

# RUTGERS

Mason Gross School  
of the Arts

**MUSIC DEPARTMENT**

## **Rutgers Kirkpatrick Choir: Seeking Deliverance**

Fall Choral Concert

**Brandon Williams, conductor**  
**Paul Conrad, piano**

**Saturday, November 4, 2023 | 7:30 p.m.**

Kirkpatrick Chapel  
Queens Campus, College Avenue

Rutgers, The State University of New Jersey

# PROGRAM

## Seeking Deliverance...

### I.

*...from distress*

Rejoice in the Lamb

Benjamin Britten

Cape Miele, *soprano*  
Croix Ellison, *mezzo-soprano*  
Jordan Calderon; *tenor*  
Andreas Psillos, *baritone*  
Donald Meineke, *organ*

*80<sup>th</sup> anniversary performance*

### II.

*... from death*

Vere languores

Tomás Luis de Victoria

Byron De Leon, conductor

Regina caeli

Vicente Lusitano

Chaequan Anderson, conductor

### III.

*...from despair*

We Hold Your Names Sacred

Mari Esabel Valverde

Hear My Prayer, O Lord

Henry Purcell

### IV.

*...from disturbance*

Der Abend

Johannes Brahms

Os justi

Anton Bruckner

### V.

*...from durance*

Bar Xizam

Abbie Betinis

Kat Rich, *soprano*  
Kira de Olivera, *mezzo-soprano*  
Ryan Kalin, *tenor*

The Battle of Jericho

Moses Hogan

Lift Every Voice and Sing

J. Rosamond Johnson  
arr. Roland Carter

# PROGRAM NOTES AND TRANSLATIONS

## **Britten:** *Rejoice in the Lamb* (1943)

...Britten selected and arranged verse [for *Rejoice in the Lamb*] by the fervently religious poet Christopher Smart (1722-71). At first reading, Smart's bewildering text seems to ramble between insight and insanity, biblical citation and mystic emanation, deep reverence and lighthearted playfulness... Christopher Smart was an English poet who... became a well-regarded member of London's literati. Around the year 1756 he began to display signs of mental illness, which took the form of religious mania. He was confined between 1756 and 1763, first in St. Luke's Hospital, then in a private madhouse in the London suburb of Bethnal Green. During this confinement Smart wrote his lengthy "poem-journal" *Jubilat agno*, from which Britten assembled his text. In the poem Smart expresses a religious vision containing influences of Puritanism, Cabalism, and animistic belief. In addition to referencing an extraordinary list of Old Testament, New Testament, and Apocrypha characters, Smart comments on friends, family, current political events, and international relations—all within the context of a vast hymn of praise.

Smart begins his lament by equating his struggles against religious and civil authorities with those of Jesus. In the asylum Smart was beaten and abused by those who knew nothing about him, who cared only about how they might profit from him. [The lament] represents a heartrending record of a man's desperate fight for recovery... [and] concludes with Smart's confession of faith in the intent of God to deliver him out of his crisis.

-Mark Riddles

## **Victoria:** *Vere languores*

Tomás Luis de Victoria (1548-1611) is one of the most well-known composers of the late Renaissance. He was born in Ávila, Spain, and went to Rome in 1596 to become a priest. There, he may have studied with Giovanni da Palestrina and later assumed his role as director of music at the Roman Seminary. Victoria's compositional style is characterized as having extended use of imitative polyphony and brief moments of homorhythmic activity. Those traits are displayed in *Vere languores nostros*, a motet about Christ bearing human sorrows and pain.

-Byron De Leon

Vere languores nostros ipse tulit,	Truly he alone has borne our griefs,
et dolore nostros ipse portavit;	and he himself has carried our sorrows;
Cujus livore sanati sumus.	by his wounds we are healed.
Dulce lignum, dulces clavos,	Sweet cross, sweet nails,
dulcia ferens pondera,	sweetly bearing the weight,
quae sola fuisti digna	you alone were worthy
sustinere Regem coelorum et Dominum.	to bear the King of heaven and the Lord.

