point à sa table  
Le monde que vous suivez  
Je l'offre à qui me veut suivre  
Approchez Voulez-vous vivre  
Venez mangez et vivez*

*Ô Sagesse ta parole  
Fit éclore l'Univers  
Posa sur un double pôle  
La terre au milieu des airs  
Tu dis et les cieux parurent  
Et tous les astres coururent  
Dans leur ordre se placer  
Avant les siècles tu règnes  
Mais que suis-je pour que tu daignes  
Vers moi te rabaisser*

*L'âme enfin captive  
Sous ton joug trouve la paix  
Et s'abreuve d'une eau vive  
Qui ne s'épuise jamais*

By what error, O vain souls,  
Do you so often buy,  
With the purest blood of your veins,  
Not bread that nourishes you,  
But a shadow that leaves you  
More hungry than before?

The bread I offer you  
Serves as food for the angels;  
God himself composes it  
From the finest of his wheat:  
It is this most delectable bread  
That the world you follow  
Does not serve at its table.  
I offer it to whoever wishes to follow me.  
Come closer. Do you wish to live?  
Come, eat, and live!

O Wisdom! Your word  
Brought forth the Universe,  
Placed the earth on a double pole  
In the midst of the air.  
You spoke; and the heavens appeared,  
And all the stars rushed  
To take their place in order.  
Before the ages you reign,  
But who am I that you should deign  
To humble yourself to me?

The soul, finally captive  
Under your yoke, finds peace,  
And drinks from a living water  
That never runs dry

## **With Prayer and Supplication**

Amy Beach

American composer and pianist, Amy Beach, was the first woman to achieve sustained prominence as a composer of large-scale concert music in the United States. A child prodigy, she received rigorous piano training but was largely self-taught as a composer, developing her craft through intensive score study and performance experience. Beach emerged as a central figure in the so-called Second New England School, alongside male composer counterparts like John Knowles Paine and George Whitefield Chadwick. Her major works demonstrate a fluent command of late-

Romantic harmony, cyclical form, and orchestral color, often enriched by folk-inspired melodies and motives. Her legacy lies in the breadth and ambition of her oeuvre and in her role as a pioneering figure who expanded the professional possibilities for women composers in American musical life at the turn of the 20th Century.

*With Prayer and Supplication* is a sacred choral work that exemplifies Beach's gift for fusing devotional sincerity with late-Romantic harmonic eloquence. Written during the mature phase of her career, this anthem reflects Beach's deep engagement with sacred texts and her sensitivity to choral sonority. The setting unfolds as a musical meditation rather than a declamatory statement of faith—much like her medieval predecessor, Hildegard von Bingen. Beach shapes the text through predominantly homophonic choral writing, ensuring clarity of diction and linguistic focus, while subtle inner-voice motion and carefully controlled counterpoint add expressive depth. Her harmonic language—rooted in functional tonality yet enriched by chromatic inflection—serves as a primary vehicle of meaning, coloring the text with warmth and introspection rather than dramatic contrast. Cadential moments are often gently prolonged, allowing phrases to breathe and reinforcing the sense of supplicatory stillness. Particularly characteristic is Beach's attention to dynamic nuance and phrase contour. Climaxes arise organically from the text's emotional arc and recede quickly into quiet resolution, mirroring the spiritual posture of humility and trust articulated in the words.

With prayer and supplication  
Let your requests be known unto God  
And the peace of God which passeth all understanding  
Shall keep your hearts and minds through Jesus Christ our Lord

## **Resignation**

Florence B. Price

Florence Price was an American composer, pianist, and organist whose work serves a pivotal role in 20th Century American music. Born in Little Rock, Arkansas, she received formal training at the New England Conservatory, where she studied composition and organ. Following racial violence in the South, she relocated to Chicago, where she became an active participant in its vibrant musical and intellectual culture. Price achieved historic recognition in 1933 when her Symphony in E-minor was performed by the Chicago Symphony Orchestra—making her the first African American woman to have a symphony played by a major American orchestra. Her music synthesizes European Romantic forms with elements drawn from African American spirituals and folk diaspora, creating a distinctive and expressive compositional voice. In addition to orchestral works, she composed extensively for piano, chamber ensembles, voice, and chorus. After her death, her music fell into relative obscurity. Renewed scholarly and performance interest of the 21st Century, however, has firmly reestablished her as a major and pivotal American composer.

