

RUTGERS

Mason Gross School
of the Arts

MUSIC DEPARTMENT

Rutgers University Choir

The Frost's Relief

Stephanie Tubiolo, conductor

Justine Langman, piano

Monday, December 11, 2023 | 7:30 p.m.

Kirkpatrick Chapel
Queens Campus, College Avenue

Rutgers, The State University of New Jersey

A Letter from the Executive Board

Dear Friends, Family, Alumni, and Supporters of The Rutgers University Choir,

In performing here tonight, we celebrate the warmth, tenderness, and shared happiness that our musical community has brought to all of our lives. This semester has been a journey of dedication, passion, and the harmonious blend of our voices, culminating in the presentation of our program *The Frost's Relief*. In a world that often feels tumultuous, we find solace and unity in the morning frost—a symbol of resilience and togetherness after a long, cold night.

It is a great honor and privilege to help enable these remarkable singers realize their potential in individual sound and collective harmony. However, none of this would be achievable without the extraordinary dedication and expertise of our faculty director, Dr. Stephanie Tubiolo. As we write to you today, it's a reflection of the positive ripples that our musical community has sent forth, and it's our heartfelt wish to extend these ripples of joy and elation through tonight's performance.

In being here, you not only allow us to share our joy with you, but also nourish the spirit of our music and support the unique opportunities of our community defined by, most importantly—Love, that too, is *The Frost's Relief*.

And for that, we say thank you with our utmost gratitude.

Sincerely,

The Rutgers University Choir Executive Board

Steven Packard, *President*
Charlie Stephens, *Vice President*
Chris Ayers, *Treasurer*
Ernest Tsim, *Marketing Chair*
Romit Bhaumik, *Secretary*
Samantha Allotey, *Social Chair*

PROGRAM

Prelude

Sam Wilson, *piano*

Words

Anders Edenroth

Spiritual

Ysaye Barnwell

A Nossa Lapinha

Folclore Brasileiro
arr. Daniel Afonso Jr.

Carlos Vazquez, Sophie McNeal, and Lea Oduro *percussion*
Larissa De Paula, *language coach*

My Heart Be Brave

Marques L. A. Garrett

I Shall Wear a Crown

Thomas Whitfield
transcr. Brandon Waddles

Anthony Vizcarra, *soloist*

The Unexpected Early Hour

Reena Esmail

You Can Fly

Brandon Williams

Bridge Over Troubled Water

Paul Simon
arr. Kirby Shaw

*featuring poetry by Halee Dani and Larissa De Paula
and lighting design by David Dizdari*

PROGRAM NOTES

Words

Anders Edenroth

“**Words** derives from my fascination for words and speech and the influence it has had on mankind. It is truly democratic and completely free of charge, but still immensely important and powerful as a tool. In my composition, I have used words also as rhythmic elements, reminding the listener of a drum pattern.”

-Anders Edenroth

Words, a letter and a letter on a string
will hold forever humanity spellbound
Words, possession of the beggar and the king
Everybody, every day, you and I, we all can say
words, regarded as a complicated tool
created by man, implicated by mankind
Words, obsession of the genius and the fool
Everybody, every day, everywhere and every way

Find them, you can use them
Say them, you can hear them
Write them, you can read them
Love them, fear them

Words, transmitted as we're fitted from the start
received by all and we're sentenced to a life with
words, impression of the stupid and the smart
Everybody, every day, you and I, we all can say
Words, inside your head can come alive as they're said
softly, loudly, modestly and proudly
Words, expression by the living and the dead
Everybody, every day, everywhere and every way

Find them, you can use them
Say them, you can hear them
Write them, you can read them
Love them, fear them

Words, a letter and a letter on a string

-Anders Edenroth

Spiritual

Ysaye Barnwell

from *Urban Scenes/ Creole Dreams*

Ysaye M. Barnwell, Ph.D. MSPH, is a commissioned composer, arranger, author, actress and former member of the African American female a cappella ensemble Sweet Honey In The Rock. She is a vocalist with a range of over three octaves and appears on more than twenty-five recordings with Sweet Honey as well as other artists. For almost thirty years, and on three continents, Barnwell has led the workshop Building a Vocal Community - Singing In the African American Tradition, which utilizes oral tradition, an African world view and African American history, values, cultural and vocal traditions to build communities of song among singers and non-singers alike.

