



To carry a man up into the sun...  
And as he's dreaming the heavens call him,  
softly whispering their siren-song:  
"Leonardo. Leonardo, vieni á volare". ("Leonardo. Leonardo, come fly".)

L'uomo colle sua congiegniate e grandi ale,  
facendo forza contro alla resistente aria.  
(A man with wings large enough and duly connected  
might learn to overcome the resistance of the air.)

Leonardo Dreams of his Flying Machine...

As the candles burn low he paces and writes,  
Releasing purchased pigeons one by one  
Into the golden Tuscan sunrise...  
And as he dreams, again the calling,  
The very air itself gives voice:  
"Leonardo. Leonardo, vieni á volare". ("Leonardo. Leonardo, come fly".)

Vicina all'elemento del fuoco...  
(Close to the sphere of elemental fire...)

Scratching quill on crumpled paper,

Rete, canna, filo, carta.  
(Net, cane, thread, paper.)

Images of wing and frame and fabric fastened tightly.  
...sulla suprema sottile aria.  
(...in the highest and rarest atmosphere.)

Master Leonardo Da Vinci Dreams of his Flying Machine...

As the midnight watchtower tolls,  
Over rooftop, street and dome,  
The triumph of a human being ascending  
In the dreaming of a mortal man.  
Leonardo steels himself,  
takes one last breath,  
and leaps...  
"Leonardo, Vieni á Volare! Leonardo, Sognare!" ("Leonardo, come fly!  
Leonardo, Dream!")

## Old American Songs Zion's Walls

Aaron Copland

Come fathers and mothers,  
Come sisters and brothers,  
Come join us in singing the praises of Zion.  
O fathers, don't you feel determined  
To meet within the walls of Zion?  
We'll shout and go round  
The walls of Zion

## At the River

Shall we gather by the river,  
Where bright angel's feet have trod,  
With its crystal tide forever  
Flowing by the throne of God?

Yes, we'll gather by the river,  
The beautiful, the beautiful river,  
Gather with the saints by the river  
That flows by the throne of God.

Soon we'll reach the shining river,  
Soon our pilgrimage will cease,  
Soon our happy hearts will quiver  
With the melody of peace.

## The Awakening

Joseph M. Martin

I dreamed a dream, a silent dream, of a land not far away.  
Where no birds sang, no steeples rang, and teardrops fell like rain.  
I dreamed a dream, a silent dream, of a land so filled with pride  
That ev'ry song, both weak and strong, withered and died.  
I dreamed a dream.  
No alleluia, not one hosanna, no song of love, no lullaby.  
And no choir sang to change the world.  
No pipers played; no dancers twirled.  
I dreamed a dream, a silent dream.

Awake!

Awake! Awake, my soul, and sing!  
The time for praise has come.  
The silence of the night has passed;  
A new day has begun.

Let music never die in me! Forever let my spirit sing!  
Wherever emptiness is found, let there be joy and glorious sound.

Let music never die in me! Forever let my spirit sing!  
Let all our voices join as one to praise the Giver of the song!  
Awake! Let music live!

Missa Minima  
Kyrie

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

Sanctus

Holy, holy, holy, Lord God of hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.

Agnus Dei

Lamb of God who takes away the sins of the world, have mercy on us.  
Lamb of God who takes away the sins of the world, have mercy on us.  
Lamb of God who takes away the sins of the world, grant us peace.

Muusika

Somewhere the original harmony must exist,  
hidden somewhere in the vast wilds.  
in Earth's mighty firmament,  
in the far reaches of swirling galaxies,  
in sunshine,  
in a little flower, in the song in the forest,  
in the music of a mother's voice,  
or in teardrops –  
somewhere, immortality endures,  
and the original harmony will be found.  
How else could it have formed  
in human hearts –  
music?

Spiritus Sanctus

The Holy Spirit vivifying  
life that's all things moving,  
the root of all creation  
and washes out impurities.  
cleaning charges and anointing wounds.  
and thus life is luminous and praiseworthy.  
rousing and reviving all.

Et misericordia

And His mercy is on them that fear Him  
From generation to generation.

Pärt Uusberg

Javier Busto

Daniel Brinsmead

Kim André Arnesen

O Choruscan Lux Stellarum

Michael Sebastian Engelhardt

O glittering starlight,  
O most splendid and special form  
of regal marriage,  
O shining gem:  
you are adorned like a noble lady  
who has no blemish.  
And you are a companion of angels  
and a citizen among the saints.  
Flee, O flee the cave  
of the old betrayer  
and come, O come into the king's palace.

Psallite

Kyle Pederson

Sing!  
Sing together.  
At the same time,  
Sing praises!

Sing for moon  
And sun that shine,  
Sing for touch  
And time,  
Sing for tears,  
Sing for joy,  
Shout for joy!

