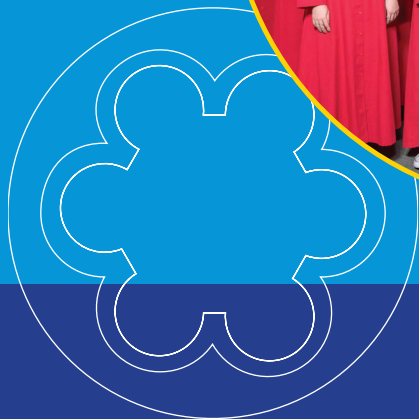


The Chapel Singers in Concert

Music of Grief and Comfort

Wednesday, March 12, 2025

7:00 p.m.



**Trinity College Chapel
Hartford, Connecticut**

PRESENTED WITH SUPPORT FROM THESE PARTNERS

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Celebrating Women's History Month

Laura Lockwood, director

Also made possible in part by a grant from the Recording Companies of the United States and Canada through the Music Performance Trust Fund, a public service organization created under agreements with the American Federation of Musicians. The grant for this concert was obtained with the cooperation of Local No. 400 AFM.

The Chapel Singers also wish to acknowledge

Alex Slap

Chapel Music Assistant

Jennifer Fancher

Chapel Administrator & SRL Program Coordinator

PROGRAM

Please withhold applause until the conclusion of each program section.

I.

O Nata Lux (2005) Kerry Andrew (b. 1978)

To the Hands (2016) Caroline Shaw (b. 1982)

- I. Prelude
- II. *in medio* (in the midst)
- III. Her beacon-hand beckons
- IV. ever ever ever
- V. Litany of the Displaced
- VI. i will hold you

Sarah Washburn, violin | Katalin Vismeg, violin
Nick Borghoff, viola | Katie Kennedy, cello | Kevin Huhn, bass

II.

Rhapsody, op. 17, no. 1 Herbert Howells (1892–1983)
Elijah Morris '28, organ

III.

Sacred Place (2023) Alex Berko (b. 1995)

- I. Opening Prayer
Nick Keim '26, solo
- II. *Amidah* (To Stand)
- III. *Shema* (To Listen)
Anna McAdams '28 and Danny Lenois '25, soloists
- IV. *Mi Shebeirach* (A Prayer for the Sick)
- V. *Kaddish* (A Prayer for the Dead)
Nicholas Cimillo '26, Elise Casey '25, James Maciel '25,
Gemma Feltovich '25, soloists
- VI. Closing Prayer
Nick Keim '26, solo

Sarah Washburn, violin | Katie Kennedy, cello | Pi-Hsun Shih, piano

**Following the concert, please join us in the crossing
for cookies from Small State Provisions, Avon, Conn.**

WORDS

O Nata Lux

*O nata lux de lumine,
Jesu redemptor saeculi,
dignare clemens supplicum
laudes precesque sumere.*

*Qui carne quondam contegi
dignatus es pro perditis,
nos membra confer effici
tui beati corporis.*

O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.

You who once deigned to be clothed in
flesh for the sake of the lost,
grant us to be made members
of your blessed body.

—Traditional Latin

To the Hands

I. Prelude

II. *in medio* / in the midst

*quid sunt plagae istae
quid sunt plagae istae
in medio manuum tuarum
in medio*

*quid sunt plagae istae
quid sunt plagae istae
in medio manuum nostrarum*

what are those wounds
what are those wounds
in the midst of your hands
in the midst
what are those wounds
what are those wounds
in the midst of our hands

—from Buxtehude's *Ad manus* (Zechariah 13:6) adapted by
Caroline Shaw, with the addition of "in medio manuum nostrarum"
(in the midst of our hands)

III. Her beacon-hand beckons

Her beacon-hand beckons:
give
give to me
those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give

give to me
your tired fighters fleeing flying
from the
from the
from
let them
i will be your refuge
i will be your refuge
i will be
i will be
we will be
we will

—C.S., responding to the 1883 sonnet “The New Colossus” by Emma Lazarus,
mounted on the pedestal of the Statue of Liberty in 1903

IV. ever ever ever

ever ever ever
in the window sills or
the beveled edges
of the aging wooden frames that hold
old photographs
hands folded
folded
gently in her lap

ever ever
in the crevices
the never-ending efforts of
the grandmother's tendons tending
to her bread and empty chairs
left for Elijah
where are they now

in caverna
in caverna

—C.S., the final line, *in caverna*, is from Buxtehude's *Ad latus*,
and the Song of Songs: “in foraminibus petrae, in caverna maceriae,”
or “in the clefts of the rock, in the hollow of the cliff”

V. Litany of the Displaced

The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre (<http://www.internal-displacement.org/global-figures>—accessed 3/1/2016). The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people, some of whom may have legal refugee status, who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.

