

GMCHORALE

Presents

Love, Waltzes, and Luminous Skies

BRAHMS

Liebeslieder Waltzes Op. 52 & 65

& works by

MULHOLLAND, LAURIDSEN, & KIRCHNER

GMChorale ~ Joseph D'Eugenio, Conductor and Artistic Director

Elm City Girls' Choir ~ Tom Brand and Rebecca Rosenbaum, Music Directors

Eric Trudel and Blake Hansen ~ Piano

Sunday - November 9th - 4:00pm

Santo Fragilio Performing Arts Center at Middletown High School, Middletown, CT

Please silence all devices and refrain from texting or taking photos during the concert.

This concert will be performed without intermission and is 85 minutes long.

Concert Program

Liebeslieder Waltzes, Op. 52 & Op. 65

Bruce Barger, Louise Fauteux, Michael Doran, Margaret Tyler,

Melissa Clark, Christopher Hart, soloists

Please hold applause until the conclusion of all movements of the Liebeslieder



Dirait-on



A Red, Red, Rose



Sure On This Shining Night



Bright Morning Stars ~ Sweet Rivers

Steven Christensen, soloist

Please hold applause until the conclusion of Sweet Rivers.

Texts & Translations

Liebeslieder Waltzes, Op. 52 ~ Johannes Brahms (1833 - 1897)

Texts from Georg Friedrich Daumer, Polydora

Translations by Emily Ezust used with permission from Carus-Verlag publishing

1. Rede, Mädchen

Rede, Mädchen, allzu liebes,
das mir in die Brust, die kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen,
willst du, eine Überfromme,
rasten ohne traute Wonne,
oder willst du, dass ich komme?

Rasten ohne traute Wonne,
nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge.
Komme, wenn die Sterne grüßen.

2. Am Gesteine rauscht die Flut

Am Gesteine rauscht die Flut,
heftig angetrieben;
wer da nicht zu seufzen weiß,
lernt es unterm Lieben.

3. O die Frauen

O die Frauen, o die Frauen,
wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!

4. Wie des Abends schöne Röte

Wie des Abends schöne Röte
möcht ich arme Dirne glühn,
Einem, Einem zu gefallen,
sonder Ende Wonne sprühn.

5. Die grüne Hopfenranke

Die grüne Hopfenranke,
sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
so traurig ist ihr Sinn!

Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
wenn ihr das Liebste weit?

1. Speak, Maiden

Speak, maiden, whom I love all too much,
who hurled into my once aloof heart,
with only one glance,
these wild, ardent feelings!

Will you not soften your heart?
Do you wish to be chaste
and remain without sweet bliss,
or do you want me to come to you?

To remain without sweet bliss –
I would never make such a bitter penance.
So come, dark-eyes,
come when the stars greet you.

2. Against the stones the stream rushes

Against the stones the stream rushes,
powerfully driven:
those who do not know to sigh there,
will learn it when they fall in love.

3. O Women

O women, O women,
how they melt one with bliss!
I would have become a monk long ago
if it were not for women!

4. Like the evening's lovely red

Like the evening's lovely red,
would I, a poor maiden, like to glow,
to please one, one boy –
and to then radiate bliss forever.

5. The green hops vine

The green hops vine,
it winds along the ground.
The young, fair maiden –
so mournful are her thoughts!

You – listen, green vine!
Why do you not raise yourself heavenwards?
You – listen, fair maiden!
Why is your heart so heavy?

How can the vine raise itself
when no support lends it strength?
How can the maiden be merry
when her sweetheart is far away?

6. Ein kleiner, hübscher Vogel

Ein kleiner, hübscher Vogel
nahm den Flug zum Garten hin,
da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ich täte so wie der.

Leimrufen-Arglist lauert an dem Ort;
der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte doch, ich täte nicht wie der.

Der Vogel kam in eine schöne Hand,
da tat es ihm, dem Glücklichen, nicht an.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ich täte doch wie der.

7. Wohl schön bewandt war es (ECCG)

Wohl schön bewandt
war es vor ehe
mit meinem Leben,
mit meiner Liebe;
durch eine Wand,
ja, durch zehn Wände
erkannte mich
des Freundes Sehe.
Doch jetzo, wehe,
wenn ich dem Kalten
auch noch so dicht
vorm Auge stehe,
es merkt sein Auge,
sein Herze nicht.