## PROGRAM NOTES

Only in Sleep

Ēriks Ešenvalds

*Only In Sleep* was commissioned by the University of Louisville Collegiate Chorale and Cardinal Singers. The text is one of Sara Teasedale's poems by the same name, and Eriks Ešenvalds' setting beautifully evokes the reflective nature of the text. A prominent solo soprano is the primary speaker and when the choir joins they move mostly together through bittersweet dissonances. The responsorial nature of the piece recaptures the loneliness of the speaker in the poem, with the soaring soprano soloist receiving musical space of her own. The smooth voice leadings, slowly rocking rhythms grouped around a pulse of three, and wistful nature create the feel of a lullaby that invites us to imagine

a gentler time.

Leonardo and His Flying Machine

Eric Whitacre

Whitacre describes this piece- commissioned by the American Choral Directors Association- as an opera-brève, or an opera in miniature. Famed innovator and Renaissance man Leonardo da Vinci is the main character of the piece; flight is his adventure. Following the tradition of Wagner, Leonardo has his own "theme" of sorts that leaps up into a dissonance before resolving down by a step most times his name appears in the piece.

The piece also uses another tried and true convention of opera to convey meaning: text depiction, in which music matches the intent of the text to further enhance emotive efficacy. The opening lilts downward on "dream", ebbing and flowing into suspensions with the same fluidity of the tantalizing wind. The melodic lines unite at his dream sequence of sorts, creating an otherworldly chorus imagining the song of the wind. The possibilities in the sky above lead him to pace beneath candle light, the music becoming highly imitative in its recreation of his obsession. After trial and error, Leonardo leaps into flight and the music follows. A first pulsing rhythm enters in the altos; wind gusts below them, and then another longer pulse enters above them, then another. The rhythmic complexity generates a sense of perpetual motion that invites us to imagine the exhilarating feeling of flight.

Old American Songs

Aaron Copland

Both pieces come from Copland's second collection of *Old American Songs*. Written for English composer Benjamin Britten, they are the composer's attempt to capture the national spirit of America. While a daunting task, it was also dangerous- the Red Scare discouraged most forms of populism, and indeed the second set was recorded only months after Copland's testimony in front of Congress on the basis of alleged communist sympathies. The open intervals of "Zion's Walls" are well suited to Copland's sparse and clear harmonies. It is driven forward to the promise of a new land (symbolized by Zion's walls) by a lilting meter that perpetually moves on. "At the River" is a very different take on longing for a promised land. It is instead a reverent and quiet contemplation established through warm harmonies that move with the fluidity of the imagined river. Where the promised land is presented in "Zion's Walls" with exuberance and optimism in "At the River" it is a place of peace.

## The Awakening

Joseph M. Martin

It is hard to convincingly write a piece of music about power of music, but Martin's *Awakening* achieves it with ease. Bell tones and deep chimes in the piano open the piece in the dark of night, finding our speaker in a dream. It is not a pleasant dream, and the unsettled piano over a descending bass (a long standing representation of grief with its weight) turns the quiet confusion of voices echoing each other into despair at "no alleluia." In recognition that the dream is of a world without music the speaker subsides to nearly silence. From this moment of grief, opening calls from the piano awake the ensemble and it fragments joyously before returning to a jubilant unison celebrating the healing power of music. The narrative of the piece closely aligns the healing process following a loss; and as this piece was inspired by a loss in the composer's life, it provides space for reflection and celebration of life.

## Missa Minima

Javier Busto

Busto's *Missa Minima* is exactly what the name implies- a shortened version of the Mass "fundamentally designed for worship." Like the Uusberg earlier in our program, it also reimagines Gregorian Chant. The "Kyrie" opens in quiet harmonies that move higher and higher in the range before settling in a different place than it started. The "Sanctus" begins reverently- with slowly growing lines and a slower pace- before breaking into a joyful "hosanna." It recedes at the more solemn benedictus, only to return and end on the celebratory Hosana. The "Agnus Dei" is unsettled, ending the first two phrases on the dominant and eventually rising in anguish before settling insighing gestures to serenity at "pacem."

## Muusika

Pärt Uusberg

*Muusika* is in the distinctively Estonian style of tintinnabuli, which was conceived by Arvo Pärt as a reimagination of Gregorian chant. The preference for consonance, smooth voice leadings, and open intervals inspired its name: "tintinnabuli" means bell in Latin, and the clarity and pureness of tone remains at the center of the style. *Muusika* continues this tradition with mixed meters that obscure the pulse and accentuate simple arching melodies. In the search for the "original harmony," Uusberg's simplicity may come close to imagining it.

## Spiritus Sanctus

Daniel Brinsmead

Most settings of St. Hildegard's work focus on her unusually active and vibrant

chant melodies, but Brinsmead's setting recreates the energy and luminosity through spirited rhythmic drive. The consonant heavy "spiritus sanctus vivificans vita" propels the motif through syncopations that abound throughout. The lines are most frequently independent, but come together with all the more force. In Hildegard's day, "spiritus" pertained to the breath, wind or air; it is this same enlivening that grounds the piece.

