



Brandeis University Chorus and Brandeis Chamber Singers

Robert Duff, Associate Professor of the Practice
Grace Spicuzza, keyboard collaborative artist

Sunday, November 13, 2022
7:00 p.m.

Slosberg Music Center

Program

University Chorus

Nänie Johannes Brahms
(1833-1897)

Grace Spicuzza and Eoin Clark, *piano*

Fern Hill John Corigliano
(b. 1938)

Kay Maysek, *mezzo-soprano* and Daniel Padgett, *piano*

University Chorus and Brandeis Chamber Singers

Deep River Spiritual
arranged by Roy Ringwald
(1910-1995)

Brandeis Chamber Singers

Dominus Regnavit Levente Gyöngyösi
(b. 1975)

My Heart Be Brave Marques L.A. Garrett
(b. 1984)

Four Shakespeare Songs Jaakko Mäntyjärvi
(b. 1963)

1. Come Away, Death
2. Lullaby
3. Double, Double Toil and Trouble
4. Full Fathom Five

Abendlied, Op. 69, No. 3

Josef Rheinberger
(1839-1901)

Der Abend, Op. 64, No. 2

Johannes Brahms
(1833-1897)

Fourteen Angels

Jeffrey Van
(b. 1941)

John Muratore, guitar

Abide

Dan Forrest
(b. 1978)

Laudate Dominum

Levente Gyöngyösi
(b. 1975)

Texts and Translations

Nänie

Johannes Brahms
Text by Frederich Schiller

*Auch das Schöne muß sterben!
Das Menschen und Götter bezwinget,
Nicht die eherne Brust rührt es
des stygischen Zeus.
Einmal nur erweichte die Liebe
den Schattenbeherrscher,
Und an der Schwelle noch, streng,
rief er zurück sein Geschenk.
Nicht stillt Aphrodite dem schönen
Knaben die Wunde,
Die in den zierlichen Leib grausam
der Eber geritzt.
Nicht errettet den göttlichen Held
die unsterbliche Mutter,
Wenn er, am skäischen Tor fallend,
sein Schicksal erfüllt.
Aber sie steigt aus dem Meer
mit allen Töchtern des Nereus,*

*The beautiful, too, must die!
That which subjugates men and gods
does not stir the brazen heart of the
stygian Zeus.
Only once did love melt the
Lord of Shadows,
and just at the threshold, he strictly
yanked back his gift.
Aphrodite does not heal the
beautiful boy's wound,
which the boar ripped cruelly
in that delicate body.
Neither does the immortal
mother save the divine hero
when, falling at the Scaean Gate,
he fulfills his fate.
She ascends from the sea with
all the daughters of Nereus,*

Und die Klage hebt an
um den verherrlichten Sohn.
Siehe, da weinen die Götter,
es weinen die Göttinnen alle,
daß das Schöne vergeht,
daß das Vollkommene stirbt.
Auch ein Klaglied zu sein
im Mund der Geliebten, ist herrlich,
denn das Gemeine geht klanglos
zum Orkus hinab.

and lifts up a lament for her
glorious son.
Behold! the gods weep;
all the goddesses weep,
that the beautiful perish,
that perfection dies.
But to be a dirge on the lips
of loved ones can be a marvelous thing;
for that which is common goes
down to Orcus in silence.

Fern Hill

John Corigliano
Poem by Dylan Thomas

Now as I was young and easy under the apple boughs
About the liltng house and happy as the grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was prince of the apple towns
And once below a time I lordly had the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay
Fields high as the house, the tunes from the chimneys, it was air
And playing, lovely and watery
And fire green as grass.
And nightly under the simple stars
As I rode to sleep the owls were bearing the farm away,
All the moon long I heard, blessed among stables, the nightjars
Flying with the ricks, and the horses
Flashing into the dark.

And then to awake, and the farm, like a wanderer white
With the dew, come back, the cock on his shoulder: it was all
Shining, it was Adam and maiden, the sky gathered again
And the sun grew round that very day.
So it must have been after the birth of the simple light
In the first, spinning place, the spellbound horses walking warm
Out of the whinnying green stable
On to the fields of praise.

And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
In the sun born over and over,
I ran my heedless ways,
My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
Before the children green and golden
Follow him out of grace.

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.

Deep river, my home is over Jordan.
 Deep river, Lord, I want to cross over into campground.
 Oh, don't you want to go to that gospel feast?
 That promised land, where all is peace?