**Lusitano:** *Regina caeli (prima pars)*

Vicente Lusitano (1520-1561), considered the first published Black composer, was a music theorist and composer believed to have been of Afro-Portuguese descent. He moved to Rome around 1551 and won a debate against fellow theorist Nicola Vicentino. Lusitano moved to Stuttgart ten years later to secure a church position he ultimately did not receive, most likely due to his race. His choral compositions have only recently received renewed interest for study and performance. *Regina caeli*, believed to have been composed after his move to Rome, is an Easter motet honoring the Virgin Mary's sacrifice in bearing Christ (*prima pars*) and his later resurrection (*secunda pars*.) While some of Lusitano's writing is highly chromatic, this motet is less so and resembles the work of his late Renaissance peers, like Victoria.

- Chaequan Anderson

Regina caeli, laetare, alleluia;	Queen of heaven, rejoice, alleluia.
Quia quem meruisti portare, alleluia,	The Son you merited to bear,
Resurrexit, sicut dixit, alleluia:	Has risen as he said, alleluia.
Ora pro nobis Deum, alleluia. alleluia,	Pray to God for us, allelui

**Valverde:** *We Hold Your Names Sacred*

Lady Dane [the poet] says we say their names “to get the heavens to move for us.” Such practice hearkens back to our Indigenous ancestors whose ceremonies honor the departed. Likewise, we hold ourselves accountable for keeping our sisters’ memory alive, for the ultimate death would be that the lives within their names were forgotten. For too many of our Black and Indigenous transgender siblings of color, their humanity was ignored long before their lives were stolen by cowards.

Singing “We Hold Your Names Sacred,” we join our voices in a surge up to the skies. From the start, a stepwise bass in the piano is played in octaves like slow, determined feet marching towards justice. The voices enter wide and full, merge

gradually into a single line raising supplications for joy, and then, disperse speaking our sisters' names into eternity. In call and response, as in an organized protest, various soloists invoke their memory, and upon the recitation of each name, each life is acknowledged as a blessing. The choir follows, rising like clouds, singing their names individually as spirits are summoned from abyss to air. Ultimately, all the voices unify to resound a demand for justice that our sisters' loving memory will be everlasting.

We do not need to be told the traumas of members of the transgender community in order to boldly show up for them. For those who are still here, we must act now and continue learning along the way. Let us say our sisters' names and fight for justice as they would have it.

#BlackTransLivesMatter  
#SingForTWOC

*-Mari Esabel Valverde*

### A message from the choir

The Kirkpatrick Choir is incredibly proud and honored to present this powerful piece.

In honor of these transgender women whose lives were taken, please consider making a donation to the Marsha P. Johnson Institute.

“The Marsha P. Johnson Institute (MPJI) protects and defends the human rights of black transgender people. MPJI seeks to eradicate systemic, community, and physical violence. We have located culturally competent resources for necessities like housing, food security, legal and financial support, COVID-19 relief, health/wellness, employment, social support, and more.”



**Purcell:** *Hear My Prayer, O Lord*

Between 1678 and 1685 Purcell copied a number of anthems by distinguished predecessors and prominent contemporaries into a manuscript score-book originally owned by John Blow (his most generous mentor) then for some reason gifted to Purcell, who continued to add to it. The copying process enabled Purcell to explore Chapel Royal compositional tradition from the inside. He wrote himself into musical history at the same time, ensuring that new anthems by Henry Purcell outnumbered those by all his prominent contemporaries put together. *Hear my prayer, O Lord* was the last anthem added to this score-book before Purcell gave up on it. The Purcell scholars Robert Shay and Robert Thompson connect *Hear my prayer* “with some important event of early 1685, perhaps even the death of Charles II, a possibility which helps to explain its grand conception” and may also explain its brevity. Charles had converted to Catholicism on his deathbed: he was buried privately and unceremoniously to avoid politically incriminating dispute about forms of liturgy appropriate to the occasion. *Hear my prayer* seems to have been planned for a major state funeral that never happened – Purcell stopped composing when he learned that (non-) events had moved on.