## Et misericordia

Kim André Arnesen

"Et misericordia" is the fourth movement of Arneson's *Magificat*. The composer says that the work is meant to evoke the emotions Mary felt after the Angel Gabriel spoke to her, and humility and gratitude shine in this movement. A soloist- perhaps speaking for Mary- enters with an effortlessly arching melody, and is joined by the choir on a sighing figure of warmth and hope. A restatement of the text in a liltling syncopation begins low in the voice and slowly blossoms into a joyous ascendancy. When the theme returns, it is supported by rich harmonies and subdues to hope for what may come.

## O Choruscan Lux Stellarum

Michael Sebastian Engelhardt

Where *Spiritus Sanctus* reimagines St. Hildegard's text through rhythm, *O Choruscan* uses harmonies to achieve a similar effect. Hildegard's chants- so ahead of their time- were constructed predominantly around the perfect fifth. In addition to featuring these perfect intervals in the melodies, Engelhardt compresses the chant and layers its intervals on top of each other, imbuing the piece with the shimmering and glittering starlight at the heart of the text. The lack of warmth in harmony mirrors that in the text, making it all the more powerful.

## Psallite

Kyle Pederson

*Psallite* was written in response to the 100th anniversary of the Armenian genocide, in which over a million Armenians were killed by the Ottoman government beginning in 1915. Tonight's performance is all the more fitting: only a few weeks ago, the House of Representatives passed a resolution naming the genocide as such. Pederson uses the piece to focus on the "affirmation of life" and "exploration of those things we can still celebrate in the midst of life's worst tragedies." As such, *Psallite* starts with a rapid build, stopping and starting until out of the uncertainty appears a joyous chorale, uniting the voices. The ending is somber, but a potent reminder of a "reason to sing."

## CHAPEL SINGERS

Nicholle Andrews, conductor

### Soprano

Hailey Aguirre '21  
Anna Caplan '19, '21  
Anna Forgét '21  
Daniela Gonzalez '23  
Trinity Hall '22  
Erica Ruiz '21

### Alto

Brianna Astorga '20  
Kristine Llanderal '20  
Micaela MacAraeg '22  
Mariah Powell '21  
Dora Ridgeway '22  
Bailey Sako '22

### Tenor

Shawn Bennett '21  
Michael Esquejo '21

Jackson Keene '22  
Gabriel Quintero '23  
Armando Reyes '23  
Chris Schnalzer '23  
James Still '21

### Bass

Cole Brett-Burks '23  
Timothy Cunningham '22  
Connor Licharz '20  
Caleb Snyder '22  
Isaiah Solares '21  
Jamison Stevens '22  
Samuel Zatz-Watkins '23

### Percussion

Abigail Mellado '21

## BEL CANTO

Joseph Modica, conductor

### Soprano 1

Paula Cevallos '20  
Katherine Duran '21  
Salima Gangani '23  
Meriam Shams '20  
Ashley Somers '20  
Lianna Stockton '22

### Soprano 2

DeAnza Arroyo '21  
Jillian Axel '23  
Jenelle Dorotta '23  
Margaret Eronymous '20  
AnaMarie Evans '22  
Rhegan Leshner '20

Nicole Martin '23  
Victoria Randall-Hallard '21

### Alto

Isabella Calhoun '23  
Alyssa Fejeran '21  
Liz Huang '20  
Delaney Lust '23  
Janay Maisano '21  
Gianna Pitesky '22  
Hannah Shaffer '21  
Amanda Sharpe '22  
Mya Thompson '21  
Marissa Weiss '23

## UNIVERSITY CHOIR

Jesse Diaz, conductor

### Soprano

Alexandria Bioarski-Drummond '23  
Kelsie Davis \*  
Grey Eskridge '23  
Emma Greig '23  
Rebecca Lehman \*  
Reiko Matsumoto \*  
Charlene Sangalang '23  
Marina Shirakata '23  
Gillian Wolf '23

### Alto

Emilie Brill \*  
Nicole Dostanic '20  
Hanako Duffie '23  
Antonia Farina '23  
Sarah Frost '23  
Serena Gertner '23  
Kait Henry '21  
Dana Kotkin '20  
Mackenzie Murphy '20  
Tracy Telliard \*  
Kim Tran '23  
Stephanie Zavala '23

### Tenor

Jack Bartick '22  
Calvin Carrera '21  
Frank Cervantes '23  
ZeYuan Gao '20  
Jonathan Hathaway '22  
Justin Lee '21  
Nick Slaughter '22  
Bohdan Stern '21  
Patrick Telles '21

### Bass

Frank Cheepsongguk '23  
Timothy Hepps '20  
Aria Hurtado '21  
Donald Johnson '21  
Andrew McCulloch '20  
Isaac Morrow '20  
Brighton Okamoto '22  
Kyle Ortega '20  
John David Stendahl '20

### Graduate Choral Assistants

Gabrielle Martinez  
Katherine Lipp  
Ariana Hurt

## UNIVERSITY OF REDLANDS SCHOOL OF MUSIC

### LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands School of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.

For a complete calendar of School of Music events visit

[www.redlands.edu/music](http://www.redlands.edu/music)