Dominus Regnavit

Levente Gyöngyösi

Psalm 99

*Dominus regnavit!
 Commoveantur populi, sedet super
 cherubim, moveatur terra!
 Dominus in Sion magnus et excelsus
 super omnes populos! Confiteantur
 nomini tuo magno et terribili, quoniam
 sanctum est!*

*The Lord reigns!
 Let the people tremble; he sits between
 the cherubim; let the earth be moved!
 The Lord is great in Zion; and he is high
 above all the people. Let them praise
 his great and terrible name
 for it is holy.*

*Exaltate Dominum Deum nostrum et
 adore ad scabellum pedum eius,
 quoniam sanctus est!
 Moyses et Aaron in sacerdotibus eius,
 et Samuel inter eos, qui invocant nomen
 eius. Invocabant Dominum, et ipse
 exaudiebat eos, in columna nubis
 loquebatur ad eos.*

*Exult the Lord our God
 and worship at his footstool;
 for he is holy!
 Moses and Aaron among his priests and
 Samuel among them that call upon his
 name; they called upon the Lord, and
 he answered them. He spoke unto them
 in the cloudly pillar.*

*Custodiebant testimonia eius et
 praeceptum, quod dedit illis!
 Exaltate Dominum Deum nostrum et
 adore ad montem sanctum eius,
 quoniam sanctus Dominus Deus noster.
 Alleluia!*

*They kept his testimonies, and the
 ordinance that he gave them.
 Exalt the Lord our God, and worship
 at his holy hill; for the Lord our
 God is holy.
 Alleluia!*

My Heart Be Brave

Marques L.A. Garrett
Poem by James Weldon Johnson

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.

Four Shakespeare Songs

Jaakko Mäntyjärvi
Texts by William Shakespeare

Come Away, Death (Twelfth Night II: 4)

Come away, come away, death,
 And in sad cypress let me be laid.
Fly away, fly away, breath;
 I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
 O, prepare it!
My part of death, no one so true
 Did share it.

Not a flower, not a flower sweet,
 On my black coffin let there be strown.
Not a friend, not a friend greet
 My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
 Lay me, O, where
Sad true lover never find my grave,
 To weep there!

Lullaby (A Midsummer Night's Dream II: 2)

You spotted snakes with double tongue, Thorny hedgehogs, be not seen,
newts and blindworms, do no wrong, Come not near our fairy queen.

Philomele, with melody, sing in our sweet lullaby; Lulla, lulla, lullaby;
lulla, lulla, lullaby;
Never harm, nor spell, nor charm, come our lovely lady nigh.
So good night, with lullaby.

Weaving spiders, come not here; Hence, you long-legged spinners hence!
Beetles black, approach not near;
Worm nor snail, do no offense.

Philomele, with melody, sing in our sweet lullaby; Lulla, lulla, lullaby;
lulla, lulla, lullaby;
Never harm, nor spell, nor charm, come our lovely lady nigh.
So good night, with lullaby.

Double, Double Toil and Trouble (Macbeth IV: 1)

Thrice the brinded cat hath mew'd.
Thrice and once, the hedge-pig whin'd.
Harpier cries:—'tis time! 'tis time!

Round about the caldron go;
In the poison'd entrails throw.—
Toad, that under cold stone,
Days and nights has thirty-one;
Swelter'd venom sleeping got,
Boil thou first i' the charmed pot!

Double, double toil and trouble;
Fire burn, and caldron bubble.

Fillet of a fenny snake,
In the caldron boil and bake;
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder's fork, and blind-worm's sting,

Lizard's leg, and owlet's wing,—
For a charm of powerful trouble,
Like a hell-broth boil and bubble.

Double, double toil and trouble;
Fire burn, and caldron bubble.

Scale of dragon; tooth of wolf;
Witches' mummy; maw and gulf
Of the ravin'd salt-sea shark;
Root of hemlock digg'd i the dark;
Liver of a caribou;
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse;
Nose of Turk, and Tartar's lips;
Finger of birth-strangled babe
Ditch-deliver'd by a drab,—
Make the gruel thick and slab:
Add thereto a tiger's chaudron,
For the ingredients of our caldron.

Double, double toil and trouble;
Fire burn, and caldron bubble.

By the pricking of my thumbs,
Something wicked this way comes.
Open, locks, whoever knocks!

Full Fathom Five (The Tempest I: 2)

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong,
Hark! now I hear them,—ding-dong, bell.

Abendlied, Op. 69, No. 3

*Bleib bei uns
denn es will Abend werden
und der Tag hat sich geneiget.*

Josef Rheinberger
Text from Gospel of Luke 24, 29

*Remain with us
For evening is coming and the day is
finished.*

Der Abend, Op. 64, No. 2

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

*Siehe, 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 Kupido.
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.*

Johannes Brahms
Text by Friedrich von Schiller

*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.*

Fourteen Angels

Jeffrey Van

When at night I go to sleep,
Fourteen angels watch to keep;
Two my head are guarding,
Two my feet are guiding,
Two are on my right hand,
Two are on my left hand.