In 1992, Barnwell wrote much of the music for “Urban Scenes/Creole Dreams,” a dance-theater piece by experimental choreographer David Rousseve. *Spiritual* comes from that piece and speaks of searching for inner hope, resilience, and resolve amidst uncertainty.

—
Cain't no one know at sunrise, how this day is goin to end.
Cain't no one know at sunset, if the next day will begin.

In this world of trouble and woe
A person had better be ready to go
We look for things to stay the same
But in the twinkling of an eye ev'ry thing can be changed

Cain't no one know at sunrise, how this day is goin to end.
Cain't no one know at sunset, if the next day will begin.

Troubles of the world fill our hearts with rage
From Soweto to Stonewall, Birmingham and L.A.
You know we're searching for hope that lies within ourselves,
As we fight against misogyny, racism and hate.

Cain't no one know at sunrise, how this day is goin to end.
Cain't no one know at sunset, if the next day will begin.

-Ysaye Barnwell

A Nossa Lapinha

Folclore Brasileiro

arr. Daniel Afonso Jr.

“A *Nossa Lapinha* is based on a traditional song performed in a folk celebration that happens in Brazil in early January, at midnight on Epiphany—which in Brazil is called “Dia dos Reis” (or “Day of the Kings”). This folk celebration is known as “Queima da apinha” (“the burning of the *Lapinha*”). Although the word “lapa” (*lapinha* is a “small *lapa*”) translates literally as “cave, grotto, or cavern,” *lapinha* is used here to represent a nativity scene. So, during this festivity, people disassemble the nativity scenes that have been placed at homes, churches, and other public places for the Christmas season and remove all figures that represent the characters. Then they take everything that was used to decorate the manger and the whole nativity set (flowers, leaves, straw, etc.) to be burned. “Queima” means “burning;” thus “the burning of the nativity scene”.

Some people believe that the things used to decorate the manger are holy and should not be used for anything else after that—some even believe that if they don’t burn these items, the owner of the nativity set will have bad luck during the new year. So, to avoid any unfortunate events or simply bad luck in the new year, they burn everything. The emotional character of the song is a mix of sadness (because it represents the end of the Christmas season and all its celebrations) and hope. Hope that, by respecting the holiness of the scene, the faithful will have a good/blessed new year.”

-Daniel Afonso

A nossa lapinha
Já vai se queimar.
E nós pastorinhas
Devemos chorar.

Our little *lapa*
Is about to be burned.
And we, the little shepherdesses
Should cry.

Que dor eu sinto
Em meu coração
De ver a lapinha
Virada em carvão.

I feel such pain
In my heart
For seeing the little *lapa*
Turned into coal.

A nossa lapinha
Já vai se queimar.
Em fogo, em brasa,
Já vai se acabar.

Our little *lapa*
Is about to be burned.
In fire and flames
It will soon end.

My Heart Be Brave

Marques L.A. Garrett

“Dr. Anthony Trecek-King requested a song that aligned with the social justice theme of his concerts with Seraphic Fire. The first and last lines of the Johnson poem immediately stood out to me. In the midst of discrimination, our heart—the core of our being—must lead us into rightful change. And as we continue doing right, the principles of honesty, love, and justice will give us the power to strive for what is due all of humanity.”