8. Wenn so lind dein Auge mir

Wenn so lind dein Auge mir
und so lieblich schauet,
jede letzte Trübe flieht
welche mich umgrauet.

Dieser Liebe schöne Glut,
lass sie nicht verstieben!
Nimmer wird, wie ich, so treu
dich ein Andrer lieben.

9. Am Donaustrande

Am Donaustrande, da steht ein Haus,
da schaut ein rosiges Mädchen aus.
Das Mädchen, es ist wohl gut gehegt,
zehn eiserne Riegel sind vor die Türe gelegt.
Zehn eiserne Riegel, das ist ein Spaß;
die spreng ich als wären sie nur von Glas.

10. O wie sanft

O wie sanft die Quelle sich
durch die Wiese windet!
O wie schön, wenn Liebe sich
zu der Liebe findet!

6. A small, pretty bird

A small, pretty bird
took flight into the garden –
there was fruit enough there.
If I were a pretty, small bird,
I would not hesitate – I would do just as he did.

Malicious lime-twigs lurked in that place;
the poor bird could not escape.
If I were a pretty, small bird,
I would have hesitated, I would not have done that.

The bird came into a pretty girl's hand,
and it caused him no pain, the lucky thing.
If I were a pretty, small bird,
I would not hesitate – I would do just as he did.

7. Quite fair and contented was I

Quite fair and contented
was I previously
with my life
and with my sweetheart;
through a wall,
yes, through ten walls,
did my friend's gaze
recognize me.
But now, oh woe,
if I am with that cold boy,
no matter how close
I stand before his eyes,
neither his eyes
nor his heart notices.

8. When your eyes look at me

When your eyes look at me
so gently and lovingly,
you chase away every last anxiety
that troubles my life.

The lovely glow of this love -
do not let it disappear!
No one else will ever love you
as faithfully as I.

9. On the banks of the Danube

On the banks of the Danube, there stands a house,
and looking out of it is a pink-cheeked maiden.
The maiden is very well-protected:
ten iron bolts have been placed on the door.
But ten iron bolts are but a joke;
I will snap them as if they were only glass.

10. O how gently

O how gently the stream
winds through the meadow!
O how lovely it is when Love
finds Love!

11. Nein, es ist nicht auszukommen

Nein, es ist nicht auszukommen
mit den Leuten;
alles wissen sie so giftig
auszudeuten.
Bin ich heiter, hegen soll ich
lose Triebe;
bin ich still, so heits, ich wre
irr aus Liebe.

12. Schlosser, auf, und mache Schlsser

Schlosser, auf, und mache Schlsser,
Schlsser ohne Zahl;
denn die bsen Muler will ich
schlieen allzumal.

13. Vgelein durchrauscht die Luft

Vgelein durchrauscht die Luft,
sucht nach einem Aste;
und das Herz, ein Herz begehrt's,
wo es selig raste.

14. Sieh, wie ist die Welle klar

Sieh, wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

15. Nachtigall, sie singt so schn

Nachtigall, sie singt so schn,
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
ksse mich im Dunkeln!

16. Ein dunkeler Schacht ist Liebe

Ein dunkeler Schacht ist Liebe,
ein gar zu gefhrlicher Bronnen;
da fiel ich hinein, ich Armer,
kann weder hren noch sehn,
nur denken an meine Wonnen,
nur sthnen in meinen Weh'n.

17. Nicht wandle, mein Licht (Bruce Barger, tenor)

Nicht wandle, mein Licht, dort auen
im Flurbereich!
Die Fe wrden dir, die zarten,
zu na, zu weich.

All berstrmt sind dort die Wege,
die Stege dir;
so berreichlich trnte dorten
das Auge mir.

11. No, there's just no getting along

No, there's just no getting along
with people;
they always make such poisonous
interpretations of everything.
If I'm merry, they say I cherish
loose urges;
if I'm quiet, they say
I am crazed with love.

12. Locksmith – get up and make your locks

Locksmith – get up and make your locks,
locks without number;
for I want to lock up
all the evil mouths.

13. The little bird rushes through the air

The little bird rushes through the air,
searching for a branch;
and my heart desires a heart, a heart
on which it can blessedly rest.

14. See how clear the waves are

See how clear the waves are
when the moon gazes down!
You who are my love,
you love me back!

15. The nightingale, it sings so beautifully

The nightingale, it sings so beautifully,
when the stars are twinkling.
Love me, my beloved heart,
kiss me in the dark!