Fourteen angels watch do keep;
Two who cover me,
Two who wake me,
And two who sing me into paradise.

Abide

Dan Forrest

Text by Jake Adam York

Forgive me if I forget
with the birdsong and the day's
last glow folding into the hands
of the trees, forgive me the few
syllables of the autumn crickets,
the year's last firefly winking
like a penny in the shoulder's weeds,
if I forget the hour, if I forget
the day as the evening star
pours out its whiskey over the gravel
and asphalt I've walked
for years alone, if I startle
when you put your hand in mine,
if I wonder how long your light
has taken to reach me here.

Laudate Dominum

Levente Gyöngyösi

Psalm 117

*Laudate Dominum, laudate eum!
In excelsis, omnes stellae lucentes!*

*Praise the Lord! Praise him
on high, shining stars, alleluia!*

*Laudate Dominum, omnes virtutes eius,
sol et luna, alleluia!*

*Praise the Lord, and all his virtues,
sun and moon, alleluia!*

About the Artists

The **Brandeis University Chorus** is a large mixed choir that includes members from the entire Brandeis community including undergraduate and graduate students, faculty and staff. It performs great and enduring music from the vast classic Western tradition, a cappella and accompanied. Annually, The University Chorus leads the community in *Messiah Sing* every December in the Atrium of the Shapiro Student Center.

The **Brandeis Chamber Singers** are comprised of full-time, undergraduate music and non-music major students committed to innovative and quality performances and community outreach through choral music. Repertoire of the ensemble includes both a cappella and accompanied music from Western and Non-Western vocal traditions. Members of this ensemble concertized in France May 23-30, 2022.

Robert Duff, conductor, is in his eighth year at Brandeis University as Associate Professor of the Practice of Choral Music. At Brandeis University, he oversees the vocal program, conducts the Brandeis choral ensembles, teaches conducting and serves as the performance track advisor to vocalists and as Undergraduate Advising Head for the Music Department.. Duff also is the Director of Music at Saint Cecilia Church in Boston, and has served on the faculties of Dartmouth College, Pomona College, Claremont Graduate University and Mount St. Mary's College. He holds degrees in conducting, piano, and voice from the University of Massachusetts at Amherst, Temple University, and the University of Southern California, and is the Past President of the Eastern Division of the American Choral Directors Association.

Grace Spicuzza, keyboard collaborative artist, is a collaborative pianist and vocal coach working in the greater Boston area. As a staff accompanist, she works with vocal and instrumental students at Boston Conservatory at Berklee and the choral ensembles at Brandeis University. When not working with college students, you can find her performing in recitals with professional classical vocalists and young violinists' recitals.

Over the past year, Grace has had the pleasure of playing with the Brookline Symphony Orchestra, the Sudbury Savoyards to perform a Gilbert and Sullivan operetta, and Opera Susquehanna Summer Festival to present two operas by Puccini. She also enjoys collaborating on new

compositions with local composers.

One of Grace's deepest joys is to form a three-way connection between performers, audience, and the music. This guides every step of her preparation. When that connection happens in concert, it is an almost spiritual experience that leaves everyone saying, "That was something special."

Grace holds a Masters of Music in Collaborative Piano from Boston Conservatory at Berklee. You can discover more about her by visiting MusicByGraceEvelyn.com.

Eoin Clark, keyboard collaborative artist, Eoin Clark is a sought-after collaborative pianist in the Boston area simultaneously navigating both the instrumental and vocal worlds in a series of recitals. A native of Alabama, he made his debut at the age of sixteen with the Montgomery Symphony Orchestra and Shoals Symphony Orchestra. Recent instrumental engagements include serving as collaborative pianist at Music for Salem's 2021 and 2022 seasons and as an Artist in Residence during the 2022 season of pianoSonoma. Recent vocal engagements include serving as rehearsal pianist for the Promenade Opera Project's 2020-2021 seasons which included a virtual production of Beethoven's *Fidelio*. He is currently on staff as an accompanist at the Boston Conservatory of Music where he regularly works with Sara Goldstein, Frank Kelley, and Markus Placci. Eoin received his M.M. at the Boston Conservatory of Music at Berklee studying with Jessica Shinn and his B.M. at Boston University under the tutelage of Maria Clodes-Jaguaribe and Jonathan Bass. He has also earned certificates in the French language at the Stendhal Université de Grenoble in southern France. He is currently earning his second M.M. at the University of Massachusetts at Amherst studying esteemed pianist Gilles Vonsattel.