*Resignation* is a concise choral meditation that exemplifies her synthesis of the African American spiritual tradition and European art-song technique. Rooted in a text associated with the spiritual

“A City Called Heaven,” the work frames death and transcendence not as dramatic rupture but as peaceful release and trust—an outlook central to Price’s sacred music tendencies. Rather than offering a transcription or arrangement, Price uses “A City Called Heaven” as a conceptual and musical model through phrase structure, melody, and harmonic progression. Gently balanced phrases, stepwise melodic contours, and a predominantly homophonic choral texture recall the communal voice and inward calm of the spiritual. Her harmonic language blends diatonic simplicity with modal inflection and subtle chromaticism which frequently softens at cadential points to suggest ongoing spiritual journey. Rhythmic pacing remains unhurried and grounded, reinforcing the text as reserved and reverend. Through refined voice leading and careful dynamic shaping, Price elevates the expressive logic of the spiritual within a cultivated choral framework. *Resignation* stands as an exemplar of her sacred style—emotionally direct, structurally poised, and deeply respectful of African American musical inheritance with offering a quiet yet profound humility and peace.

My life is a pathway of sorrow  
I’ve struggled and toiled in the sun  
With hope that the dawn of tomorrow  
Would break on a word that is done

My Master has pointed the way  
He taught me in prayer to say:  
“Lord, give us this day and our daily bread”  
I hunger, yet I shall be fed

My feet, they are wounded and dragging  
My body is tortured with pain  
My heart is shattered and flagging  
What matter if Heaven I gain

Of happiness once I have tasted  
‘Twas only an instant it paused  
Tho’ brief was the hour that I wasted  
Forever the woe that it caused

I’m tired and I want to go home  
My mother and sister are there  
They’re waiting for me to come  
Where mansions are bright and fair

Cynthia Folio is an American music theorist, composer, and scholar whose work has significantly shaped contemporary approaches to analysis, performance, and theory pedagogy while simultaneously pushing compositional boundaries beyond the norm to a new realm of intrigue and ingenuity. Folio recently retired from her teaching career at Temple University's Esther Boyer College of Music and Dance where she has been influential as a teacher, researcher, and academic leader. Folio's scholarship spans tonal and post-tonal analysis, rhythm and meter, and the intersection of theory and performance, with a particular emphasis on analytical methodologies that illuminate musical process and perception. In addition to her research, Folio has been an advocate for inclusive and forward-looking music theory pedagogy, contributing to curriculum development and professional initiatives within the Society for Music Theory. Her career reflects a sustained commitment to analytical and compositional rigor, interdisciplinary engagement, and the evolving role of music theory in both scholarship and musical practice.

Partnering with the poet Susan Albertie, Folio's *Music Box* is a finely wrought *exposé* of childhood nostalgia paired with playful sonic imagination. As its title suggests, the work engages the familiar image of the music box not as simple reminiscence, but as a lens through which to explore lived experience, in conjunction with rhythmic intrigue, timbre, and perception. The piece is characterized by economy of phrase and precision of rhythm and harmony. Short motives recur with subtle variation, creating a surface that initially suggests mechanical regularity while gradually revealing expressive flexibility. Folio's handling of repetition is central—patterns are never merely reiterated, but gently displaced through changes in register, articulation, harmony, or rhythmic emphasis, thus encouraging the listener to attend closely to difference within sameness. This process-oriented unfolding reflects her broader scholarly interest in musical perception and temporal experience. Harmonically and texturally, *Music Box* often evokes a deliberately restrained palette—clear sonorities, transparent textures, and a sense of contained resonance—mirroring the delicacy of its titular object. Yet moments of unexpected color or disruption subtly complicate the apparent simplicity of the musical story, preventing the work from settling into predictability. The result is music that balances childlike association with analytical sophistication, inviting both immediacy and reflection.

