

**MSM CHAMBER CHOIR
MSM CHORALE**

Deborah Simpkin King, Ph.D., Conductor

*Humanity in Harmony:
Rituals, Resistance, and
Resilience*

HUMANITY IN HARMONY

This year's performance season has been inspired by a unifying theme: *Humanity in Harmony: Rituals, Resistance, and Resilience*. We hope during this election year, the biggest in human history with over half the world's population having the opportunity to vote in 72 countries, that this theme reflects the power of the arts to unite us even in moments of discord and differences. The collective experience of collaboration – creating together – reminds us that even in our differences we can find common ground, stand up to tyranny and oppression, and elevate our work as artists to fulfill the hope and promise of a better tomorrow.

James Gandre, President

Joyce Griggs, Executive Vice President and Provost

Faculty and Administration of the Artistic Planning Committee

RITUALS, RESISTANCE, AND RESILIENCE

This title theme, formed by the MSM Artistic Planning Committee, references the reality of our daily lives wherein we continually learn about the human experience. Both around the world and locally, we can gain a deeper understanding of how we relate to each other.

- *Rituals* can bind a family, community, or nation together; yet, can cause conflict with groups with whom the ritual is not shared.
- *Resistance* can take many forms, artistic creation being one of them. It is essential in pursuit of a free and open society.
- *Resilience* becomes stronger when shared and is, ideally, our response to the struggles around us.

These concepts are sometimes difficult, even contentious to discuss. And so, we have Art — specifically in the form of Music — through which life experiences can be expressed in ways that have the potential to move the heart and soul in ways beyond those available to the mind alone.

FRIDAY, DECEMBER 6, 2024 | 7:30 PM
NEIDORFF-KARPATI HALL

PROGRAM & NOTES

MSM CHAMBER CHOIR & MSM CHORALE

Deborah Simpkin King, Ph.D., Conductor

Rituals...

... embody some longevity of shared experience. What better place for a spotlight to shine in our shared history of music than on the grand oeuvre of Johann Sebastian Bach! "Old Bach" - as Frederick the Great would call him in the late 1740s - is viewed most primarily as a glorious culmination of musical traditions and rituals. Perhaps it is worth pointing out that Arnold Schönberg, an early proponent of twelve-tone composition often compared himself to J.S.Bach. He asserted that Bach was the first to write twelve-tone music by expanding "the rules of tonal relations to include all twelve tones..."

JOHANN SEBASTIAN BACH
(1685-1750)
(Libretto by Neumeister)

Nun komm, der Heiden Heiland BWV 61
Dominica I. Adventus Christi

Meredith Krinkle, soloist

MSM CHAMBER ORCHESTRA
Po-Hsuan Chiang, Cheng-Cian Li,
and Hong-You Liu*, violin
Owne Xayboury and Hayley Lau, viola
August Schwob and Yuan-Jui Cheng, cello
Daria Podorozhnova, keyboard continuo

Text and Translation

1. Chor
Nun komm, der Heiden Heiland,
Der Jungfrauen Kind erkannt,
Des sich wundert alle Welt,
Gott solch Geburt ihm bestellt.

1. Chorus
Now come, Savior of the heathens,
known as the Virgin's child,
over whom the whole world marvels,
That God had ordained such a birth for him.

5. Aria
Öffne dich, mein ganzes Herze,
Jesus kömmt und ziehet ein.

5. Aria
Open yourself, my whole heart,
Jesus comes and enters in.

*contractor

Bin ich leich nur Staub und Erde,
Will er mich doch nicht verschmähn,
Seine Lust an mir zu sehn,
Daß ich seine Wohnung werde.
O wie selig werd ich sein!

Even though I am only dust and earth,
yet he does not scorn
to reveal his joy to me,
So that I may be his dwelling.
O how happy will I be!