Katherine Maysek, mezzo-soprano, Known for her vivid and touching vocal performances, Boston native mezzo-soprano Katherine Maysek is an artist equally at home on the stage and in the concert hall.

Katherine debuted with the the Boston Symphony Orchestra with maestro Andris Nelsons in 2019. Local collaborations include Emmanuel Music, Odyssey Opera, the Newburyport Choral Society and the Boston Lyric Opera.

Ms. Maysek was a "standout" (*The Wall Street Journal*) as Cherubino in John Corigliano's *The Ghosts of Versailles* at The Glimmerglass Festival.

She reprised the role in her European debut at the Château de Versailles Spectacles. Katherine made her Carnegie Hall debut with the American Symphony Orchestra in a rare production of Max von Shillings' *Mona Lisa*.

Katherine has appeared with the Des Moines Metro Opera, Tanglewood Music Center, Odyssey Opera, Opera Saratoga and the Berkshire Opera Festival. Katherine received her bachelors degree from McGill University and her masters degree from Bard College Conservatory's Graduate Vocal Arts Program.

Highly acclaimed classical guitarist **John Muratore** performs regularly as a solo recitalist, concerto soloist and chamber musician. As a solo artist he has appeared extensively throughout the United States, Canada, Europe and Russia. He has collaborated with numerous chamber ensembles including Emmanuel Music, the Spectrum Singers, Chorus Pro Musica, Alea III, Boston Musica Viva and Counterpoint. Recent appearances as concerto soloist have been with the Ridgefield Symphony, Vermont Symphony and Symphony by the Sea under the direction of Jonathan McPhee.

Among the composers with whom John has worked closely to produce new solo and chamber works for the guitar are Daniel Pinkham, Scott Wheeler, Larry Bell, Roger Zahab and Jon Appleton. Mr. Muratore has been the featured soloist at numerous international venues including the Academie Festival des Arcs (France), St. Petersburg (Russia) Chamber Concerts, the Atelier International Concert Series in Paris and AIMS (American Institute for Musical Studies, Graz, Austria).

The Boston Globe has described him as "a fleet-fingered and musicianly performer" and has characterized his playing as..."unleashing so many different varieties of tone and color in quick succession...a kind of aural iridescence." John, whose live performances have often been featured on NPR, WGBH Radio's Classical Performances has recorded for Albany, Pont Nuef and Arabesque Records. His most recent CD, *Domenie*, is a collaboration with accordionist Roberto Cassan. His critically-acclaimed solo CD, *Shadow Box*, has been hailed by Britain's Classical Guitar magazine as "a fine recording, with serious intent", and his most recent offering, *Noël-A Classical Guitar Christmas*, has been listed by CD Baby as one of the top-selling Holiday-Classical albums for 2012. Mr. Muratore is on the faculty at Boston University, Dartmouth College and is coordinator of the guitar program at the All Newton Music School.

Daniel Padgett, keyboard collaborative artist, currently serves as a staff pianist at Brandeis University and the Berklee College of Music. He is highly regarded in classical and musical theater circles in the Boston area. This year saw the release of *Afloat*, an album of original piano and electronic instrumentals. An in-demand church musician, he has participated in the music ministries of numerous congregations throughout New England. Daniel holds degrees in music from Florida State University and the Longy School of Music of Bard College.

University Chorus

Galit Berezansky
Emilia Brandimarte
Elliot Busch
Tyler Caine
Stephen Dixon
Chloe Doonan
Abigail Froysheter
Natasha Gutierrez
Leona Iizuka
Julia Kole
Chao Li

Braden Oh
Devyn Oh*
Osarumen Osagie
Emilia Poma
Vishni Samaraweera
Michael Shen
Harold Watkin-Fox
Tony Yu
Matthew Yue
Daniel Zeidan
Jenny Zhao

*student manager

Brandeis Chamber Singers

Soprano

Ella Cookman
Alyssa Knudsen
Liana Perlman*
Catherine Sullivan
Sarah Winkler

Alto

Nicole Albright
Aditi Bhattacharya
Chloe Doonan
Hannah Murphy
Celia Wu-Hacohen

Tenor

Trenton DeBonis
Chris Martin
Noah Simon
Paul Weir

Bass

Quinn Bonnyman
Jack Yuanwei Cheng
Liam Delaney
George Hammond
Coby Mandell
Cam Steinberg
Gianni Storti
Harold Watkin-Fox

*student manager