

RUTGERS

Mason Gross School
of the Arts

MUSIC DEPARTMENT

Of My Soul

Rutgers Voorhees Choir

Stephanie Tubiolo, conductor

Justine Langman, piano

Sunday, April 21, 2024 | 5:00 p.m.

Voorhees Chapel

Douglass Campus

Rutgers, The State University of New Jersey

PROGRAM

Svegliatevi nel core
from the opera *Giulio Cesare*

G. F. Handel (1685-1759)
arr. Brandon Williams

Miserere mei, Deus

Raffaella Aleotti (1575-1620)
arr. Meredith Y. Bowen

The Shape of my Soul

Andrea Clearfield (b. 1960)
Brandon Williams, *conductor*

Maid on the Shore

Traditional folksong
arr. Kathleen Allan

Madeleine Marsola, *soloist*
Brandon Williams, *conductor*

Kuumba

Zanaida Robles

With audience participation

Sa Ugoy ng Duyan

Lucio San Pedro (1913-2002)
arr. Raoul Carlo F. Angangco

accompaniment by Yiran Zhao
Kristenanne Uchida and Emma Rentzel, *soloists*

Two Mountain Songs

Gabriela Lena Frank (b. 1972)

- I. Envuelto por el Viento
- II. Picaflor Esmeralda

I Need You to Survive

David Frazier
arr. Rollo Dilworth

Ella Cifaldi, *soloist*

TEXTS AND TRANSLATIONS

Svegliatevi nel core

from the opera *Giulio Cesare*

G.F. Handel

arr. Brandon Williams

“A simple read through the synopsis of *Giulio Cesare* reveals a somewhat limited role for Sesto, the son of Pompeo and Cornelia: again and again, he swears to avenge his father’s murder. But careful listening reveals that Handel found the desire for vengeance to be a very complex emotion. In the first section of “Svegliatevi nel core,” Handel conveys Sesto’s feelings with music of clean, raw passion. In its middle section, the aria takes a starkly different direction. After a pause, Sesto’s words are still of revenge, but now he’s thinking of the father he just lost. With spare accompaniment, the melody is melancholy and slow, as heavy as his heart. The desire for vengeance, Handel suggests, is more than blood thirst. It is lined with grief and a powerful connection to the person being avenged.”

—Metropolitan Opera

In the Voorhees Choir rendition of this choral arrangement of *Svegliatevi*, you will hear added ornamentation conceived improvisationally by our singers and later notated and adapted for our ensemble.

Svegliatevi nel core
furie d’un alma offesa,
a far d’un traditor
aspra vendetta!

*Awaken in my heart
the furies of an offended soul
so I may wreak upon a traitor
my bitter vengeance!*

L’ombra del genitore
accorre a mia difesa,
e dice: “a te il rigor,
figlio, si aspetta.”

*The ghost of my father
hastens to my defense,
and says: “from you, ferocity,
my son, is expected.”*

Nicola Francesco Haym, *librettist*

Miserere mei, Deus

Raffaella Aleotti

arr. Meredith Bowen

“Raffaella was an Italian composer and organist who was the eldest child of Ferrarese court architect Giovanni Battista Aleotti (she is mentioned in his will). In 1593, Raffaella published *Sacrae cantiones quinque, septem, octo et decem vocibus decantande*, a collection of motets for five, seven, eight, and ten voices with instruments which demonstrated that she was ‘most knowledgeable about music,’ as a 1621 author said. She lived in the Augustinian convent of San Vito in the late 1630s, after which little is known about her.”

—New Muses Project

While the music composed in convents by composers such as Aleotti would have been sung by cloistered nuns, the seventeenth century printed voicings included parts for tenor and bass. Meredith Bowen’s scholarship explores ways of restoring these pieces to their possible original performance voicings to be sung by treble choirs. Her edition of *Miserere mei, Deus* employs one of these methods by replacing the printed sung bass part with a cello line.

—

Miserere mei, Deus, miserere mei, quoniam in te confidit anima mea: Et in umbra alarum tuarum sperabo, donec transeat iniquitas.

Have mercy on me, O God, have mercy on me, for my soul trusteth in thee: And in the shadow of your wings I will hope, until the iniquity is passed.

The Shape of my Soul

Andrea Clearfield

Text from “Sunflowers” by Susan Windle

“*The Shape of My Soul* is a joyous play on the fluid nature of our souls. Poet Susan Windle likens the soul to a sunflower that reaches, bows and transforms shape – all with a “mellifluous laugh”. The music employs rich, colorful harmonies that move and shift, vital upbeat rhythms and lyrical melismatic lines that create various and contrasting musical “shapes” leading to a dance-like celebratory section. Chorus may enjoy exploring the improvisational “breath rhythms” at the close of the work. The work is available for chorus and string quartet, or chorus and piano.”

