



# School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

Zerrin Agabigum Martin  
Graduate Conducting Recital

University of Florida Chorale  
Gainesville Master Chorale  
University of Florida Chamber Singers

Monday, February 27, 2023  
University Auditorium  
7:30 p.m.

**UNIVERSITY OF FLORIDA CHORALE  
GAINESVILLE MASTER CHORALE  
UNIVERSITY OF FLORIDA CHAMBER SINGERS**

Dr. Will Kesling, Director      Tané Dekrey, Accompanist  
Dr. James D. Cain, Director

**Program**

**University of Florida Chorale**  
*(Recorded on October 26, 2022)*

The Lake Isle of Innisfree	Eleanor Daley (b. 1955)
The Sea, My Hometown	Wang Liping (b. 1941)
I'm Gonna Wait on the Lord	Traditional Spiritual arr. by Damon H. Dandridge (b. 1977)

**Gainesville Master Chorale**

Abendlied zu Gott, Hob. XXV c:9	Joseph Haydn (1732-1809)
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**University of Florida Chamber Singers**

O frondens Virga	Hildegard von Bingen (1098-1179)
Gider Oldum	Melike Yersiz (b. 1985)
Abendlied Op. 69 no. 3	Josef Rheinberger (1839-1901)
Öhtul	Pärt Uusberg (b. 1986)
"Unclouded Day" <i>of Heavenly Home: Three American Songs</i>	arr. by Shawn Kirchner (b.1970)

This recital is presented in partial fulfilment of the requirements for  
the degree of Doctor of Musical Arts.

## Program Notes and Translations

The music in this program explores the variances of “yearning.” The ephemeral, the eternal, the tangible, and the immaterial. Our lives are composed of brief and sustained periods of longing. The music of this recital examines gradations of human desire: for the earthly and heavenly; specific and ecumenical; the emotional and erudite.

### **The Lake Isle of Innisfree**

by W.B. Yeats (1865-1939)

I will arise and go now, and go to Innisfree,  
And a small cabin build there, of clay and wattles made;  
Nine bean-rows will I have there, a hive for the honey-bee,  
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,  
Dropping from the veils of the morning to where the cricket sings;  
There midnight’s all a glimmer, and noon a purple glow,  
And evening full of the linnet’s wings.

I will arise and go now, for always night and day  
I hear lake water lapping with low sounds by the shore;  
While I stand on the roadway, or on the pavements grey,  
I hear it in the deep heart’s core.

Eleanor Daley’s setting of the W.B. Yeats’s poem, “The Lake Isle of Innisfree” is an exploration of exquisite text painting. As is typical of Daley’s compositional style, the close harmonies resound richly over a sustained “D” drone in the left hand of the piano. The soprano and alto voices enter in unison on the tonic and leap to the octave on “rise,” effectively depicting the poetic action. Her use of syllabic stress and melodic direction is harmonically supported by the choice of low register usage in the piano line. Daley moves the voices in and out of unison and three-part harmony per the demands of the poetry. She introduces polyphony into the choir with the soprano entrance echoed by the alto during the line, “and live alone.” This use of polyphony during this line of text raises the question, that perhaps, even in the solitude of nature, one truly is not “alone.” The use of dissonance centering in a diminished chord based on the leading tone during,

“There midnight’s all a glimmer,” creates a shimmering effect culminated in a second inversion major chord on the minor six chord. Her reprisal of the opening octave motive and combination of her secondary motive reinforces the polyphonic echo motive on “I heart it in the heart.” Her final reiteration of, “I hear it in the deep heart’s core,” recenters on the tonic pitch in unison, evoking a musical “core.”

## The Sea, My Hometown 大海啊故乡

小时候妈妈对我讲

When I was little, my mother  
Would tell me

大海就是我故乡

The sea is my hometown

海边出生 海里成长

Born by the sea, grown up in  
The sea

大海 啊大海 是我生活的地方

Sea oh sea, it’s where I live

海风吹 海浪涌 随我飘流四方

The sea wind blows, the waves  
Surge, following me,  
wherever I go.