VI. i will hold you

i would hold you
i would hold you
ever ever will i hold you
ever ever will i enfold you

| | |
|-------------------------------|----------------------------|
| <i>in medio</i> | in the midst |
| <i>in medio</i> | in the midst |
| <i>in medio</i> | in the midst |
| <i>in medio</i> | in the midst |
| <i>in medio manuum tuarum</i> | in the midst of your hands |

—C.S., The final line is a reprise of the Zechariah text

Sacred Place

I. Opening Prayer

In the dusk of the river, the wind
gone, the leaves grow still—
The beautiful poise of lightness,
The heavy world pushing toward it.

—Wendell Berry (b. 1934), from “The Porch Over the River”

First and Last Stanzas of “The Porch Over the River” from *New Collected Poems*
© 2012 by Wendell Berry. Reprinted by permission of Counterpoint Press.

II. *Amidah* (To Stand)

How softly these mountain rocks are adorned, and how fine and reassuring the company they keep—their brows in the sky, their feet set in groves and gay emerald meadows, a thousand flowers leaning confidently against their adamantine bosses, while birds bees butterflies help the river and waterfalls to stir all the air into music—things frail and fleeting and

types of permanence meeting here and blending as if into this glorious mountain temple Nature had gathered her choicest treasures, whether great or small to draw her lovers into close confiding communion with her.

—John Muir (1838–1914) to Teddy Roosevelt, on preserving Yosemite National Park

III. *Shema* (To Listen)

The earth says have a place, be what that place
requires; hear the sound the birds imply
and see as deep as ridges go behind
each other. (Some people call their scenery flat,
their only pictures framed by what they know:
I think around them rise a riches and a loss
too equal for their chart—but absolutely tall.)*

The earth says every summer have a ranch
that's minimum: one tree, one well, a landscape
that proclaims a universe—sermon
of the hills, hallelujah mountain,
highway guided by the way the world is tilted,
reduplication of mirage, flat evening:
a kind of ritual for the wavering.

The earth says where you live wear the kind
of color that your life is (grey shirt for me)*
and by listening with the same bowed head that sings
draw all things into one song, join
the sparrow on the lawn, and row that easy
way, the rage without met by the wings
within that guide you anywhere the wind blows.

Listening, I think that's what the earth says.

—William Stafford (1914–1993)

*Parenthetical portions of the original poem are not included in the musical setting.

"In Response to a Question" from *The Way It Is: New & Selected Poems*. © 1960, 1998 by William Stafford and the Estate of William Stafford. Used with the permission of The Permissions Company, LLC on behalf of Kim Stafford and Graywolf Press, Minneapolis, Minnesota, graywolfpress.org. All rights reserved worldwide.

IV. *Mi Shebeirach* (A Prayer for the Sick)

May the source of strength
Who blessed the ones before us
Help us find the courage to make our lives a blessing
And let us say Amen

Bless those in need of healing with *r'fuah sh'leimah* (complete healing)
The renewal of body, the renewal of spirit
And let us say Amen.

—Traditional Jewish Prayer

V. *Kaddish* (A Prayer for the Dead)

Let my thoughts come to you, when I am gone,
like the afterglow of sunset at the margin of starry silence.

—Rabindranath Tagore (1861–1941)

VI. Closing Prayer

In the dusk of the river, the wind
gone, the leaves grow still—
The beautiful poise of lightness,
The heavy world pushing toward it.