You never knew where it would start,  
the notes  
like memory:  
You lift the lid  
Something rasps  
A fan whirls  
Strangest of all, a mushroom turns,  
A mushroom, unaccountable but surely  
important  
turns  
and the bright keyboard moves  
plays itself  
delivers up  
its brassy inch of sound  
self-contained  
perfect  
and complete

We try to get inside  
touch and change it  
sneak the lid up just enough  
not  
to  
start  
just enough to let a strange note  
or two  
escape  
and hang lopsided in our ears

Or better still  
press with bare finger  
right down to that pin  
feel slight pain and bear the tiny rasp  
catch the mushroom off guard  
sentinel of sound

stop the fan  
and then let  
slowly  
up  
until  
Something happened

Adults intrude  
Not to break the old music box  
grandfather's cigarette case  
empty for years  
not press on the pin  
or wind the works too tight  
or break the glass or pry it up  
or close before the waltz had done  
the sound coiled inside

Old box  
I could still smell tobacco  
and I was sure one golden flake  
found its way under glass  
and stayed there years and years  
in bright sound and dark  
I could not get it out

The music box  
subject and occasion of  
lovely defiance  
site of careful lessons  
craftily ignored  
We learn them nonetheless  
to our sorrow  
no exception  
I catch myself telling my children the same  
Witness to family drama

## Remember the Ladies

Melissa Dunphy

Melissa Dunphy is an Australian-born, United States-based composer widely recognized for her contributions to contemporary choral music. She received her musical training in Australia before relocating to the United States in 2003, where she earned advanced degrees in composition and established an active career as a composer, educator, and advocate for new music. Dunphy's work is

distinguished by its engagement with text, rhetoric, and social discourse, frequently setting historical, political, and literary sources with incisive musical clarity. Her compositional language combines accessible lyricism with rhythmic vitality and harmonic acuity, resulting in music that is both immediately communicative and accessible to both listener and performer alike. As an educator and arts leader, Dunphy has been influential in fostering new choral repertoire and amplifying diverse voices within the field. Her music occupies a prominent place in 21st Century choral practice, valued for its intellectual engagement, dramatic effectiveness, and commitment to connecting composition with socio-political events and civic engagement.

*Remember the Ladies* exemplifies Dunphy's incisive engagement with historical text, political rhetoric, and contemporary musical language. The piece sets excerpts from a 1776 letter by Abigail Adams to her husband, John Adams (a constitutional framer and future President of the United States). In this particular correspondence, Abigail Adams urges the architects of the new American republic to consider the rights and voices of women. Dunphy's setting highlights Adams' wit, urgency, and unresolved tension, transforming a foundational yet often marginalized document into a living act of musical argument. Musically, *Remember the Ladies* is driven by an unrelenting rhythmic and melodic churning and insistent oratory. Dunphy employs a predominantly syllabic, speech-inflected choral style that prioritizes textual integrity for rhetorical emphasis and impact. Metric vitality and subtle syncopations mirror the assertive tone of Adams's language, while abrupt textural contrasts between unison, homophony, and layered (or paired imitative) counterpoint underscore shifts in argument and emphasis. The harmonic language is modern yet accessible, relying heavily on dynamic variance for musical tension and release. Moments of apparent simplicity or consonance are frequently destabilized by rhythmic displacement or harmonic friction, reflecting the historical reality that Adams' appeal was acknowledged but ultimately disregarded. The compelling drive of the piece resists resolution—leaving a sense of unfinished business that aligns pointedly with the text's enduring relevance. The piece functions simultaneously as historical reflection and contemporary critique, inviting performers and audiences to confront the persistent gaps between democratic ideals and lived experience; thus, affirming choral music's capacity to participate meaningfully in civic discourse.

I have sometimes been ready to think  
that the passion for liberty  
cannot be equally strong  
in the breasts of those who [...] ]  
deprive their fellow creatures of theirs.

Of this I am certain,  
that it is not founded upon that [...] ]  
Christian principle  
of doing to others  
as we would that others should do unto us[...]

I long to hear  
that you have declared an independency  
and by the way  
in the new Code of Laws [...]  
I desire you would Remember the Ladies  
and be more generous and favorable to them  
than your ancestors [...]

If particular care and attention  
is not paid to the ladies  
we are determined to foment a rebellion  
and will not hold ourselves bound  
by any laws in which we have no voice [...]