— Andrea Clearfield

I have seen
the shape
of my soul.

The stem
I struggle to keep straight
is a fluid thing:
the head I would hold up
has no trouble
bowing down.
And what I would keep
new and moist
shrivels
with such ease,
as if my soul enjoys
every second
of its changing form,
and hidden
in each anxious fear is
a long
mellifluous
laugh –

I have met
the shape of my soul.
What cannot be seen
is perfectly
clear.

— Susan Windle

Maid on the Shore

Traditional folksong arr. Kathleen Allan

“[*The Maid on the Shore*], with its supernatural undertones, is often compared to the popular English ballad ‘The Mermaid.’ Not unlike the Odysseus tale of the siren, a sea captain and crew of a ship are entranced by the singing of a young woman on the coastline they are passing. The captain orders a boat to be sent to bring her on board the ship; when she arrives he tells her that he intends to spend the night with her, and then pass her over to his men. Apparently agreeing, she then sings the whole crew to sleep, loots the ship and rows back home... Versions of [the song] were found in Counties Antrim and Cork in the 1950s and P.W. Joyce gives an unaccredited tune and a verse in ‘Old Irish Folk Music and Songs’

(1909). It was also popular with American and Canadian rural singers.”

— Jim Carroll

Composer Kathleen Allan writes that her arrangement of *Maid on the Shore* “celebrates the triumph of a woman on the shores of Newfoundland,” where she is originally from. You will hear the singers embody both the maiden and the voice of the ship captain, and our soloist will sing the maiden’s soaring lullaby.

T’was of a young maiden who lived all alone.
She lived all alone on the shore-o,
There was nothing she could find for to comfort her mind
But to roam all alone on the shore.

T’was of the young captain who sailed the sea,
Let the winds blow high or blow low.
“I will die, I will die,” this young captain did cry,
“if I can’t have that maid from the shore.”
“I have lots of silver, I have lots of gold.
I have lots of costly fine fare-o,
I’ll divide, I’ll divide with my jolly ship’s crew,
if they’ll row me that maid from the shore.”

By subtle persuasion, he got her on board.
Let the winds blow high or blow low.
And he placed her away in his cabin below,
“Here’s adieu to all sorrows and care.”
She sat herself down in his cabin below.
Let the winds blow high or blow low.
Where she sang so sweet, so soft and complete,
she sang captain and sailors asleep.
She robbed him of silver, she robbed him of gold,
She robbed him of costly fine fare-o,
and she stole his broadsword instead of an oar,
and paddled her way to the shore.

My men must be crazy, (“Your men was not crazy,”)
my men must be mad, (“your men was not mad.”)
My men must be deep in despair-o, (“Your men was not deep in despair-o”)
for to let you away with your beauty so gay, and to paddle your way to the shore.

I deluded your sailors as well as yourself,
I’m a maiden again on the shore.

Kuumba

Zanaida Robles

“Kuumba” is the 6th principle of Kwanzaa meaning *creativity*: “to do always as much as we can, in the way we can, in order to leave our community more beautiful and beneficial than we inherited it.” Zanaida Robles’ setting is designed to incorporate improvisation and to include any combination of voices and/or instruments. We invite the audience to join us singing the melody, which, Robles writes, keeps the beat and sustains the tonal center of the song, like a mantra:



On top of this three-measure mantra, members of Voorhees Choir will sing a countermelody and improvise their own lines as well. In the inscription in her score, Robles emphasizes that Kwanzaa principles are valuable to remember year-round.

Sa Ugoy ng Duyan (*In the Cradle's Sway*)

Lucio San Pedro

text by Levi Celerio

Sa Ugoy Ng Duyan is a Filipino lullaby written by National Artists Lucio San Pedro and Levi Celerio, and subsequently made popular by many recording artists, including Lea Salonga. The melody originates in the fourth movement of San Pedro's orchestral suite *Suite Pastorale*; Levi Celerio wrote the text after San Pedro penned the music:

Sana'y di magmaliw ang dati kong araw
Nang munti pang bata sa piling ni Nanay
Nais koy maulit ang awit ni Inang mahal
Awit ng pag-ibig habang ako'y nasa duyan

Sa aking pagtulog na labis ang himbing
Ang bantay ko'y tala, ang tanod ko'y bituin
Sa piling ni Nanay, langit ay buhay
Puso kong may dusa sabik sa ugoy ng duyan.

Ibig kong matulog sa dating duyan ko, Ina.

*I hope the old days won't fade
When I was still a child in the arms of mother
I wish to repeat beloved mother's song,
A song of love while I was in the cradle*

*In my deepest slumber
The great star protects and the gentle star watches over me
In mother's arms, life was like heaven
My heart that suffers long for the gentle sway of the cradle*

I wish to sleep in my old cradle, mother.