—Wendell Berry, from “The Porch Over the River”

ABOUT THE MUSIC AND COMPOSERS

O Nata Lux

Kerry Andrew (they/them) is a UK-based writer, composer and performer, and the author of three literary novels, *Swansong*, *SKIN* and *We Are Together Because*. They won the Edinburgh Short Story Award 2024 and have been twice shortlisted for the BBC National Short Story Award. With a PhD in composition from the University of York and four British Composer Awards, Kerry specialises in experimental vocal and choral music, music-theatre and community music, creates alt-folk as 'You Are Wolf' and co-founded the award-winning 'Juice Vocal Ensemble.' (www.kerryandrew.tumblr.com)

To the Hands

The Crossing commissioned *To the Hands* as a response to *Ad manus* from Dieterich Buxtehude's 17th century masterpiece, *Membra Jesu Nostri*. It is a part of the Seven Responses project and was performed by members of The Crossing, the International Contemporary Ensemble (ICE), and the early music ensemble Quicksilver, alongside the complete Buxtehude and new works by six other composers.

To the Hands begins inside the 17th century sound of Buxtehude. It expands and colors and breaks this language, as the piece's core considerations, of the suffering of those around the world seeking refuge, and of our role and responsibility in these global and local crises, gradually come into focus.

The prelude turns the tune of *Ad manus* into a wordless plainchant melody, punctured later by the strings' introduction of an unsettling pattern. The second movement fragments Buxtehude's choral setting of the central question, "*quid sunt plagae istae in medio manuum tuarum*," or "what are these wounds in the midst of your hands." It settles finally on an inversion of the question, so that we reflect, "What are these wounds in the midst of our hands?" We notice what may have been done to us, but we also question what we have done and what our role has been in these wounds we see before us.

The text that follows in the third movement is a riff on Emma Lazarus' sonnet *The New Colossus*, famous for its engraving at the base of the Statue of Liberty. The poem's lines "Give me your tired, your poor./ Your

huddled masses yearning to breathe free” and its reference to the statue’s “beacon-hand” present a very different image of a hand—one that is open, beckoning, and strong. No wounds are to be found there—only comfort for those caught in a dangerous and complex environment. While the third movement operates in broad strokes from a distance, the fourth zooms in on the map so far that we see the intimate scene of an old woman in her home, maybe setting the table for dinner alone. Who is she, where has she been, whose lives has she left? This simple image melts into a meditation on the words *in caverna* from the Song of Solomon, found in Buxtehude’s fourth section, *Ad latus*.

In the fifth movement the harmony is passed around from one string instrument to another, overlapping only briefly, while numerical figures are spoken by the choir. These are global figures of internally displaced persons, by country, sourced from the Internal Displacement Monitoring Centre (IDMC) data reported in May 2015 (accessed on 3/20/2016 at www.internal-displacement.org). Sometimes data is the cruelest and most honest poetry.

The sixth and final movement unfolds the words *in caverna* into the tumbling and comforting promise of “ever ever”—“ever ever will I hold you, ever ever will I enfold you”. They could be the words of Christ, or of a parent or friend or lover, or even of a nation.

—Caroline Shaw

ABOUT THE COMPOSER

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Shaw is the recipient of the Pulitzer Prize in Music, an honorary doctorate from Yale, four Grammys, and a Thomas J. Watson Fellowship. She has written and produced for iconic artists and ensembles across the musical spectrum, including Rosalía, Renée Fleming, Yo-Yo Ma, Tiler Peck, Nas, Kanye West, the LA Phil, the NY Phil, and others. Recent tv/film/stage scoring projects include “Leonardo Da Vinci” (Ken Burns/PBS), “Julie Keeps Quiet (Leonardo Van Dijn)”, “Fleishman is in Trouble” (FX/Hulu), “The Sky Is Everywhere” (Josephine Decker/A24), vocal work with Rosalía (MOTOMAMI), “The Crucible” (Lyndsey Turner/National Theatre), “Partita” (Justin Peck/NYC Ballet), “Moby Dick” (Wu Tsang), and “LIFE” (Gandini Juggling/Merce Cunningham Trust). Current touring projects include shows with Sō

Percussion, Ringdown, Attacca Quartet, Roomful of Teeth, Graveyards & Gardens, Gabriel Kahane, and Kamus Quartet. Her favorite color is yellow, and her favorite smell is rosemary. (<https://carolineshaw.com/>)

Sacred Place

Sacred Place is an ecological service that connects the old with the new, the sacred with the secular, and the individual with their community. The outline of the work is a Jewish service. However, rather than Jewish prayers, the text is made up of various writers and thinkers who speak of the environment as a place of safety, comfort, and beauty. Written for SATB choir, piano, violin, and cello, the six-movement piece is at times a meditation and at times an impassioned prayer for the world we inhabit and share.