大海 啊大海 就像妈妈一样

Sea oh sea, just like my  
mother said

走遍天涯海角 总在我的身旁

Traveling to the ends of the earth,  
she is always by my side

(repeat)  
(Repeat)

大海啊故乡 大海啊故乡

Sea oh sea, the sea, my hometown

我的故乡 我的故乡

My hometown, my hometown

Written by the famous Chinese film composer, Wang Liping, “The Sea, My Hometown,” from the film, *The Sea is Calling* 大海在呼唤, is a beautiful strophic ballad centered on the symbolism of childhood memories and yearning for one’s country. The song begins with an introduction of the antecedent thematic material in the accompaniment. The choir enters in unison, singing a simple, folk-like melody reminiscent of children’s songs. The “B” section moves into three-part harmony on the refrain text. Although the music is representative of folk music, the symbolism creates a dimension of depth to a seemingly simple song. In his article, Anthony Tao states,

“The sea, of course, taking the simplest and most literal interpretation, is China, i.e., the motherland, both pushing the singer to look beyond the horizon and asking her to remember her upbringing.” The song alludes to the tension created by one’s duty to fulfill the expectations of the present, while understanding the struggles and conflicting expectations of the past. In alignment with the thematic parameters of the concert, this work provides a differing viewpoint in the concept of “yearning.” “The Sea, My Hometown,” musically and textually evokes the transition between past, present, and future states of being. It highlights the tension experienced in pining for what “was” in the present.

### **I’m Gonna Wait on the Lord** Traditional Spiritual

“I’m gonna wait on de Lord till he come.

It may be night or noon, but I know de Lord, He’s comin’ soon.

Yes! I’m gonna wait on de Lord till he come.

If you get dere befo’ I do, tell all my friends I’m comin’ too.

Befo’ I’d stay in hell one day, I’d sing an’ pray myself away.

I’ve never been to heaven but I’ve been told, dat de streets up dere are paved wi’ gold.

Hallelu! When I get to heaven gonna sing and shout! Dey’ll be nobody dere for to turn me out!”

Damon H. Dandridge’s, “I’m Gonna Wait on the Lord,” is demonstrative of his superb arrangements of African American spirituals. While the text states, “I’m gonna wait on de lord till He comes,” the music creates an opposing sense of urgency, and restlessness, especially heard in the use of syncopated rhythms and the step-wise descending alto 2 anacrusis in the “A” section. The dynamic swells and subito shifts to hushed mezzo-piano on downbeats further evokes a dichotomy between losing oneself in urgency and regaining composure. The introduction of the solo line leads to a soaring high “A,” as the choir undulates a syncopated, “my Lord, my Lord,” below. One of the delightful features of this arrangement lies in Dandridge’s decision to highlight the alto line with melodic material. The impassioned diminished vii7 chord on “Shout” is followed by an arresting response in unison, on “Dey’ll be nobody dere for to turn me out,” as a defiant claim sung completely in chest voice. The final reprise of the “A” section is modified by an ascending chromatic line to “It may be night or noon.”

The final coda splits from the four-part harmonic voicing to a seven-part harmonic texture. The final chord of the song culminates in a shift from a minor to A major, symbolizing a victorious end in salvation.

### **O frondens virga**

O frondens virga in  
tua nobilitate stans  
sicut aurora procedit.  
Nunc gaude et laetare  
et nos debiles dignare  
a mala consuetudine liberare  
atque manum tuam porige  
ad erigendum nos.

O blooming branch you  
stand upright in your nobility  
as breaks the dawn on high.  
Rejoice now and be glad,  
and deign to free us, frail,  
from the wicked habits of our age  
stretch forth your hand  
to lift us up aright.

The music and writings of Hildegard von Bingen, (1098-1179), rank amongst the most exemplary works from the European Middle Ages. Hildegard, born to a noble family, chose to take her vows at the age of fifteen and joined the priory of Disibodenberg. By the time she was thirty-eight, she had succeeded the prioress, Jutta, and was widely acknowledged for her devotion, talent as a writer and musician, and her prophetic religious visions. Twenty-six of her prophecies were recorded in the book, *Scivias*, and referred to with collective respect and deference by the Catholic Church. Hildegard's poetry and music were compiled by her into the text, *Symphonia armonie celestium revelationum*. She wrote numerous treatises, including two on observations of the natural world and scientific methods--quite revolutionary for her time. Hildegard von Bingen was finally canonized by the Roman Catholic Church as a saint in 2012. Hildegard's chant is a psalm antiphon for the Virgin Mary. It likens eternal salvation from the Virgin akin to the renewal of life in the spring and break of day.