-Marques L. A. Garrett

My heart be brave, and do not falter so,
Nor utter more that deep, despairing wail.
Thy way is very dark and drear I know,
But do not let thy strength and courage fail;
For certain as the raven-winged night
Is followed by the bright and blushing morn,
Thy coming morrow will be clear and bright;
’Tis darkest when the night is furthest worn.
Look up, and out, beyond, surrounding clouds,
And do not in thine own gross darkness grope,
Rise up, and casting off thy hind’ring shrouds,
Cling thou to this, and ever inspiring hope:
Tho’ thick the battle and tho’ fierce the fight,
There is [a] power [in] making for the right.

- “Sonnet” by James Weldon Johnson (1871-1938)

I Shall Wear a Crown

Thomas Whitfield

Transcribed by Brandon Waddles

Composer Thomas Whitfield (1954-1992) was a pivotal figure in contemporary gospel music, credited by many with being the first to utilize jazz harmonies in gospel music. His choir, the Thomas Whitfield Company, was renowned for singing complex harmonies and for the shaping of the quintessential Whitfield aesthetic. Whitfield's choir often sang harmonies that were entirely different from those being played, a phenomenon which gospel artist Don Lawrence calls "unavailable tension."

Composer, conductor, and scholar Dr. Brandon Waddles embarked on a quest to transcribe much of Whitfield's recorded output, as before his untimely death, he expressed a desire to have his music scored. *I Shall Wear a Crown*, recorded by Whitfield as *Soon As I Get Home*, is part of this larger project. You will hear Whitfield's lush harmonies and elaborate keyboard playing, as well as improvised solos from members of University Choir.

I shall wear a crown when it's all over.

I shall see his face when it's all over.

I'm going to put on my robe, tell the story how I made it over,
soon as I get home.

The Unexpected Early Hour

Reena Esmail

The Unexpected Early Hour is the third in a set of three carols on texts by Rebecca Gayle Howell entitled “A Winter Breviary.”

- I. We Look for You (Evensong – *Raag Hamsadhwani*)
- II. The Year’s Midnight (Matins – *Raag Malkauns*)
- III. The Unexpected Early Hour (Lauds – *Raag Ahir Bhairav*)

“This set of three carols, on new texts by poet Rebecca Gayle Howell, traces a journey through the solstice, the longest night of the year. The texts follow the canonical hours of Evensong, Matins and Lauds, and the music maps onto Hindustani raags for those same hours (Raag Hamsadhwani, Malkauns and Ahir Bhairav). This set is a meeting of cultures, and of the many ways we honor the darkness, and celebrate the return of light.”

-*Reena Esmail*

“A Winter Breviary is a triptych of carols that tells the story of a person walking in the woods on solstice night. This pilgrim—she, he, they—searches for hope, the hope they cannot name, or hear or see. And still, they walk deeper and deeper into the dark.

Solstice night is the longest night of the year. Or, as John Donne put it, “the year’s midnight.” Its lightlessness stretches out past our assumptions. On such a night, a person might feel it will never not be night again, that day is done. But the truth is, for us to awaken again to spring’s glory, the day must come to us differently. And, so it does.

In writing *A Winter Breviary*, Reena Esmail and I both wanted to write an interfaith celebration of these cold and holy days, something that could offer choirs of different traditions an epiphan journey toward the divinity that surrounds us all.

...In the third carol, “The Unexpected Early Hour (Lauds – Raag Ahir Bhairav)” dawn breaks. We are rushed by bells of gratitude—“Praise be! Praise be!”—the spirit’s shock that light indeed arrives. And in the dawn, the substance of things hoped for are, surprisingly, seen: the darkness did not stop the river from flowing, it did not keep the fields from growing. The Earth’s hope and our place in it cannot be found, because it was not ever lost. Change itself is the gift.”

-Rebecca Gayle Howell

Praise be!

The dim, the dun, the dark withdraws
Our recluse morning’s found.
The river’s alive
The clearing provides
Lie down, night sky, lie down.

I feel the cold wind leaving, gone,
I feel the frosts’s relief.
My tracks in the snow can still be erased
In us, the sun believes.