16. Love is a dark shaft

Love is a dark shaft,
a very dangerous well;
and I, poor man, fell in.
I can neither hear nor see,
I can only think about my bliss,
I can only moan in my woe.

17. Do not wander, my light

Do not wander, my light, out there
in the field!
Your feet, your tender feet, would get
too wet, too soft.

All flooded are the paths there,
and the bridges,
so amply there
did my eyes weep.

18. Es bebet das Gesträuche

Es bebet das Gesträuche,
gestreift hat es im Fluge
ein Vögelein.
In gleicher Art erbebet
die Seele mir, erschüttert
von Liebe, Lust und Leide,
gedenkt sie dein.

18. The bushes are trembling

The bushes are trembling;
they were brushed by a
little bird in flight.
In the same way,
my soul trembles,
overcome by love, pleasure and sorrow,
as it thinks of you.

Neue Liebeslieder, Op. 65 ~ Johannes Brahms (1833 - 1897)

*Texts 1-14, from Georg Friedrich Daumer's Polydora, are adapted from folk songs of various countries;
text 15 is by Johann Wolfgang von Goethe (1749-1832)*

Translations by Stanley Appelbaum used with permission from Dover publishing

1. Verzicht, o Herz, auf Rettung

Verzicht, o Herz, auf Rettung,
dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

1. Think not, o heart, of rescue

My heart, renounce hopes of being saved
as you venture onto the sea of love!
For a thousand boats float
around its shores in ruins!

2. Finstere Schatten der Nacht

Finstere Schatten der Nacht,
Wogen- und Wirbelgefahr!
Sind wohl, die da gelind
rasten auf sicherem Lande,
euch zu begreifen im Stande?
Das ist der nur allein,
welcher auf wilder See
stürmischer Öde treibt,
Meilen entfernt vom Strande.

2. Threatening shadows of night

Dark shades of night,
danger from waves and whirlpools!
Are those who rest there gently
on terra firma
capable of understanding you?
Only that man can
who drifts on the stormy wastes
of the wild sea,
miles from shore.

3. An jeder Hand die Finger (Louise Fauteux, soprano)

An jeder Hand die Finger
hatt' ich bedeckt mit Ringen,
die mir geschenkt mein Bruder
in seinem Liebessinn.
Und einen nach dem andern
gab ich dem schönen,
aber unwürdigen Jüngling hin.

3. On either hand, my fingers

My fingers on either hand
I had adorned with rings
that my brother had given me
out of his loving kindness;
and one after the other
I gave them away to that handsome but
unworthy boy.

4. Ihr schwarzen Augen (Michael Doran, baritone)

Ihr schwarzen Augen, ihr dürft nur winken;
Paläste fallen und Städte sinken.
Wie sollte stehn in solchem Strauß
mein Herz, von Karten das schwache Haus?

4. O you with black eyes

You dark eyes, you need only beckon
palaces fall and cities sink.
In such a combat how is my heart
to stand fast, that weak house of cards?

5. Wahre, wahre deinen Sohn (Margaret Tyler, alto)

Wahre, wahre deinen Sohn,
Nachbarin, vor Wehe,
weil ich ihn mit schwarzem Aug'
zu bezaubern gehe.
wie brennt das Auge mir,
das zu zünden fordert!
Flammet ihm die Seele nicht –
deine Hütte lodert.

6. Rosen steckt mir an die Mutter (Melissa Clark, soprano)

Rosen steckt mir an die Mutter,
weil ich gar so trübe bin.
Sie hat Recht, die Rose sinket,
so wie ich, entblättert hin.

7. Vom Gebirge Well auf Well

Vom Gebirge Well auf Well
kommen Regengüsse,
und ich gäbe dir so gern
hunderttausend Küsse.

8. Weiche Gräser im Revier

Weiche Gräser im Revier,
schöne, stille Plätzchen!
O, wie linde ruht es hier
sich mit einem Schätzchen!

9. Nagen am Herzen fühl ich ein Gift mir (ECGC)

Nagen am Herzen fühl ich ein Gift mir.
Kann sich ein Mädchen,
ohne zu fröhnen zärtlichem Hang,
fassen ein ganzes
wonneberaubtes Leben entlang?

10. Ich kose süß mit der und der (Chris Hart, soloist)

Ich kose süß mit der und der
und werde still und kranke,
denn ewig, ewig kehrt zu dir,
o Nonna, mein Gedanke!