-Andrew Pinnock

## **Brahms:** *Der Abend*

The verses of *Der Abend* (The Evening) were written in 1795 by the leading German dramatist, poet, and historian Friedrich Schiller. It describes a natural phenomenon (an ocean sunset) in beautiful metaphor, that is, how the sun seems to descend and disappear into the sea as evening approaches. While Schiller's poem makes use of classic mythological characters and themes, it is noteworthy that the story was not created by the Greeks, but by Schiller himself, and is therefore, technically, not to be considered mythology in the classic sense...Brahms was very productive during the summer months. From the 1860s on, he spent weeks or even months in the summer away from the big cities, preferably in small towns with fresh air and beautiful landscapes. At the time *Der Abend* was written, Brahms stayed in Switzerland for the summer, taking rooms in the little town of Ruschlikon on Lake Zurich. Possibly the delightful summer which Brahms spent on Lake Zurich found a reflection in the cheerful mood that emanates from this song. *Der Abend* became one of the three quartets for SATB and piano - composed between 1862 and 1874- which were published together, as Opus 64, in November, 1874.

-Gudrun A. Bermingham

Senke, strahlender Gott, die Fluren dürsten  
Nach erquickendem Tau, der Mensch  
verschmachtet,  
Matter ziehen die Rosse,  
senke den Wagen hinab.

Sehe, wer aus des Meeres krystallner Woge  
Lieblich lächelnd dir winkt! Erkennt dein Herz sie?  
Rascher fliegen die Rosse.  
Thetys, die göttliche, winkt.

Schnell vom Wagen herab in ihre Arme  
Springt der Führer. Den Zaum ergreift Cupido.  
Stille halten die Rosse,  
Trinken die kühlende Flut.

Auf dem Himmel herauf mit leisen Schritten  
Kommt die duftende Nacht; ihr folgt die süsse  
Liebe.  
Ruht und liebet!  
Phöbus, der Liebende, ruht.

Let it sink, radiant God- the fields thirst  
for refreshing dew; the people languish,  
the steeds are weary-  
let the chariot sink down!

Behold the one who beckons you, sweetly  
smiling, from the sea's crystalline wave!  
Does your heart recognize her?  
Faster fly the steeds; Thetys, the divine one,  
beckons.

The driver leaps quickly from the chariot  
into her arms. Cupid seizes the reins;  
the steeds stand still  
and drink at the cooling stream.

Ascending in the sky with quiet steps  
comes the fragrant night; sweet love follows.  
Rest and love!  
Phoebus, the loving one, rests.

## **Bruckner: *Os justi***

The text for *Os justi* comes from Psalm 37:30-31. This four-part setting was completed in 1879 (the same year that he began work on the sixth symphony) and dedicated to Ignaz Traumihler, who was music director at St. Florian at the time. Traumihler subscribed to the Cecilian movement, which sought to bring the spare, *a cappella* choral style of Palestrina back to 19th century Austria. For Traumihler, Bruckner created an extraordinary motet in the Lydian mode, which achieves striking harmonic effects without ever using a single sharp or flat note. The work is in an ABA' structure, with similar music to set the *Os justi* and *Lex Dei* segments. It concludes with a plainchant Alleluja.

-James Liu

Os justi meditabitur sapientiam,  
et lingua ejus loquetur judicium.  
Lex Dei ejus in corde ipsius  
et non supplantabuntur gressus ejus.  
Alleluja.

The mouth of the righteous shall meditate  
wisdom,  
and his tongue shall speak justice.  
The Law of his God is in his heart  
and his steps shall not falter.  
Hallelujah.