## Gider Oldum Kömür Gözlüm Elveda

poetry by Karacaoğlan (1605-1680)

Gider oldum, kömür gözlüm elveda, Nazlım bize bu illerden göç oldu Senin ile zevki sefa sürdüğüm, Geldi, geçti cümle işler hiç oldu.	I depart now, my coal-eyed one, farewell, My delicate one, I must leave these parts. The joys I've shared with you Came and went, all of it is now no more.
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Karac'oğlan, Mevlam yazmış fermanım, Sermaya set çekti ahi figanım. Lütfedip ağlatma nazlı gülşanım, Bize bu ayrılık Hak'tan iş oldu.	Karacaoğlan, my God has written my decree, My wails of "ah!" Surround the heavens. Please don't make me cry, my dear rose For our parting is the working of God.
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Melike Yersiz's modern setting of the first and final stanzas of the poem, "Gider Oldum Kömür Gözlüm Elveda" by the Ottoman era Aşık poet, Karacaoğlan, is set in the style of a Renaissance motet, reminiscent of the polyphonic works of Giovanni Pierluigi da Palestrina. Although the music of Palestrina was probably not by any means a direct influence on Karacaoğlan, Yersiz's decision to set the poetry as a polyphonic motet in the style of Palestrina is a deliberate decision. The Turkish Islamic and non-Islamic scholars had their own concurrent "renaissance," which began prior to the European Middle Ages and extended well into the 18th century. The cross-pollination of ideas, philosophies, scientific discoveries, and artistic influences consistently occurred between European societies and the Ottoman Turks during the 16th and 17th centuries.

Prior to the establishment of the Ottoman Empire in the 15th century, Aşık poets emerged as minstrels in Turkish society, writing, reciting, and singing poetry within the Anatolia. The term, Aşık, means "love/lover," and the poetry focuses on earthly love, "Halk," as well as the higher Love of God, "Hak." There is a clear delineation between "Halk Aşık" and "Hak Aşık," and poets regularly juxtaposed and conflated both realms in their poems and songs. The craft of Aşık poetry spans across the historical timeline of the Ottoman Empire, and provides a catalogue of the historical, cultural, and political events, pertinent to each poet's lifetime. Aside from historical significance, the poetry surpassed the boundaries of social classes, and was performed not only for the "Halk" or common folk, but also within the palaces in Istanbul, for sultans and nobility. Numerous records exist, particularly from the reigns of Murat IV and Mehmet IV, indicating that Aşık poets

held revered positions in these courts. The technical craft of Karacaoğlan's poetic rhyme scheme is exquisite. Following the syllabic stress and count rules, his stanzas are elegant, passionate, and effortless. Like all Aşık poets, he incorporates his name into the final stanza of the poem as his "trademark." While the poem centers on the end of a romantic relationship within the "Halk" frame, he conflates the end of an earthly yearning with a resignation toward God's will.

### **Abendlied zu Gott, Hob. XXV c:9**

text by Christian Fürchtegott Gellert (1715-1769)

Herr, der du mir das Leben

Bis diesen Tag gegeben,

Dich bet ich kindlich an.

Ich bin viel zu geringe

Der Treue, die ich singe,

Und die du heut an mir getan.

Lord, You who have given me life

Until this very day,

Like a child, I pray to you.

I am much too unworthy

of the faith that I sing of,

And that You grant me today.

Haydn's "Abendlied zu Gott," begins with two unison tonic chords calling out to God, "Herr! Herr!" Following the initial chords, a fugue begins with the first subject introduced by the alto line. The soprano answer officially moves the tonal center away from E major to B major with each entering subject and answer strengthening the dominant relationship. Following the fugue, the choir re-enters in homophony on "Herr! Herr!" in b minor. The next re-entry of the "Herr!" brings about the return of the opening fugue subject in the soprano line with homophonic harmonic support from the alto and tenor lines. This particular section further develops the melodic line through a variation using contrary motion to the original ascending theme. The final large section of music is an example of *Fortspinnung*, as Haydn re-introduces the "Herr!" cry on a half cadence. The entry of the original alto subject begins to take shape in developed iterations through sequences and re-entries in various voices. On "treue," the voices enter with melismatic musical material "spinning" toward the final cadence. The coda emerges in the reiteration of "und die du heut an mir getan," descending in pitch over a gradual diminuendo, evoking deference to God in quiet prayer.



## Abendlied

text from Luke 24:29

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

Bide with us, for evening  
 shadows darken,  
 and the day will soon be over.

From his *Drei Geistliche Gesänge*, “Abendlied” is the most well-known and oft-performed of the three motets. As a lush, Romantic era motet, Rheinberger sets the text for six unaccompanied voices. The texture moves between groupings trio and duet entrances between voices, starting with the treble voices introducing a rising melodic line that is echoed by the tenor, baritone, and bass lines. Although the motet is characterized by contrapuntal lines, reminiscent of the austerity of Renaissance motets, Rheinberger’s harmonic language and musical phrasing are distinctly Romantic. With each voice entry, the lines ascend and descend in a dovetail, moving seamlessly from dissonance to consonance. Rheinberger increases the sense of yearning through stretching phrases until strong cadential points. On “und der Tag hat sich geneiget,” the descending lines evoke text-painting symbolizing the day coming to an end. The steady build of each section culminates in clear cadences, with the final section building to a deceptive cadence before a grand final fortissimo at the onset of the coda. The terminal phrase descends into a beautiful pianissimo, echoing a similar deferential ending as found in Haydn’s “Abendlied zu Gott.”