Composer's Note: While discussing this new work for *Conspirare*, Craig Johnson and I spoke about many ideas surrounding themes of community, nature, compassion, and healing. He expressed interest in creating a sonic space that united the singers and audience in collective feelings of compassion and grief. This idea resonated with me, and these communal aspects brought to mind the concept of a liturgical service.

Several composers throughout history have written liturgical works such as Masses, Requiems, and Cantatas. Many of these settings come from Christian liturgy with text in Latin. There are also many secular masses that are not written specifically for a liturgical purpose nor have text exclusively in Latin. In very recent years, composers such as Sarah Kirkland Snider (*Mass the Endangered*) and Carlos Simon (*Requiem for the Enslaved*) have further expanded these forms by weaving in elements of social justice. I was inspired by my contemporaries to combine the old with the new and bring a piece of my identity and tradition into this work. As a result, rather than using the Christian liturgy, *Sacred Place* is based on the Jewish service.

Additionally, while each movement is titled after a different pillar of a Jewish service, none of the text is in Hebrew. Instead, I stitched together the writings of several American environmentalists and poets who have spoken about their relationship with the earth.

Sacred Place is broken into 6 movements: Opening Prayer, *Amidah*, *Shema*, *Mi Shebeirach*, *Kaddish*, and Closing Prayer. Opening Prayer and Closing Prayer use the same serene Wendall Berry passage from the poem

“The Porch over the River.” *Amidah* (to stand) uses snippets of a letter written by John Muir to Theodore Roosevelt asking him to meet at Yosemite National Park. Muir pleads Roosevelt to “stand” with him in preserving this land. *Shema* (to listen) uses a poem by William Stafford who urges us to listen to what the earth is saying. *Mi Shebeirach* (a prayer for the sick) is the only English translation of the Hebrew prayer in the work. In the Jewish service, the *Mi Shebeirach* is often the emotional peak as it asks for the congregation to pray for those in need of healing. I view this movement as a call to action for us as inhabitants of the earth to do our part to heal it. Finally, *Kaddish* (a prayer for the dead) uses a very short line from the Bengali writer Rabindranath Tagore speaking about the sunset as a metaphor for remembering those who are no longer with us.

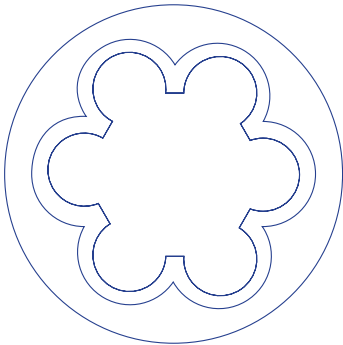
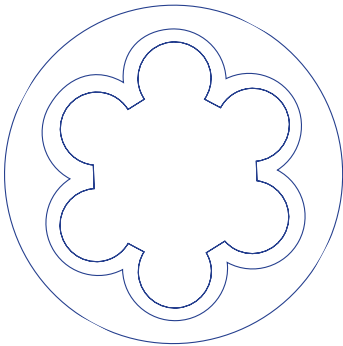
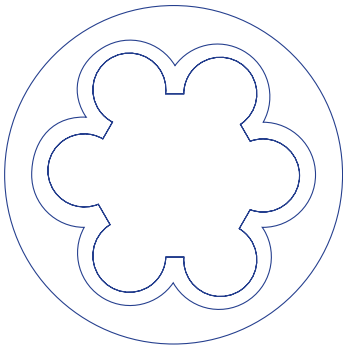
The title *Sacred Place* holds many meanings. Each writer that I have chosen views the earth as sacred. They speak of us as inhabitants, as visitors. Without the earth, there is no us. Another dimension is the experience that the listener has while hearing the piece live. It is not a coincidence that a piece framed in a Jewish service was premiered in a Lutheran church. I find it beautiful that the audience will be entering one sacred space with its own history and religious traditions and experiencing elements of another culture’s service. There is a deep, unifying power in collective listening that transcends a single person or a single group’s traditions. I am thinking about the concept of the “service” in the broadest sense: coming together to sit, listen, breathe, and understand. The audience is entering a sacred space within themselves, silently resonating with those around them.