## **Betinis: *Bar Xizam***

Khwajeh Shams al-Din Muhammad Hâfez-e Shirazi (ca. 1320-1390) was born in Shiraz, Persia (Iran). He wrote nearly 400 lyric poems, called *ghazals*, and is the undisputed master of that particular poetic form. His writing is mystical and based on Sufism, a tradition of Islam that is associated both with the Sunni and Shi'a denominations, as well as other currents of Islam. This particular *ghazal*, excerpted a bit in this setting, is written on Hâfez's tombstone.

The music has a very specific structure, moving systematically from confinement to freedom. Each singer begins on a hum, which to me depicts confinement: the desire to create something (in this case sound) without the means to see it through (to open one's mouth). Each of the four voice parts begins to explore a very small musical interval and to gradually expand it. At each soloist's cry "Bar xizam!" another voice part is "freed" and joyfully begins to sing scales and glissandi, building into a whirling invocation to the Beloved.



So much of writing music is about studying things close-up. The exact articulations, dynamics, intricacies of text setting. But as I was wondering how best to set this magnificent text to music, I found myself stepping farther and farther back from the page. I began to search for a larger compositional gesture that could paint what I was starting to envision: whole crowds of people, through the centuries even, rising up - whether in the name of religion, social justice, or personal healing - all, like Hâfez, longing for something better. So I studied up on the Shepard scale, the auditory illusion of a never-ending rising scale (not unlike M.C. Escher's famous staircase, or the endlessly rising stripes on a barber pole). In one part of this piece, I've tried to recreate that illusion by overlapping a few specific series of rising glissandi, hoping that it gives the impression of these countless souls in their continuous ascent.

This piece is dedicated, with much love, to my parents, John and Emily Betinis, who continue to teach me, by their example, how to rise up.

*-Abbie Betinis*

Moždeye vasse to ku kaz sare jxn bar xizam  
Tcyer qodsamo azdome jahxn bar xizam  
Bevalbye to ke gar bandeye xišam  
xçni azsare jano jahxn bar xizam

Yç rab azure hedbyat berasxn  
bçkçni Pištar zxnke ço gardi zemiyxn  
bar xizam Xizo bçks benamç ey bote  
širin harakçt Raqs konan bar xizam

Dast fešon bar xizam  
Ruze margam nafasi mohlate didçr  
bedeh Tç ço hçfez zesar jano jahxn  
bar xizam  
(*transliteration*)

Waiting, where is the harmony of your voice,  
so that free from the desires of this life: I  
might rise?

I am a dove from paradise. But out of this  
worldly cafe: I shall rise.

If, in your devotion, you call upon me to  
serve you, then I promise, from the desires  
of life and this world: I will rise.

O Lord, from the cloud of your grace,  
let your rain fall over and over.

Before it falls, from the midst of it all,  
like a handful of dust: Let me rise.

O rise up, with sweet gesture,  
and show me your stature: Lofty,  
like the cypress, So that, free from the  
desires of this life: I may rise.

With dancing feet: I rise.

With clapping hands: I rise.

On the day that I die, in the span  
of a single breath,

grant me but a glimpse of you.

And then, like Hafez, free from the desires  
of life and this world: upward, I rise!

*Translated by Eric Banks and Abbie Betinis*

## **Hogan:** *The Battle of Jericho*

From Marvin Curtis's March 2001 article in the *Choral Journal*, he writes:

In 1526 the first enslaved Africans arrived in what is today South Carolina. Although the Portuguese established early trading bases for the slave trade, the English, French, Dutch, and other nations had become the principal slave merchants by 1700. From 1450 until 1900, some eleven million Africans were brought to North America, South America, and the Caribbean...

The Second Great Awakening Movement of 1740-1830 opened the door for Africans [to Christianity] and saw the reconciling of Christianity with their religion. The preaching of the Old Testament stories inspired belief in a God of liberation. It was from this preaching tradition, with the chanted declamations and the intervening congregational responses, that the African-American folk song was born. Their folk songs coupled the gospel of grace with "...a God who knew the sufferings of his children. Poverty was no barrier to membership; the poorest were made most welcome"...[The] folk song (by 1870 known as the spiritual) was the song Africans created to convey their deepest feelings about their predicament. Musically, the spiritual used a biblical text, usually but not always the Old Testament. The musical form was similar to the work song in its use of call-and-response. The spiritual served as a social commentary either on treatment by the [enslavers] or a means of escape. Many of the songs had hidden meanings known only to [the enslaved community].