6. Choral
Amen, amen!
Komm, du schöne Freudenkrone,
bleib nicht lange!
Deiner wart ich mit Verlangen.

6. Chorale
Amen! Amen!
Come, you lovely crown of joy,
Do not delay.
I await you with longing.

MSM CHAMBER CHOIR

Yunong Chen, MSM Chamber Choir Accompanist

JAKE RUNESTAD
(b. 1986)

Ritual (2023)

Ashley Manocchi, soloist
Jonathan Gold, percussion

The title, "Ritual," alludes to societal rituals that persist for the sake of tradition, but necessitate deeper reflection and reconsideration. In the outer sections, the drums and chorus rage with a gritty earthy, unrefined primal quality, making use of a technique known as 'overtone singing,' that the composer urges on to the verge of a roar! In the middle section, the tempo breaks in half dramatically, and a lone soloist brings forward a more thoughtful perspective in gentle legato. Despite the soloist's attempt, the choral voices ultimately overtake the urgings to a new way by the power of tradition (return of the opening tempo). The chorus and drums drown out any alternative perspective. With this dramatic, wordless selection, the struggle is posed between ritual, resistance and resilience.

Resistance and Resilience...

The following group of four motets – each on a very traditional Latin text – presents, first, an example of Renaissance polyphony; then three motets from different parts of the world dating from the second half of the 20th century – old ‘wine’ in new ‘wineskins,’ as it were.

THOMÁS LUIS DE VICTORIA
(1548–1611)

O magnum mysterium

Universal concept: that of mysteries greater than human understanding; joy in that!

FRANCIS POULENC
(1899–1963)

Hodie Christus natus est (1952)

Universal concept: potential for human interaction with greater possibilities.

VYTAUTAS MIŠKINIS
(b. 1954)

Cantate Domino (2016)

SIR KARL JENKINS
(b. 1944)

Exsultate, Jubilate (1996)

Universal concept: Both of these motets express joy through singing!

ANDREA CLEARFIELD
(b. 1960)

Poet of the Body and the Soul (2012)

Text: Excerpt from “Song of Myself: No. 21,” from Leaves of Grass by Walt Whitman

I am the poet of the Body and I am the poet of the Soul,
The pleasures of heaven are with me and the pains of hell are with me,
The first I graft and increase upon myself, the latter I translate into a new tongue.

I am the poet of the woman the same as the man,
And I say it is as great to be a woman as to be a man,
And I say there is nothing greater than the mother of men.

I chant the chant of dilation or pride,
We have had ducking and deprecating about enough,
I show that size is only development.

I am he that walks with the tender and growing night,
I call to the earth and sea half-held by the night.

Press close bare-bosom'd night—press close magnetic nourishing night!
Night of south winds—night of the large few stars!
Still nodding night—mad naked summer night.

Smile O voluptuous cool-breath'd earth!
Earth of the slumbering and liquid trees!
Earth of departed sunset—earth of the mountains misty-topt!
Earth of the vitreous pour of the full moon just tinged with blue!
Earth of shine and dark mottling the tide of the river!
Earth of the limpid gray of clouds brighter and clearer for my sake!
Far-swooping elbow'd earth—rich apple-blossom'd earth!
Smile, for your lover comes.

Prodigal, you have given me love—therefore I to you give love!
O unspeakable passionate love.

MSM CHORALE

Hong-You Liu, MSM Chorale Collaborative Accompanist

ERNANI AGUIAR
(b. 1950)

Salmo 150 (1993)

Universal concept: Joyful expression through music in every form, with abandon!

OLA GJEILO
(b. 1978)

Ubi caritas (2007)

Universal concept: When we come together in love, true Love is possible

TRADITIONAL
(Arr. Lhente-Mari Pitout)

Ndikhokbele Bawo; Xhosa Prayer, South Africa

Universal concept: a desire to be guided by wisdom beyond my own.

Riley Craig, Charlotte Yang,
and **Huiyan Wang**, soloists

KYLE PEDERSON
(b. 1971)

Remember the Children

Universal concept: hopes and dreams we share for all our children.

Eleanor Ilyas and Julianne Crossland, soloists
Jonathan Gold, percussion

GWYNETH WALKER
(b. 1947)

Tell the Earth to Shake (2008)

Text: "Earthquake" by Thomas Merton

Go tell the earth to shake
And tell the thunder
To wake the sky
And tear the clouds apart
Tell my people to come out
And wonder

Where the old world is gone
For a new world is born
And all my people
Shall be one.

Refrain: So tell the earth to shake
 With marching feet
 Of messengers of peace
 Proclaim my law of love
 To every nation
 Every race.

For the old wrongs are over
The old days are gone
A new world is rising
Where my people shall be one. *Refrain*

And say
The old wrongs are over
The old ways are done
There shall be no more hate
And no more war
My people shall be one. *Refrain*

For the old world is ended
The old sky is torn
Apart. A new day is born
They hate no more
They do not go to war
My people shall be one. *Refrain*

There shall be no more hate
And no more oppression
The old wrongs are done
My people shall be one.