Winter is, Winter ends
So the true bird calls.
The rocks cry out
My bones cry out
All the trees applaud.

Ev’ry hard things lauds.

I know the seeding season comes,
I know the ground will spring.
My fate is not night
I don’t need to try
Behold! The dawn, within.

Horizon lights across my thoughts,
Horizon lines redraw.
Inside of my throat a rise of the gold
Inside my chest I thaw.

Winter is, Winter ends,
Nothing stays the same.
The moon strikes high
The sun strikes high

Now I hear your name:
Earth's Untired Change.

The unexpected early hour grows the good night long.
Our darkness ends, O mercy sun,
Trust can warm us all.
Begin again, Again, Again,
O may our day begin!

-Rebecca Gayle Howell

You Can Fly

Brandon Williams

You Can Fly was commissioned by the Children's Chorus of Washington in honor of their inaugural Stand Up: Harriet Tubman Tour in June, 2022. Singers traveled through Cambridge, MD; Wilmington, DE; and Philadelphia, PA to perform, learn from local historians, and visit sites that played a role in the Underground Railroad and Harriet Tubman's journey to freedom. They learned from and alongside other choirs, connected songs to the physical terrain and landmarks, and engaged in dialogue about Harriet Tubman's legacy and continued impact— connecting the past and present through music. Zetta Elliott's poem, "You, Too, Can Fly," is an inspirational message that serves as a light in what can seem like a dark world. The poem's themes of perseverance and hope were an ideal addition for the Stand Up: Harriet Tubman Tour since they parallel the traits that are representative of Tubman's life and work. Internalizing Zetta's text was a personally cathartic experience that helped summon my inner strength while navigating our country's recent reckoning with race and equity.

- Brandon Williams and Margaret Clark

do not forget to marvel
at the wonders
of the world

when sinister shadows gather
and fear clutches
your tender heart
remember:
the fiercest dragons
emerge from the darkest depths
and a single star sparkling
in the sable sky
may guide you to
your destiny

when others attempt
to school you
in the ways of cruelty
learn lessons from
Aesop's clever crow
open your
third eye
to see past the ruins
and envision
a better world

when the struggle to survive
leaves you breathless
know that we
have outpaced hounds
and tunneled through mountains of despair
to emerge unbowed
and free

the whip could not break us
the noose could not choke our joy

when our ancestors
had no cheek left to turn
they walked into the sea
or stepped into the sky

remember:
you too
can
fly

- "You, too, Can Fly" by Zetta Elliott

Bridge Over Troubled Water

Paul Simon

arr. Kirby Shaw

This arrangement of Paul Simon's *Bridge Over Troubled Water* is based on his 1987 live performance with Luther Vandross and Jennifer Holliday. We sing this widely beloved song as a tribute to the friendships that have sustained us through the storms, both in this room and elsewhere. We invite any University Choir alumni in the audience to join us.

I'll be your bridge o'er troubled water, when you're down,
I will carry you like a bridge o'er troubled water,
I will lay me down.

When you're weary, feelin' small,
when tears are in your eyes I will dry them all.
I'm on your side, oh, when times get rough
and friends just can't be found,
Like a bridge over troubled water I will lay me down.

When you're down and out,
when you're on the street, my Lord,
when evening falls so hard I will comfort you.
I'll take your part, oh, when darkness comes
and pain is all around,
Like a bridge over troubled water, I will lay me down.

Sail on silver girl, sail on by.
Your time has come to shine. All your dreams are on their way.
See how they shine, oh, if you ever need a friend,
Look around, I'm sailing right behind
Like a bridge over troubled water, I will ease your mind.