Moses Hogan studied music at the New Orleans Center for Creative Arts, the Oberlin Conservatory of Music, The Juilliard School of Music, and Louisiana State University. He founded the internationally renowned Moses Hogan Chorale and published over 90 arrangements of spirituals. According to Anton Armstrong, Moses Hogan's arrangements "revitalized the whole genre of African American spirituals for choral singers and audiences alike." *The Battle of Jericho* is considered one of the most popular arrangements of the Moses Hogan repertory.

## **Johnson:** *Lift Every Voice and Sing*

"Lift Every Voice and Sing" began as an address in 1900 by James Weldon Johnson (1871-1938) to celebrate Abraham Lincoln's birthday. Ultimately, a poem developed about African Americans' struggles, courage, and survival through hundreds of years of enslavement. The poem was later set to music by Weldon's brother, John. "Lift Every Voice and Sing" was adopted by the National Association for the Advancement of Colored People (NAACP) as the "Black National Anthem."

-Brandon Williams

# RUTGERS KIRKPATRICK CHOIR

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Sneha Anand  
Abdon Andahur  
Chaequan Anderson  
Edward Bershad  
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Jordan Calderon  
Andrew Chan  
Javera Chaudhry  
Ezra Chechik  
Kai Cleary  
Elena Cuesta  
Jessica Currao  
Tal Daan  
Seirah Davis  
Byron De Leon  
Ethan Del Valle  
Kira de Olivera  
Sharanya Devarakonda  
Croix Ellison  
Breanna Fabriczi  
Julian Figueroa  
Sydney Forrester-Wilson  
Russell Greenberg  
Sarah Gunther  
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Caitlyn Huetz  
Edan Jeanlouis  
Saanika Kadam  
Ryan Kalin

Gavin Kim  
Rebecca Kornhaber  
Theresa Lanzetta  
Nina Lewis  
Natalie Ligotino  
Musiq Lindquist  
Arron Little  
Inessa Martins  
Sean Masino  
Clara Melvin  
Cape Miele  
Jose Nicolas  
Andreas Psillos  
Mukund Ramakrishnan  
Pooja Rangarajan  
Timothy Reeves  
Anna Lyn Rehberg  
Emma Rentzel  
Kat Rich  
Joe Schmidt  
Will Scott  
Sidarth  
Sonia Sinha  
Colin Smith  
Shannon Solazzo  
Dustin Symonette  
Ethan Tran  
Michael Trujillo  
Samuel Tunkel  
Kyle Valarose  
Romulo Vite  
Alex Yedidia

## ABOUT THE ARTISTS

**Paul Conrad** holds a Master of Music degree in collaborative piano and a Bachelor of Music degree in piano performance from Mason Gross School of the Arts (MGSA). He is the choir director and organist at Middlebush Reformed Church, accompanist of Highland Park Community Chorus (HPCC), a staff pianist and classroom piano instructor at MGSA, and accompanist of the Rutgers University Glee Club (RUGC) and Kirkpatrick Choir. Conrad is an experienced ballet pianist and played for a number of years at the Cecchetti International Summer School. He has joined Berkshire Choral International faculty for festivals in Sonoma, Asheville, Baltimore and Boston. Recent notable performances include Hub City Opera and Dance Company's 2020 production *UnRooted*, playing and conducting Beethoven's *Choral Fantasy* with HPCC, concerts with the VOCALA chamber ensemble, and accompanying RUGC on tours in the UK and the Netherlands, Scandinavia, and Estonia, and at the 2020 ACDA Eastern Region Conference in Rochester, NY.