## Õhtul

poetry by Ernst Enno (1875-1934)

Vaikib linnukene  
 ühes tuulega,  
 uinub lillekene  
 kaste kaisussa.  
 Eha punastades  
 ööle annab suud  
 mälestus ja vaikus,  
 uinund metsapuud.  
 Igatsedes ainult  
 minu lauluke  
 nagu mälestus, kui vaikus  
 sõuab kaugele.

The little bird grows silent  
 as the wind blows.  
 The small flower falls asleep  
 Caressed by the dew.  
 Twilight blushes  
 as she kisses the night.  
 The forest trees sleep  
 In memory and silence.  
 They are wistful  
 for my song,  
 now a silent memory  
 As it paddles far away.

Pärt Uusberg's *Õhtul*, was written for his chamber choir, Head Ööd. The close harmonies, soaring ranges, and required vocal control from the most exposed pianissimo lines to the full forte dynamics demonstrate the choir's technical virtuosity. Uusberg begins the song with a syllabic setting of the poetry. This conveys a sense of stasis, setting the scene for the stillness accompanying nightfall. The rising melodic line initiated in the tenor line is adopted by the treble voices until a sustained half cadence. What emerges in the next section of the song is a stunning "yearning" melody doubled in the soprano 1 and tenor 1 lines consisting of suspensions approached by ever-widening intervallic leaps. The remaining voices sing in homophony, sustaining solid chords below the soaring melody. The "yearning" melody returns after a reprise of the opening "A" section--this time found only in the tenor 1 line. The remainder of the choral parts gradually fade their sustained pitches until the tenor line emerges lonely, and distant, evoking a "memory."

### **Unclouded Day**

Words and Music by Rev. J.K. Alwood (1828-1909)

#### *Verse 1:*

O they tell me of a home far beyond the skies,  
They tell me of a home far away,  
And they tell me of a home  
Where no storm-clouds rise:  
O they tell me of an unclouded.

#### *Chorus:*

O the land of cloudless days  
O the land of an unclouded sky,  
O they tell me of a home  
Where no storm-clouds rise:  
O they tell me of an unclouded day.

#### *Verse 2:*

O they tell me of a home  
Where my friends have gone,  
They tell me of a land far away,  
Where the tree of life in eternal bloom  
Sheds its fragrance through the unclouded day.

*Verse 3:*

They tell me of a King in his beauty there,  
They tell me that mine eyes shall behold  
Where He sits on a throne  
That is bright as the sun  
In the city that is made of gold!

“Unclouded Day” is the first song of the set *Heavenly Home: Three American Songs*. According to Shawn Kirchner, “‘Unclouded Day’ is an eight-part a cappella setting of the treasured gospel tune by J. K. Alwood. A straight-forward first verse and chorus are followed by two verses in which traditional bluegrass vocal stylings combine with counterpoint and fugue in a crescendo of excitement that peaks in a roof-raising eight-part chord on the phrase ‘in the city that is made of gold.’” Kirchner’s arrangement maintains an energetic unrelenting rhythmic propulsion through the entirety of the song. While he notes his use of contrapuntal writing, he is able to maintain forward momentum through intricate vocal entrances within the interior voices. The melodic material passes seamlessly between all voices, and is a gratifying arrangement to sing.

# University of Florida Chamber Singers

## Soprano

A. Gina DiGiovanni  
Laura Garzon  
Natalie Hamel  
Alyssa Jackson  
Olivia Miller  
Loretta Morgan  
Shanna Thompson  
Carly Russ

## Alto

Arianna Alamo  
Caroline Catterton  
Sophia Derias Tawadrous  
Arwen Dowers  
Julia Harbord  
Codi Linafelter  
Gabrielle Pagano  
Samantha Pruitt

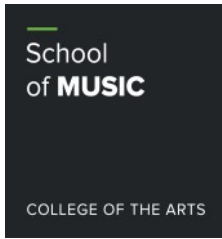
## Tenor

Alek N. Concepción Rivera  
John-Peter S. Ford  
Gavin Gallagher  
Larry Hartley  
Daemyung Hyun  
Carson Jones  
Zane Menendez  
Ron Earl Nicolas  
Michael Varilla

## Bass

Lafe Arens  
Axel Castro  
David Eaton Jr.  
Samuel Garner  
Mitchell Johnson  
Carter Mays  
Kenrick Watkins  
Dylan Tuccitto  
Shichu Xie





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