11. Alles, alles in den Wind (ECGC)

Alles, alles in den Wind
sagst du mir, du Schmeichler!
Allesamt verloren sind
deine Müh'n, du Heuchler!
Einem andern Fang zu lieb
stelle deine Falle!
Denn du bist ein loser Dieb,
denn du buhlst um Alle!

5. Neighbor, I warn you, guard your son

My lady neighbor, protect your son,
protect him from disaster,
because with my dark eyes
I am out to bewitch him.
Oh, how my eyes are blazing,
inviting him to catch on fire!
If his soul doesn't burn,
your cottage will go up in flames.

6. Roses my mother pinned upon me

My mother pins roses on me
because I'm so very gloomy.
She's right: just like me,
the rose falls down, losing its petals.

7. From the mountains, wave on wave

From the mountains, wave after wave,
come downpours of rain,
and I want so much to give you
a hundred thousand kisses.

8. Tender, secret meadows

Soft grass all around,
lovely, quiet spots!
Oh, how soothing it is to rest here
with one's sweetheart!

9. Gnawing feelings in the heart

I feel a poison gnawing at my heart;
can a girl,
without indulging in tender passions,
envisage an entire
life that is bereft of bliss?

10. With one, and yet

I sweetly caress this girl and that,
but I fall silent and feel ill,
because eternally, eternally my thoughts
return to you, Nonna!

11. Ev'rything is like the wind

Everything, everything you say to me,
you flatterer, you say in vain!
Your efforts are totally
wasted, you hypocrite!
Set your trap
for some other prey!
For you're a shameless thief,
you make love to everybody!

12. Schwarzer Wald, dein Schatten ist so düster

Schwarzer Wald, dein Schatten ist so düster!
Armes Herz, dein Leiden ist so drückend!
Was dir einzig wert, es steht vor Augen;
ewig untersagt ist Huldvereinung.

13. Nein, Geliebter, setze dich

Nein, Geliebter, setze dich
mir so nahe nicht!
Starre nicht so brünstiglich
mir ins Angesicht!

Wie es auch im Busen brennt,
dämpfe deinen Trieb,
dass es nicht die Welt erkennt,
wie wir uns so lieb.

14. Flammenauge, dunkles Haar

Flammenauge, dunkles Haar,
Knabe wonnig und verwogen,
Kummer ist durch dich hinein
in mein armes Herz gezogen!

Kann in Eis der Sonne Brand,
sich in Nacht der Tag verkehren?
Kann die heiße Menschenbrust
atmen ohne Glutbegehren?

Ist die Flur so voller Licht,
dass die Blum' im Dunkel stehe?
Ist die Welt so voller Lust,
dass das Herz in Qual vergehe?

15. Zum Schluss: "Nun, ihr Musen, genug"

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
wie sich Jammer und Glück
wechseln in liebender Brust.
Heilen könnet die Wunden
ihr nicht, die Amor geschlagen,
aber Linderung kommt einzig,
ihr Guten, von euch.

12. Forest dark, your shadows are so gloomy

Dark forest, your shade is so gloomy!
Poor heart, your sorrow is so oppressive!
The only thing you value is right before your eyes;
being joined in love is eternally forbidden.

13. No, Beloved, do not sit

No, sweetheart, don't sit
so close to me!
Don't stare at my face
with such passion.

No matter how hot the burning in your bosom,
dampen your ardor
so that the world doesn't recognize
how dear we are to each other.

14. Flaming eyes and raven hair

Eyes of flame, dark hair,
rapturous, rash boy!
Through you sorrow
has entered my poor heart.

Can the sun's blaze turn to ice,
the day into night?
Can the hot human breast
breathe without burning desire?

Is the meadow so full of light,
only to have the flowers remain in darkness?
Is the world so full of pleasure,
only to have the heart perish in torment?

15. Finally: "Now, you Muses enough"

Now, you Muses, enough!
In vain you strive to depict
how lamentation and happiness
alternate in the heart that loves.
You cannot heal the wounds
that Amor has inflicted,
but, you kind ones, relief
comes only from you.

Dirait-on ~ Morten Lauridsen (b. 1943)

poetry by Rainer Maria Rilke (1875 - 1926)

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Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
se caresse, dirait-on;

se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exhaucé.