MSM CHAMBER CHOIR

Yunong Chen, piano
Jonathan Gold, Manager

SOPRANO 1

Siobhán Gyulay
Stephanie Keledjian
Tianxi Wang

SOPRANO 2

Ashley Manocchi
Elizabeth Osborne
Cecilia Soheily

ALTO 1

Liliana Diaz
Meredith Krinke
Katie McDermott

ALTO 2

Yutong Cai
Matthew Jiang
Anisah LaPlante

TENOR

Gabriel Legros
Johnson Huynh
Adam Underwood

BARITONE

Daniel Kent
Micah Ruan
Christopher Smith
Luis a Vega-Torres

BASS

Daniel Kent
Alexander Moustakerski
Parker Odem

MSM CHORALE

Hong-You Liu, piano
Katelynn Cherry, Manager

SOPRANO 1

Julianne Crossland
Sage Johnson
Louise Jones
Ziqin Li
Laura Nobili
Mier Tao
Zoé Sambou
Huiyan Wang
Riley Craig
Ashley Sallaway
Emma Zanetti

SOPRANO 2

Emma Zanetti
Linlin Li

Di Min

Sivan Laniado
Yangjinwa Guo
Eleanor Ilyas
Lynn Kang
Yu Wen Lu
Jialu Sun
Xuyan Wang
Yanxin Wang
Charlotte Yang
Weixi Zhou
Yuyue Zhou
Tessa Chin
Daria Podorozhnova
Michelle Ji

ALTO 1

Duru Aydin
Jayla Brenord
Sophia deReyes Mezbur
Yuanming
Zihe Guo
Mickayla Jia
Nanjala Musundi
Jayla Norwood
Sissina Xie
Sarah Yang
Renyin Zhang
Yitong Zhuge
Frances Bai

ALTO 2

Emma Kristin Batchvarov
Hai-Ching Chen
Xun Wang
Xianyi Yang
Yuqing Zhang
Yutong Zhang
Zixin Zhou

TENOR

Samuel Cancelarich
Orlando Zuniga Perez
Xinchen Jia
Linus Luo
Kaiwei Xiao

BARITONE

William Bastianon
Joshua Bold
Vincent Bos
Tek Chon
Calder Failla
Jonas Liu
Siddharth Ragavan
Victor Schwartz
David Solomon
Haolin Song
Yap Sun

BASS

Sebastian Block
Kevin Cromer
Jen Impey
Alexander Jurak
Tongyu Lu
Bryan Seely
Jiok Fong Jaden Tan
Elias Valle
Michael Wang

ABOUT THE CONDUCTOR

Deborah Simpkin King

Deborah Simpkin King, Ph.D., is a choral conductor, artistic director, and new music advocate. She plays an active role in the vibrant Manhattan choral scene and serves the national and international music community through her guest conducting and body of published work.

Her leadership as a conductor is ongoing with Ember, the semi-professional performing ensemble of Ember Choral Arts; as a faculty member at Manhattan School of Music; as Director of Music and Arts at the historic Trinity Episcopal Church in Asbury Park, New Jersey; and as a conductor with Lincoln Center's Mostly Mozart Festival. Her commitment to nurturing the next generation in the arts can be seen through the arts education initiatives at Ember Choral Arts, her long-standing leadership of the NJ-ACDA High School Choral Festival, and the expansion of the New York Choral Consortium—which she Chairs— to include young singers through the Big Sing, Jr.

As founder of PROJECT : ENCORE, Dr. King is a leader in the new music industry, working with composers in securing post-premiere performances as well as commissioning and performing many premieres herself. Her most recent initiative is the birth of the Ember Ablaze Composer Lab with Robert Paterson as the founding composer-in-residence.

Dr. King is a published author and editor who serves the music community internationally as monthly columnist with ACDA's *Choral Journal* and host of public radio's *Sounds Choral* (syndicated through WWFM.)

Connect with Dr. King through DeborahSKing.com.

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 1,025 superbly talented undergraduate and graduate students who come from 54 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 5 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

Contact the Philanthropy Office at 917-493-4434
or to make an online gift, scan this code
or visit giving.msmnyc.edu.



Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



MSMNYC.EDU

M Manhattan
School of Music