—Alex Berko

ABOUT THE COMPOSER

The “stirring” (*New York Times*), “intoxicating” (*Philadelphia Inquirer*), and “disarmingly beautiful” (*Textura*) music of American composer **Alex Berko** is characterized by a balance of intimacy and power, a keen sense of lyricism and emotional sensitivity, and a love of narrative. Berko’s music often poses questions about our personal environments and relationships to one another, and he is interested in weaving listeners through intimate stories and perspectives with universal values. As a composer, Berko has collaborated with leading orchestras, choirs, and chamber ensembles such as the Louisville Orchestra, Monterey Symphony, Cape Symphony, New York Youth Symphony, National Youth Orchestra, The Crossing, Conspirare, Stare at the Sun, Roots in the Sky, Constellation Men’s Ensemble, and the

Miró and Del Sol String Quartets among many others. His music has been premiered in venues such as Carnegie Hall and Washington National Cathedral and is frequently programmed throughout the United States, Canada, and Europe. Berko holds degrees from Rice University (MM) and Indiana University (BM). He currently resides in Chicago with his wife, Laura, and their dog, Riley. (<https://www.alexberko.com>)



THE CHAPEL SINGERS

Celebrating its bicentennial, The Chapel Singers is Trinity College's oldest student organization, founded in 1825. In addition to offering music at Chapel services (most Sundays during term, and occasional Choral Evensong on select Wednesdays), the Chapel Singers sing at major college occasions and perform concerts both on campus and on tour. The group's membership is comprised of undergraduates from a variety of backgrounds and academic disciplines who enjoy studying and performing challenging choral music.

SOPRANOS

Kathleen Casey '25
Mary East '27
Gemma Feltovich '25
Anna McAdams '28
Jensine Wagner '25,
vice-president
Sydney Yu '25 †

TENORS

Tommy Carty '28
Nicholas Cimillo '26, *marshall*
Nicholas Keim '26 †
Danny Lenois '25, *marshall*
Luca Paleologo '27

† indicates Section Leader

ALTOS

Elise Casey '25, *treasurer*
Abigail Gomes '28
Abigail Maiello '27
Sydney Smith '25 †
Kat St. Amand '28
Zarina Stone '26
Madison Thompson '25,
secretary

BASSES

Will Bannon '28
Amber Gray '26
James Maciel '25, *president* †
Elijah Morris '28
Ben Rushton '25
Chris Yi '26

Since 2017, The Chapel Singers is directed by **Christopher Houlihan '09**, *John Rose Distinguished College Organist, Director of Chapel Music, and Artist-in-Residence.*

GUEST MUSICIANS

Sarah Washburn, *violin*
Katalin Vismeg, *violin*
Nick Borghoff, *viola*

Katie Kennedy, *cello*
Kevin Huhn, *bass*
Pi-Hsun Shih, *piano*

UPCOMING EVENTS

SPECIAL PERFORMANCE: CONCORA

Sunday, March 16, 2025 at 4:00 p.m.

Returning to Trinity College Chapel for another thrilling concert, performing Joby Talbot's *Path of Miracles* with guest conductor Ellen Gilson Voth. Tickets required: visit www.CONCORA.org.

TRINITY ORGAN SERIES: TWILIGHT TUESDAYS

Alcee Chriss | Tuesday, March 25, 2025 at 7:30 p.m.

Concert Artist and Wesleyan University Organist

The Annual Clarence Watters Memorial Recital

"He plays with clarity, imagination, musicality, virtuosity, and yes, personality." — *American Record Guide*

TRINITY ORGAN SERIES: LUNCHTIME THURSDAYS

Each concert starts at 12:10 p.m. with a carillon recital performed by Ellen Dickinson, college carillonist, and a complimentary light lunch.

An 30-minute organ recital follows at 12:45 p.m.

Tim Pyper | April 3, 2025

College Organist, Williams College

CHORAL EVENSONG

Wednesdays at 5:15 p.m. | April 2 and April 23, 2025

Sung by **The Chapel Singers**. A typical Evensong lasts about 45-minutes and includes minimal participation from those in attendance—the choir sings beautiful music nearly from start to finish. All are invited to participate in any way that is meaningful to them, including just to listen quietly.

SENIOR RECITAL

Madison Thompson '25 | Friday, April 25, 2025 at 7:30 p.m.

Assistant Organist, Trinity College Chapel;

and Organ Scholar, St. Patrick-St. Anthony Church, Hartford

Trinity College