Two Mountain Songs

Gabriela Lena Frank

text based on anonymous Quechua-Peruvian poetry collected by José María Arguedas

“*Two Mountain Songs*, premiered in a joint performance by the San Francisco Girls Chorus and the Young People’s Chorus, is inspired by Peruvian folk song from the northern Andes. It freely adapts poetry as collected by the folklorist José María Arguedas, who was an advocate for the Quechua Indian people, the descendants of the once-powerful Incas. The lyricism, repetitive melodic forms, and rhythms are wholly original while inspired by the music of this small yet beautiful Andean nation.”

— Gabriela Lena Frank

I. Envuelto por el Viento

O, acaso fué mi madra la vicuña
de las pampas,
o fué mi padre el venado...
Para ser errante
por los montes
y por las pampas,
apenas envuelto por el viento,
vestido de viento y de frío.
O, fuí parido en el nido
del Picaflor Esmeralda
en las pampas,
apenas envuelto por el viento,
vestido de viento y de frío,
llamando, llamando, llamando.

*Oh, perhaps my mother was the vicuña
of the pampas,
or my father was the stag...
To be wandering
through the mountains
and the pampas,
barely wrapped in wind,
dressed in wind and cold.
Oh, I was born in the nest
of the Emerald Hummingbird
in the pampas,
barely wrapped in wind,
dressed in wind and cold,
calling, calling, calling.*

II. Picaflor Esmeralda

Picaflor Esmeralda...¡O!
Él que vuela mas alto,
él de las plumas doradas,
él que brilla y brilla
en el sol, en el aire...
¡Picaflor!
Te quiero dar un encargado.

Picaflor Esmeralda,
oculta tus alas doradas.
(...él de las alas de oro...)
Picaflor,
no me atajes.
Cual paloma que ha perdido a su polluelo,
o, me están llamando,
me están buscando:
¡Mi madre, mi padre, mis padres!

O, qué tanto me preguntas:
De donde vengo, y de donde soy.
(...él que ha vuelto tan alto...)
Mira esa montaña:
Allí nací,
entre flores.
O, me están llamando,
me están buscando:
¡Mi madre, mi padre, mis padres!

El fuego que he prendido,
el fuego que encendí en la montaña,
en la cumbre,
estará llameando, estará ardiendo.

Mira si aún llamea,
si quema la montaña
en la cumbre.
Y si hay mucho fuego,
o, anda, Picaflor Esmeralda.
O, me están llamando,
me están buscando:
¡Mi madre, mi padre, mis padres!

El fuego que he prendido,

*Emerald Hummingbird...Oh!
One that flies the highest,
one of the golden plumes,
one that shines and shines
in the sun, in the air...
Hummingbird!
I want to give you a charge.*

*Emerald Hummingbird,
hide your golden wings.
(...one of the golden wings...)
Hummingbird,
do not keep me.
Like the dove that has lost its young,
Oh, they are calling me,
they are looking for me:
My mother, my father, my parents!*

*Oh, how much you question me:
From where do I come, from where am I.
(...one that has flown so high...)
Look at that mountain:
There I was born,
among flowers.
Oh, they are calling me,
they are looking for me:
My mother, my father, my parents!*

*That fire that I've started,
that I lit on the mountain,
at the summit,
must be blazing, must be burning.*

*Look if there still blazes
if the mountain still burns
at the summit.
And if there is much fire,
oh, get along, Emerald Hummingbird!
Oh, they are calling me,
they are looking for me:
My mother, my father, my parents!*

That fire that I've started,

el fuego que encendí en la montaña,
en la cumbre,
estará llameando, estará ardiendo.

*that I lit on the mountain,
at the summit,
must be blazing, must be burning.*

Picaflor...
él que vuela más alto...
Esmeralda...
él que brilla y brilla...
quiero darte un encargo
quiero darte una mission:
Lléva esta carta a mis padres.

*Hummingbird...
one that flies the highest...
Emerald...
one that shines and shines...
I want to give you a charge
I want to give you a mission:
Carry this letter to my parents.*

No sé si llorarán todavía
(llora también)
cuando lean mi nombre
o me habrán olvidado
y ya no llorarán todavía.

*I do not know if they will weep
(I weep, too)
when they read my name
or if they will have forgotten me
and now will not cry.*

El fuego que he prendido,
el fuego que encendí en la montaña,
en la cumbre,
estará llameando, estará ardiendo.

*That fire that I've started,
that I lit on the mountain,
at the summit,
must be blazing, must be burning.*

Mira si aún llamea...
¡Anda, Picaflor!
¡Mi madre, mi padre, mis padres!
¡O, Picaflor!