Abandon within abandon,
tenderness touching tenderness...
It is your inner self that ceaselessly
caresses itself, one might say;

caresses itself within itself,
illuminated by its own reflection.
Thus you invent the theme
of the fulfilled Narcissus.

A Red, Red, Rose ~ James Mulholland (b. 1935)

poetry by Robert Burns (1759 - 1796)

O my luv'e's like a red, red rose That's newly sprung in June; O my luv'e's like the melodie That's sweetly played in tune.	I will luv'e thee still, my dear, While the sands of life shall run. Till the seas gang dry, my dear, And the rocks melt with the sun!
As fair art thou, my bonnie lass, So deep in luv'e am I; I will luv'e thee still, my dear, Till a' the seas gang dry.	As fair art thou, my bonnie lass, So deep in luv'e am I; I will come again, my luv'e, Tho' it were ten thousand mile!
As fair art thou, my dear, So deep in luv'e am I, And I will luv'e thee still, my dear Till a' the seas gang dry.	I will come again.

Sure On This Shining Night ~ Morten Lauridsen (b. 1943)

poetry by James Agee (1909 - 1955)

Sure on this shining night Of starmade shadows round, Kindness must watch for me This side the ground.	The late year lies down the north. All is healed, all is health. High summer holds the earth. Hearts all whole.	Sure on this shining night I weep for wonder Wand'ring far alone Of shadows on the stars.
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Bright Morning Stars and Sweet Rivers

Shawn Kirchner (b. 1970)

Steven Christensen, baritone

Bright Morning Stars Appalachian folk song

Bright morning stars are rising, Bright morning stars are rising, Bright morning stars are rising, Day's a-breaking in my soul	Oh where are our dear fathers, Day's a-breaking in my soul They are down in the valley praying, Day is a'breaking in my soul	Oh where are our dear mothers, Day's a-breaking in my soul They have gone to heaven shouting, Day's a-breaking in my soul
Oh where are our dear children, Day's a-breaking in my soul They're upon the earth a-dancing, Day's a-breaking in my soul	Bright morning stars are rising, Day's a-breaking in my soul	

Sweet Rivers poetry by John Adam Granade (1763-1807)

Sweet rivers of redeeming love Lie just before mine eyes; Had I the pinions of a dove, I'd to those rivers fly. I'd rise superior to my pain, with joy outstrip the wind; I'd cross o'er Jordan's stormy waves and leave the world behind.	A few more days, or years at most, my troubles will be o'er; I hope to join the heavenly host on Canaan's happy shore. My rapt'rous soul shall drink and feast in love's unbounded sea, The glorious hope of endless rest is ravishing to me.	O! Come, my Savior, come away, and bear me through the sky, Nor let thy chariot wheels delay, but quickly draw thou nigh. Then I shall join the angel throng and circle 'round thy throne; I'll sing through all the ages long, and joy to be thine own.
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Program Notes

The Romantic meets the Contemporary in “Love, Waltzes, and Luminous Skies,” a program that explores human connection, celestial light, and emotional harmony through Johannes Brahms’ complete *Liebeslieder Waltzes* (Op. 52 and Op. 65), works by American composers James Mulholland, Morten Lauridsen, and Shawn Kirchner, and poetry by Georg Friedrich Daumer, Johann Wolfgang von Goethe, Rainer Maria Rilke, Robert Burns, James Agee, and John Adam Granade. These works are connected in a variety of compelling ways: musically, textually, stylistically, and thematically.

Musically, each piece emphasizes melodic lyricism and expressive vocal writing, highlighting the natural beauty and emotional range of the human voice. The elegant triple meter and interplay of voices in Brahms’ waltzes resonate with the lush harmonic language of Lauridsen and Mulholland. Lauridsen, in particular, echoes Brahms’ sensitivity to vocal texture through modern harmonies that remain warm and accessible. Kirchner’s settings here also prioritize singable melodies and vibrant textures, creating a musical dialogue with both the Romantic and neo-Romantic traditions of the other composers. The piano accompaniment in all the pieces supports the vocal lines with subtlety and care.

Textually, these works center around emotional and lyrical poetry, often exploring love, longing, nature, and spiritual reflection. Brahms sets to music folk poems that speak of the many facets of romantic love, while Mulholland adapts Robert Burns’ enduringly popular anthem to idealized love, “A Red, Red Rose.” Lauridsen’s setting of Rilke’s “Dirait-on” suggests a quiet affection, and “Sure On This Shining Night, using text by James Agee, evokes the serenity and emotional illumination of the nighttime. Kirchner’s “Sweet River” and “Bright Morning Stars,” drawing on American folk and spiritual traditions, use simple language to convey yearning, hope and transcendence.