**Brandon Williams** is an Associate Professor and Interim Director of Choral Activities at Rutgers, The State University of New Jersey, where he was the recipient of the 2020-21 *Rutgers Provost's Award for Excellence in Teaching Innovations* and the 2021-22 *Rutgers Presidential Fellowship for Teaching Excellence Award*. He conducts the Rutgers Kirkpatrick Choir, the Rutgers Glee Club, and the Rutgers Voorhees Choir (Carnegie Hall 2019, Eastern ACDA 2020, 2024). Dr. Williams also appears internationally as a guest conductor, clinician, and presenter. He has published articles in the *Choral Journal*, the *Music Educators Journal*, and the *Bulletin of the Council for Research in Music Education*, and he is editor of the book *Choral Reflections: Insights from American Choral Conductor-Teachers*. Dr. Williams holds degrees from Western Illinois University, the University of Illinois Urbana-Champaign, and Michigan State University, and an Artist Teacher Diploma from the Choral Music Experience-Institute for Choral Teacher Education.

Hailed as a “fresh voice on New York’s musical scene” (*The New Yorker*), **Donald Meineke** is an organist, conductor, and tenor, and serves as the Director of Music and Organist for the historic Church of the Holy Trinity (Episcopal) on Rittenhouse Square in Philadelphia, Artistic Director for Choral Arts Philadelphia, and is the Co-founder and Artistic Director for Ensemble VIII (Austin, TX). He previously served as Director of Music and Organist of The Lutheran Church of the Holy Trinity in New York City where he led the Grammy®-nominated Bach Choir and Players in the internationally renowned Bach Vespers at Holy Trinity series. His recording of Samuel Capricornus’ *Jubilus Bernhardi* received critical acclaim and was on National Public Radio’s December 2017 “Top 5 Must Have New Recordings” list.

**Rutgers University Kirkpatrick Choir**, composed of approximately 60 students, is the most advanced-level choir at the Mason Gross School of the Arts at Rutgers University. In fulfilling the Music Department’s mission to educate professional musicians through performance, the choir performs a significant repertory of major choral orchestral masterworks, Baroque music accompanied by period instruments, and important works of the 20th and 21st centuries. The *New York Times* listed the Kirkpatrick Choir’s performance of major works by Lou Harrison at Trinity Wall Street NYC as one of the “Best Classical Performances of 2017.” Noted for its high level of performance of challenging contemporary works, the Choir was approached by the Milken Archive of American Jewish Music to record Miriam Gideon’s *Sacred Service*, which has been released as part of the Archive’s comprehensive multi-year recording project. The Kirkpatrick Choir’s Naxos release of Samuel Adler’s *Five Sephardic Songs* is available online.

The mission of the **Music Department** at Mason Gross School of the Arts is to develop well-educated professional musicians who have a deep historical and theoretical understanding of all aspects of music. With access to all the resources of a music conservatory situated within a nationally ranked research university, students receive traditional, well-grounded conservatory training and preparation for the ever-changing world of the arts. The Music Department's 33 fulltime and approximately 50 part-time faculty include principals and members of the New York Philharmonic, the Philadelphia Orchestra, the Metropolitan Opera Orchestra, and the New Jersey Symphony Orchestra, among other distinguished ensembles. Approximately 500 students are enrolled in the department's seven degree programs: bachelor of music, bachelor of arts, master of music, master of arts, artist diploma, doctor of philosophy, and doctor of musical arts.

**Mason Gross School of the Arts** is a vibrant community of artists and scholars committed to pursuing excellence, innovation, and inclusivity. Its mission is to create socially relevant art, foster diverse programming and curricula, cultivate community partnerships, and advance the arts through teaching, creative activity, advocacy, and research that contributes to the public good. Comprising 1,200 undergraduate and graduate students across programs in music, theater, dance, filmmaking, and art & design, Mason Gross is housed within Rutgers–New Brunswick, a premier Big Ten research university that serves some 50,000 students and is the flagship campus of Rutgers, The State University of New Jersey.

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MUSIC DEPARTMENT

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