

RUTGERS

Mason Gross School
of the Arts

MUSIC DEPARTMENT

Rutgers Kirkpatrick Choir: Baroque and Beyond

Spring Choral Concert

Brandon Williams, conductor
Paul Conrad, piano

Saturday, April 20, 2024 | 7:30 p.m.

Kirkpatrick Chapel
Queens Campus, College Avenue

Rutgers, The State University of New Jersey

PROGRAM

Verleih uns Frieden genädiglich (SWV 372)

Heinrich Schütz
(1585-1672)

Byron De Leon, conductor

Lobet den Herrn, alle Heiden (BWV 230)

Johann Sebastian Bach
(1685-1750)

Hiob (Job)

Fanny Mendelssohn
(1805-1847)

I. Chorus

II. Arioso

Caitlyn Huetz; soprano
Sydney Forrester Wilson; mezzo-soprano
Matthew Zabiegala; tenor
Byron De Leon; baritone

III. Chorus

I Opened My Mouth to the Lord

Lela Anderson

Chaequan Anderson, conductor

The City and the Sea

Eric Whitacre
(b. 1970)

V. little man in a hurry

PROGRAM NOTES AND TRANSLATIONS

In his 2015 article, “Schütz before Bach,” Ken Meyers states, “Exactly one hundred years before the birth of Johann Sebastian Bach in 1685, his greatest German predecessor was born in Köstritz, a small town in what is now Saxony. Heinrich Schütz was arguably the greatest German composer before Bach, the first German composer to enjoy an international reputation... Beginning in 1615, Schütz worked at the Dresden court of the Elector of Saxony, where he remained for the rest of his long career (he lived to be 87). From that fruitful tenure we have almost 500 works, mostly short pieces based on Biblical texts. Since he was employed as a court musician, the style of his composition was affected by politics: the economic consequences of the Thirty Years’ War (1629-1648) meant less money to pay musicians, so many of his best compositions are for smaller forces than was typical at St. Mark’s. Craig Smith shares that Schütz’s “setting of the Luther double chorale ‘Verleih uns Frieden’... was first published in [his] collection *Geistliche Chormusik*. The passionate [Martin] Luther plea for peace must have had a special resonance in war-torn Germany. The *Geistliche Chormusik* was published in 1648, the year of the Peace of Westphalia, that brought the horrific Thirty Years’ War to a close. Schütz’s setting is so subtle and sophisticated that the tune is for the most part buried in the complicated five-voice texture. The color and sentiment of the words are, however, brought to the fore in the most vivid way.”

*Verleih uns Frieden genädiglich,
Herr Gott, zu unsern Zeiten;
Es ist doch ja kein ander nicht,
Der für uns könnte streiten,
Denn du, unser Gott, alleine.*

Grant us peace graciously,
Lord God, in our time;
there is indeed no other
who could fight for us
than you, our God, alone.

-Martin Luther

“*Lobet den Herrn* is unique among Bach’s motets in at least three important respects. First, it is the only one cast entirely in four parts. It is possible that the occasion for which it was performed—about which, like most of the other motets, we have no information at all—simply had a smaller budget, and thus fewer singers were available. Along similar lines, it is the only one with a truly independent continuo line. Usually, the continuo’s bass line simply doubles the lowest sung pitches. But here, the continuo moves on its own at several key locations, including the very first chord, as well as any occasion when the vocal bass line is silent. And finally, it is the only Bach motet that includes no reference to a chorale or anything like it, either in melody or text. Some have taken these three exceptional characteristics as evidence that Bach did not even compose this work. In fact, its documentation is somewhat questionable: its earliest source is a score, pub-

lished by Breitkopf und Härtel in 1821, that claims to be based on the composer's autograph manuscript, which is now lost. Even that manuscript only bore an attribution to "Signor Bach," and there are plenty of other Bachs who were worthy composers. And there are some oddities in the source regarding text underlay, in that several instances of the opening line seem to have the incorrect text. This is inconsistent with the usual high quality of Sebastian Bach's manuscript copies.

These questions, of course, do not negate the wonder of the music itself. In structure it is a double fugue. The initial subject ("Lobet den Herrn") begins with a chain of thirds, eventually rising an octave and a half, whereas the second theme ("und preiset ihn") features two descending turns. These very different melodic ideas ensure that the fugue never resorts to dullness. "Mercy and truth" ("Gnade und Wahrheit") bring a restful moment of homophony, as all voices move together. The final "Alleluia" fugue lilts along in triple time, with features that include a second exposition at the dominant and moments when Bach inverts the theme by flipping it upside down."

-Dr. Gary D. Cannon

*Lobet den Herrn, alle Heiden,
und preiset ihn, alle Völker!*

Praise the Lord, all you heathens,
and praise him all you people!

*Denn seine Gnade und Wahrheit
waltet über uns in Ewigkeit.*

For his mercy and truth
reign over us in eternity.