Stylistically, these works blend the intimacy of art song with the broader scope of choral music. Brahms fuses dance rhythm with vocal ensemble texture, while Lauridsen and Mulholland bring a song-like expressivity to their choral writing. Kirchner’s work, leaning more into folk and gospel idioms, is crafted with harmonic richness and structural elegance that place him firmly within the lineage of art music. Each composer demonstrates a keen sensitivity to the marriage of text and music, ensuring that emotional nuance is communicated with clarity and sincerity.

Thematically, strong threads tie these works together. Love, in its many forms – romantic, familial, spiritual – is a central concern, as is the symbolic association of night with peace, protection, reflection, and transcendence. Nature imagery appears frequently, in the form of flowers, rivers, and stars. The music is personal and inward-facing, inviting listeners into a space of quiet reflection.

LIEBESLIEDER WALTZES. Unlucky in love himself, Brahms composed his delightful *Liebeslieder* at a time when love songs and dances scored for piano duet were enjoying a run of popularity. There is speculation that his motivation for composing these may have been his frustrated love for his devoted friend Clara Schumann. Whether or not that is so, it is interesting to note that the two provided the piano accompaniment for the first performance of the first set. The waltzes were an instant success and, in their timeless perspectives on love, continue to be relevant a century and a half later.

Brahms turned to Daumers’ *Polydora*, a collection of folksongs from many countries, when he composed *Liebeslieder*. Although some of these 33 love songs last barely a minute, each conveys an aspect of romantic love – flirtation, betrayal, rapture, torment, longing, devotion, desolation, bliss.

A master of melody, harmony, and counterpoint, Brahms deftly pairs the nuances of the music with the messages of the poetry. He makes frequent use of word painting, evident in the octave leaps of “Well auf Well” that mimic swells of water, and in the gentle swooping melodies of “Vogelein durchrauscht die Luft” that evoke images of a little bird darting from one branch to another. The meter of the final song, from a poem by Goethe, introduces a change from three beats per measure to nine. This creates

the impression that each measure is a waltz within a waltz, rhythmically leading the listener to the undeniable conclusion that both lamentation and joy reside within the heart that loves.

DIRAIT-ON. Still in the glow of Brahms, we turn the spotlight to the music of Lauridsen and the poetry of Rilke as the Elm City Girls' Choir performs "Dirait-on." With a lifelong love of poetry, Lauridsen has composed no fewer than eight vocal cycles based on poetry from a variety of cultural sources. His pensive "Dirait-on" is part of his song cycle *Les chansons des roses*. Rilke, an Austrian poet of the late 19th and early 20th centuries, is best known for his poems in German but was prolific in French as well. Interpretations of his "Dirait-on" vary somewhat but agree on the sentiment that the rose does not seek affirmation but is affectionately contented in its self-evident beauty.

A RED, RED ROSE. The full choir reunites for Mulholland's interpretation of Burns' "A Red, Red Rose." Mulholland, a prolific composer/arranger, cherishes poetry and has honored the legacy of poets in much of his music. "A Red, Red Rose" is the first ballad in his collection *Four Robert Burns Ballads*. Still regarded as the National Poet of Scotland two centuries after his death, Burns led a colorful life. He was the lover of numerous women and father of 13 children (nine with his wife) – all before his death at age 37. Although many of his poems were inspired by love for his wife (Jean) and another woman (Mary), scholars trace the inspiration for "A Red, Red Rose" to traditional Scottish songs.

SURE ON THIS SHINING NIGHT. We return to Lauridsen for his shimmering "Sure On This Shining Night," the third movement of his choral cycle *Nocturnes*. Lauridsen breathes new life into the incandescent beauty of this short poem by James Agee, a 20th century screenwriter, film critic and Pulitzer Prize winning author. In his poem, Agee contemplates the healing kindness of nature while welcoming the embrace of a luminous, star-filled night.

BRIGHT MORNING STARS. We look to the stars again in Kirchner's arrangement of "Bright Morning Stars," a traditional 19th century Appalachian song that has been arranged and sung by countless artists since the 1960s. Kirchner's addition of a third verse allows the listener to envision a world where those who have passed on and those still alive are able to call out to each other. This afternoon, we dedicate the singing of "Bright Morning Stars" to Pamela Johnson, beloved Chorale section leader and friend, whose generous heart and musical soul we will always treasure and miss.