*Look if there still blazes...
Get along, Hummingbird!
My mother, my father, my parents!
Oh, Hummingbird!*

I Need You to Survive

David Frazier
arr. Rollo Dilworth

“Gospel song writer David Frazier has been in church music for over twenty years. His work has won numerous awards. The Los Angeles Times called David Frazier ‘One of Gospel music’s most successful and consistent songwriters.’ David has written over twenty-six songs for Bishop Hezekiah Walker’s Love Fellowship Choir over a span of eleven albums and twenty-two years. In particular, the church anthem *I Need You to Survive* has garnered Bishop Walker three Grammy awards, 4 Dove awards and 4 Stellar awards.

If there were a modern day humanitarian anthem in gospel music, *I Need You to Survive* might be it... Textually speaking, [the message] is an excellent distillation of everything the Rev. Dr. Martin Luther King Jr. preached about [when he said,] 'In a real sense all life is interrelated. All men are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly. I can never be what I ought to be until you are what you ought to be, and you can never be what you ought to be until I am what I ought to be... This is the inter-related structure of reality.'"

—Ronald Ballew

I need you
You need me
We're all a part of God's body
Stand with me
Agree with me
We're all a part of God's body
It is His will that every need be supplied
You are important to me
I need you to survive

I pray for you
You pray for me
I love you
I need you to survive
I won't harm you
With words from my mouth
I love you
I need you to survive

It is His will that every need be supplied
You are important to me
I need you to survive

RUTGERS VOORHEES CHOIR

Jenn Amory, *President*

Sofia Wernyj, *Treasurer*

Christina Keller, *Social Media/ Website Coordinator*

Soprano I	Soprano II	Alto I	Alto II
Katie Castles	Surabhi Ashok	Jenn Amory	Katie Cargille
Ella Cifaldi	Aislinn V. Brooks	Reva Bahuguna	Alana Dugger-
Aliyah Follaco	Gennelle Kyla Cruz	Kaitlyn Burnett	Fernandes
Amina Goldenberg	Arianna Entero	Sydney Brissette-	Yoshi Grasso
Elyse Guadagno	Anne Gambourg	Rodriguez	Christina Keller
Rida Kadri	Toyasha Ganesh	MacKenna Durbin	Remee Roy
Paige Liloia	Joanna Hur	Ekaterina Min	Feyisayo Somoye
Sophia Lund	Katyayani Iyer	Nino Pasikashvili	Emily Steele
Madeleine Marsola	Gauri Kshirsagar	Emma Rentzel	Ava Trum
Paige Palent	Yashmita Logaraj	Caroline Shikata	Virginia Uyehara
Julia Ravenna	Sarah Nichols	Sanjana Sriram	Urvi Vinod
Ariana Roberts	Bea Patrie	Sarah Werkmeister	Thi Vu
Maysa Sukkariah	Rachel Rostan		Sofia Wernyj
Saanvi Verma	Kristenanne Uchida		Felicity Winter
Jennie Waddell	Linda Wang		
Jannetka Wojtowicz	Emilee Yedigarian		

with guest artists

Hyerim An, Violin I

Jinyoung Song, Violin II

Kathleen Foster, Viola

Aster Zhang, Cello

Carlos Vazquez and Sarah Nichols, Percussion

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 and the Rutgers Voorhees Choir, teaches courses to undergraduates studying music education and performance, and works collaboratively with the opera department and New Brunswick Public Schools. 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.

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.

ABOUT THE RUTGERS VOORHEES CHOIR

The Rutgers Voorhees Choir has maintained a long tradition of representing Rutgers University—from its beginnings as the New Jersey College for Women (NJC) choir to its years as the official Douglass College choir to its current role as a Mason Gross School of the Arts ensemble and a Douglass Residential College (DRC) institution of pride.

The early days of the choir date back to 1924, when conductor John Earle Newton became a full-time professor of music at NJC. In 1926 the Elizabeth Rodman Voorhees Chapel was completed, and in 1927 Newton founded Voorhees Chapel Choir, which grew out of the NJC choir's roots. Voorhees Chapel Choir was funded then, as now, by the Elizabeth Rodman Voorhees Chapel Fund. The endowment has allowed the Rutgers Voorhees Choir to flourish as a leading ensemble.

Voorhees Choir performs regularly in concert and at traditional Douglass events in Voorhees Chapel. The chapel has undergone extensive preservation and restoration with funding provided by a bequest from the late Rena Hamelfarb, NJC'38, and generous support from Antonio Calcado, Rutgers' vice president for facilities and capital planning. Additional funding—provided by Betty Glaser Vaughan, DC'63—is used to purchase music and hire instrumentalists.

Voorhees Choir is extremely appreciative of the support from Douglass Residential College.

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