RUTGERS UNIVERSITY CHOIR

Steven Packard, *President*
 Charlie Stephens, *Vice President*
 Chris Ayers, *Treasurer*
 Ernest Tsim, *Marketing Chair*
 Romit Bhaumik, *Secretary*
 Samantha Allotey, *Social Chair*

Justine Langman, *Accompanist*
 Stephanie Tubiolo, *Director*

Soprano	Alto	Tenor	Bass
Manasvi Chilakapati	Samantha Allotey	Matan Chananashvili	Kevin Arackan
Shannon Coleman	Rachel Berenshteyn	Baz Cho	Stef Haas
Kailey Crotty	Nava Chefitz	Julian Esquivel	Alan Levita
Maddie Elliott	Samantha Emmanuel	AJ Lipiarski	Brady Mak
Mayu Kimura	Isha Gullapalli	Chitral Samala	Steven Packard
Kayleigh Magistre	Kathryn Illenye	Andrew Stroud	Marco Pires
Adeline O'Brien	Sakshi Koul	Samantha Testerman	James Schadt
Amelia Schirmer	Lea Oduro	—	Charlie Stephens
Helena Tadros	Lara Pena	Matt Angulo	—
—	Hazel Penner	Romit Bhaumik	Tayo Adelekan
Mary Sosa Araujo	Gianella Rosado	Jaden Choi	Chris Ayers
Amanda Bergman	Anika Sachdev	Halee Dani	Dylan Byrne
Estella Burke	Amy Smith	Christopher Forest	Byron De Leon*
Emily Dalacio	Helena Tan	Ian Jagnandan	Colin Hinkle
Teresa DeCandia	Mia Watson	Heejae Kim*	Evgeniy Severinov
Reese Campbell	—	Christian Roser	Ernest Tsim
Hazel Griffie	Cassidy Baumann	Anthony Vizcarra	
Naydeline Navarrete	Larissa De Paula		
Cecilia O'Connell	Sarah Housel		
Emma Parry	Emily Milo		
Jenna Schultz	Izzy Macasaet		<i>*Teaching</i>
Isabela Valle	Leah Spector		<i>Assistants</i>
Sofia Velez	Urvi Vinod		
	Maria Walsh		
	Devorah Zambas		

ABOUT THE ARTISTS

Justine Langman is a sought-after collaborative pianist, chamber musician, and teacher in the central New Jersey area. After graduating with high honors from Rutgers University in 2016 with a Bachelor of Science degree in mathematics, she was hired as a staff accompanist at the Mason Gross School of the Arts. She is proud to be the pianist of choice in the studios of esteemed musicians from the New York Philharmonic, Orpheus Chamber Orchestra, Chamber Music Society of Lincoln Center, and the Metropolitan Opera Orchestra. Justine is currently the music director at United Reformed Church in Somerville, New Jersey.

Conductor and educator **Stephanie Tubiolo** recently completed her Doctor of Musical Arts degree at Rutgers University, where she won the *Irene Alm Memorial Prize for Excellence in Performance and Scholarly Research*. She directs the Rutgers University Choir, the Rutgers Voorhees Choir, and teaches courses to undergraduates studying music education and performance. From 2011-2023, she worked with the Yale School of Music's *Music in Schools Initiative*, where she was the founding director of Morse Chorale, a free choir for New Haven Public School students in grades 2-12. In recognition of her work with the Music in Schools Initiative, she received the *Yale Distinguished Teaching Artist Award* in 2023. Dr. Tubiolo holds a B.A. in Music from Yale College and an M.M. in Choral Conducting from the Yale School of Music and Institute of Sacred Music. She is especially passionate about building non-selective choral communities at all levels and currently serves as the Inclusivity Chair on the board of NJ-ACDA.

The **Rutgers University Choir** is a large mixed ensemble that performs a wide variety of music from around the world, often interspersed with poetry and other interdisciplinary artistry. United in their love of communal singing, its members currently form the largest choir at Rutgers and represent dozens of areas of study across the university. In recognition of its vibrant sense of community, the University Choir was recognized with the Spirit of Rutgers Award in 2020.

RUTGERS

Mason Gross School
of the Arts
MUSIC DEPARTMENT

MAKE A GIFT