SWEET RIVERS. When the Atlanta Master Chorale commissioned this work for the 2017 National ACDA Conference, they wanted something that acknowledged loss and pain but was still "jubilational." Kirchner responded with this exhilarating arrangement of a hymn text by John Adam Granade (an itinerant preacher in the early 1800s). "Sweet Rivers" will close today's program, taking you on a rapturous journey beyond pain and sorrow as you are wrapped in a "redeeming love."

GMChorale would like to sincerely thank Professor Neely Bruce for generously offering his wisdom and insights during today's pre-concert lecture as well as all the dedicated staff at Middletown High School who make us feel welcome for every concert.

GMChorale would like to thank Pastor Cheryl Larsen Lawing and the staff at Bethany Lutheran Church in Cromwell for providing their space as our musical home.



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 Anita deMercado
 Gail Deninger
 Louise Fauteux*
 Laura Gladd-Ventres~
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Iris Baden-Eversman
 Elinor Simone Bishop*
 Joselyn Buggie
 Yunqi Chen*
 Emily D'Souza**
 Marion Magnolia Eno
 Emilia Esdaile*

Alexis Ferreira
 Margaret Harper-Mangels*
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 Tamaki Kameda*
 Maya Nakhimovsky*
 Calliope North*
 Zenlonie Ocsius*

Cyra Osler
 Julianne Renee Parke
 Sami Schirer*
 Misha Stubblefield*
 Anais Tavenas
 Valentine Tavenas
 Claire Xin*

*United Girls' Choir guest

**President

GMChorale

Joseph D'Eugenio (Artistic Director/Executive Director) is a passionate and versatile conductor, educator, pianist, and organist who has been producing music for audiences across Southern New England for more than three decades. He has been Artistic and Executive Director of GMChorale Choral Arts Organization since 1998. Under his leadership, the chorale is recognized as one of New England's finest choruses, awarded and celebrated for its creative choral presentations, commissioned works, and dynamic collaborations. D'Eugenio frequently conducts a broad range of choral music and choral-orchestral masterworks with leading ensembles including GMChorale, Alchemy, New Haven Symphony Orchestra, Hartford Symphony Orchestra, and Orchestra New England. In demand as a guest conductor, D'Eugenio leads choral workshops and festivals, and often conducts choral groups in high schools, colleges, and universities across Connecticut. As Director of Music and organist at The First Congregational Church in Cheshire, Connecticut, D'Eugenio directs the church's vibrant music program and chancel choir. He earned the Bachelor of Music (cum laude) in piano performance from The Hartt School of Music, University of Hartford, and the Master of Music in choral conducting from the University of Connecticut.

Marcia Killian (Operations Manager) joined the GMChorale in January of 2025. She earned her BA in Mathematics/Computer Science from Providence College and an MBA from Quinnipiac University. Since 2014, Marcia has been the owner of The Foundry Music Company, a small independent sheet music shop that was located in the Audubon Arts district of New Haven from 1975 until its closure in November of 2020. While Foundry Music no longer has a brick-and-mortar presence, it continues to operate online, and serves choirs and individual musicians from all over the country. Marcia has worked with GMChorale for over 10 years, sourcing music for its performances and attending concerts as an enthusiastic fan.

Eric Trudel (Accompanist and Guest Artist) is a native of Quebec City, Canada, and received his primary training at the Conservatoire du Quebec, where he graduated with the highest honors in piano, harmony, counterpoint, fugue, and musical analysis. Upon graduating he entered and became the sole winner of the Prix d'Europe Competition. He subsequently perfected his skills in conducting and chamber music in Vienna. His teaching appointments include Yale School of Music, Western Connecticut State University, the Hartt School of Music, Southern Connecticut State University, and Showa University (Japan)., He is the Director of Music at Congregation Mishkan Israel (Hamden CT) and First Congregational Church (Watertown, CT), and spends his summers teaching and performing at the American Institute of Music Studies (AIMS) in Graz, Austria. Eric has been a practitioner of the Alexander Technique for the past twenty years, and credits his teacher Rachel Bernsen with life changing discoveries.