Alleluja. -Psalm 117:1-2

Alleluia

In his book *Fanny Hensel: The Other Mendelssohn*, R. Larry Todd wrote that Fanny Mendelssohn finished *Hiob* (H-U 258) "on October 1 for her second wedding anniversary. To confront the central issue of theodicy—the reconciling of evil with God's goodness—she drew texts for the three movements from Job: 7, 13, and 10—that is, from Job's dialogues with his friends, in which, after a seven-day silence, he questions the undeserved calamities visited upon him and addresses God... Fanny thus chose not to treat the culminating theophany (Job:38–42), in which God confronts Job with the divine questions from the whirlwind, before ultimately restoring his fortunes and blessing his 'latter days' more than his beginning. Still, the rising emotional trajectory of *Hiob*, which progresses from the dark G minor of the first movement to the radiant G major of the third, while critically rearranging the order of the texts, is one of sorrow and affliction turning to joyful acceptance, even if, like the Old Testament book, the cantata unfolds largely as a series of resounding questions. Why did the tribulations of Job form the subject for Fanny's second cantata, performed on her second wedding anniversary? The answer was probably the inexorable advance of the 'Asiatic hydra'—cholera—

which, Fanny noted on July 19, was already ravaging eastern Europe....”

Chorus (Job 7:17–18)

*Was ist ein Mensch,
daß du ihn groß achtest?
Und bekümmerst dich mit ihm?
Du suchest ihn täglich heim
und versuchest ihn alle Stunde,*

What are human beings,
that you make so much of them?
And do you worry about them?
You haunt them every day,
And test them every moment?

Arioso (Job 13:24–25)

*Warum verbirgest du dein Antlitz?
Willst du wider ein fliegend Blatt so eifrig sein
Und einen dürren Halm verfolgen?*

Why do you hide your face?
Will you frighten a windblown leaf
and pursue dry chaff?

Chorus (Job 10:12–13)

*Leben und Wohltat hast du an mir getan,
Und dein Aufsehn bewahrt Meinem Odem.
Und wiewohl du solches
In deinem Herzen verbirgest,*

You have granted me life and steadfast love,
and your care has preserved my spirit.
Yet these things you hid in your heart; I
know that this was your purpose.

“Eric Whitacre has become one of the most famous contemporary choral composers in the United States due to the success of many early works featuring tone clusters and non-functional harmony. While his signature style incorporates division amongst choral parts in a cappella works, “little man in a hurry” largely eschews this stereotype and includes rhythmic layers in the voice parts. The tone clusters are provided by the quick-moving piano part in Whitacre’s ‘oven-mitt’ technique, in which it may sound as though the pianist is wearing oven mitts to create dissonant tone clusters. ‘little man in a hurry’ is the fifth work in a choral cycle called *The City and the Sea*, which features five poems by e.e. cummings (1894-1962), the American poet. Considered a pioneer in modern poetry, cummings used atypical punctuation and lower-case styling in order to help the words flow from one to another. cummings employs enjambment to allow the words to form shapes on the page and look pleasing to the eye while additionally being easy for the eye to read.”

-Dr. Matthew Myers

RUTGERS KIRKPATRICK CHOIR

Tedros Abera	Kira de Oliveira	Gavin Kim	Anna Lyn
Sneha Anand	Sharanya	Rebecca Kornhaber	Rehberg
Abdon Andahur	Devarakonda	Theresa Lanzetta	Emma Rentzel
Chaequan Anderson	Croix Ellison	Natalie Ligotino	Kat Rich
Edward Bershad	Julian Figueroa	Musiq Lindquist	Joe Schmidt
Janet Beshai	Sydney Forrester-	Arron Little	Sidarth
Jordan Calderon	Wilson	Inessa Martins	Sonia Sinha
Andrew Chan	Sam Fred	Sean Masino	Colin Smith
Javera Chaudhry	Russell Greenberg	Clara Melvin	Shannon Solazzo
Ezra Chechik	Sarah Gunther	Cape Miele	Dustin Symonette
Kai Cleary	Kenna Heim	Jose Nicolas	Ethan Tran
Elena Cuesta	Dan Howells	Andreas Psillos	Michael Trujillo
Tal Daan	Caitlyn Huetz	Mukund	Samuel Tunkel
Byron De Leon	Edan JeanLouis	Ramakrishnan	Romulo Vite
Ethan Del Valle	Ryan Kalin	Timothy Reeves	Alex Yedidia

INSTRUMENTALISTS

Sarah Jane Kenner, Yu Ouyand, violin
Kathleen Foster, viola
Ezgi Yargici, cello
JP Bernabe, bass

Pavana Karnath, flute
Ross LaRocca, horn
Hannah Lee, Dan Shenquan, oboe
Jonathan LiVolsi, bassoon
Paul Conrad, organ

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 *Un\Rooted*, 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* and *The Brandon Williams Choral Series* with Gentry Publications. Dr. Williams holds degrees from Western Illinois University, the University of Illinois Urbana-Champaign, and Michigan State University, as well as an Artist Teacher Diploma from the Choral Music Experience–Institute for Choral Teacher Education.

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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Spring 2024**

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