\* \* \*

I long to hear  
that you have declared an independency  
and by the way  
in the new Code of Laws [...]  
I desire you would Remember the Ladies  
and be more generous and favorable to them  
than your ancestors

Remember the Ladies

**Okâwîmâw Askiy**

Sherryl Sewepagaham

Sherryl Sewepagaham is a Canadian Cree-Dene composer, singer-songwriter, and educator whose work integrates Indigenous musical perspectives with contemporary classical and choral traditions. Rooted in Cree language, storytelling, and worldview, her compositions foreground music as a vehicle for cultural continuity, healing, and community connection. Sewepagaham's compositions often draw on Indigenous texts, oral traditions, and song forms, approached with respect for cultural protocol and context. Her musical language blends lyric immediacy with flexible rhythmic structures and timbral sensitivity, prioritizing text, breath, and communal expression over conventional Western formal hierarchies. Active as an educator and cultural advocate, Sewepagaham has contributed significantly to conversations around reconciliation, decolonization, and Indigenous representation in Canadian music education and performance. Her work occupies an important place in contemporary repertoire, offering performers and audiences pathways toward listening practices grounded in relationship, responsibility, and respect toward lived experience.

*Okâwîmâw Askiy* (“Mother Earth” in Plains Cree) is grounded in Indigenous worldview, language, and relational ethics. Rather than treating nature as an external object of description, the piece affirms the Cree understanding of the earth as a living, nurturing presence—one to whom humans are accountable through respect, gratitude, and care. Sewepagaham states:

*Okâwîmâw Askiy* began as a vocable song, and the Cree words were added to bring more meaning. The intention of the song is love, hope, and standing in unity to take care of our mother earth...[the] first-person plural perspective is intentional for us to speak directly to her as her children...

The musical language of *Okâwîmâw Askiy* prioritizes text through careful melodic and dynamic line paired with intentional breath, and communal presence over conventional Western formal development. Cree language is central to the work’s expressive power, shaping rhythm, phrasing, and melodic contour according to speech inflection rather than metric regularity. Repetition functions as a ceremonial act, reinforcing meaning through return and harmonic maturation. The choral texture often emphasizes unity and collective utterance, reflecting communal modes of shared knowledge and responsibility. The pacing is flexible and unforced, encouraging attentiveness and stillness rather than goal-directed momentum. Sonorities are typically transparent and grounded, allowing resonance and silence to play an active expressive role. In this way, the work resists Western notions of climax and resolution, aligning instead with cyclical and relational conceptions of time. *Okâwîmâw Askiy* invites performers and listeners into a space of listening as relationship—to language, land, and community. The piece exemplifies Sewepagaham’s broader artistic practice, which situates choral music not merely as performative, but as an act of cultural presence, remembrance, and respect.

Shh-ah

Wey-ah wey hey wey ah wey  
hai you wee you wey  
Wey-ah ya wey  
hai hai wey hai wey ya o wey

Hai hai  
*Okâwîmâw askiy*  
*Niyanân kitawâsimsak*  
*Kisâkihitanan*

Mother Earth  
We are your children  
We love you

Ah wey hai ya  
wey-ay you wey-ay yo

# Graduate Conductors Chorus

Adrianna Barnett, conductor

Kevin Mucchetti, pianist

## SOPRANO

Olivia Bell  
Finn De Vries  
Dillon Ferraro  
Ananya Ravi  
Esther Rhoades  
Shannon Stover

## ALTO

Mairin McDonnell  
Melanie Moyer  
Sadie Roser  
Angelina Soedjartanto  
Sydney Spector

## TENOR

Alison Grimes  
Roberto Guevara  
Dylan Haynes  
Jaiman Kondisetty  
Matt Lista

## BASS

Bryson Christopher  
Andrew Clickard  
Gabe Kutz  
Tom McLoughlin  
Dominic Walker

# Recital Chorus

J. Matthew Lista, conductor

Kevin Mucchetti, pianist

## SOPRANO

Emily Alava  
Celia Bluestine  
Emily Corsino  
Dillon Ferraro  
Jennifer Heim  
Rachel Reynolds  
Esther Rhoades  
Eddie Rittle  
Alexis Shandor  
Yue Yu

## ALTO

Sophia Alvarez  
Adrianna Barnett  
Catie Becker  
Nadia Bodnari  
Ava Dumas  
Sara James-Charnes  
Jetta Reynolds

## TENOR

Romeo Angelini  
Dominic Barrell-Kobryn  
Logan Ford  
Alison Grimes  
John Latham  
Clint Lee  
Tom McLoughlin  
Ethan Strunk

## BASS

Andrew Clickard  
Dakota Landis  
Michael McCall  
Oscar Mejia Miranda  
John Tang  
Eugenio Torres  
Torin Tracey