Guest Artists

Elm City Girls' Choir (ECGC) has earned a reputation as one of America's finest youth choirs. Founded in 1993, ECGC is an elite program, which provides unique performance opportunities and conservatory-level training in vocal technique, musicianship, and conducting for choristers of prodigious talent. ECGC has performed at Carnegie Hall, Lincoln Center, and Walt Disney World, and has recorded with artists including Yale Schola Cantorum, The Whiffenpoofs of Yale, Peter Eldridge, and the New Haven Symphony Orchestra. The group has appeared on live national television with Diana Ross and has completed concert tours of Italy, England, Canada, Mexico, and China.

Tom Brand (ECGC) grew up singing in New Haven's Trinity Boys Choir under Walden Moore and in the American Boychoir under James Litton. He earned degrees in choral conducting at Yale University and is Music Director of the Saecula Choir Institute, Earthly Sound Vocal Ensemble, Saecula Women's Choir, VocalJoy, and St. John's Episcopal Church in Bridgeport, CT.

Rebecca Rosenbaum (ECGC) has conducted various ensembles of Elm City Girls' Choir, Saecula Singers, and United Girls' Choir, and also served as Director of Choral Activities at Vassar College, where she taught classes and conducted the

Vassar Women's Choir. She also has taught at Yale University and Bay Path College, and has appeared as guest conductor and clinician for several regional choral festivals and music programs throughout the country. Rebecca earned a BA in music from Vassar College and her MM and DMA in choral conducting at Yale University.

Blake Hansen (Guest Artist) is a versatile musician who performs internationally as a soloist, collaborative artist, chamber musician, répétiteur, vocal coach, and conductor, both as a violinist and a pianist. Blake has appeared in many notable venues around the world, including Carnegie Hall and Steinway Hall in NYC, Teatro Municipal de Niterói in Brazil, The Bushnell in Connecticut, and the Illsley Ball Nordstrom Hall in Seattle.

Blake is a much sought-after vocal accompanist for choirs, opera, and music theater. He collaborates as a répétiteur, coach, and music director with CT Lyric Opera, Salt Marsh Opera, Hartford Opera Theater, Opera Theater of CT, Madison Lyric Stage, and Greve Opera Academy in Italy. In addition to opera, Blake is also a very active choral accompanist and director. He has appeared with many of the leading professional choral ensembles in CT, including CONCORA, Voce, and Concinnity, and is the assistant conductor and accompanist for the New Haven Chorale. He is the music director and organist at St. James Episcopal Church in Farmington, CT, and he accompanies and coaches at UCONN and the Hartt School.

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Our beloved Joe D'Eugenio who never stops
Janet Donston
Joe and Gerry Higham who helped instill in me the love of music.
Nijole Janik
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Dedication

In Memory of Pamela Johnson, devoted section leader, chorale administrator, and friend



"There are stars up above, so far away we only see their light long, long after the star itself is gone. And so it is with people we have loved—their memories keep shining ever brightly though their time with us is done. But the stars that light up the darkest night, these are the lights that guide us. As we live our lives, these are the ways we remember." - Hannah Szenes

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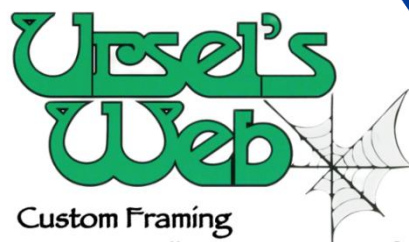
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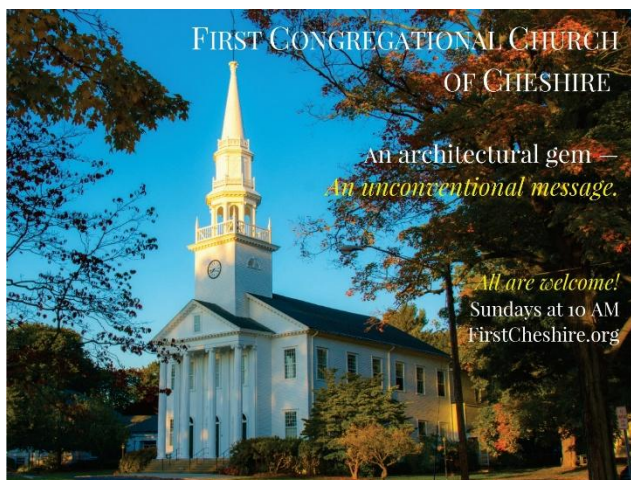
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