



Brooklyn
Conservatory
of Music

L I T H A
SYMPHONY
ORCHESTRA

THE BROOKLYN CONSERVATORY CHORALE &
LITHA SYMPHONY ORCHESTRA WIND ENSEMBLE

Masterworks for Chorus & Winds

.....

SATURDAY, MAY 17TH • 8:00 PM
ST. IGNATIUS OF ANTIOCH EPISCOPAL CHURCH
CONRAD CHU, CONDUCTOR

.....

PROGRAM

Saturday, May 17th • 8:00 PM
St. Ignatius of Antioch Episcopal Church
BROOKLYN CONSERVATORY CHORALE
LITHA SYMPHONY ORCHESTRA Wind Ensemble
Conrad Chu, conductor

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Serenade for Winds, Cello and Double Bass in D minor, Op. 44
Antonín Dvořák (1841–1904)

- I. Moderato, quasi marcia
- II. Minuetto (Tempo di minuetto); Trio (Presto)
- III. Andante con moto
- IV. Finale (Allegro molto)

• • •

Mass No. 2 in E minor, WAB 27
Anton Bruckner (1824–1896)

- I. Kyrie
- II. Gloria
(Soloist: Aaron Gonzalez)

III. Credo
(Soloist: Sam Strickland)

- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

THE BROOKLYN CONSERVATORY CHORALE

Conrad Chu, director

Soprano

Amrita Barth
Laura Carbajal Montalvo
Allison Doerr
Elise Gaugert
Carolyn Gouger
Florence Hutner
Jenna Iseringhausen
Andrea Knutson
Sara Koste
Teresa Lawlor
Alysha Menakaya
Taylor Palmer
Meredith Pickett
Elizabeth Ricca
Joelle Schindler
Julia Staples
Hannah Walhout
Jessica Warchol

Alto

Lina Aladnani
Emma Barker Bonomo
Clare Bauman
Lorraine Cohen
Megan Gargagliano
Tanya Goldsmith
Kim Hawkins
Maïke Hopp
Amanda Hyatt
Phoebe Jennings Johnson
Sarah Linick

Mary Lloyd-Butler
Nora Lovotti
Mathías Méndez
Petra Moser
Kate Pfordresher
Cyara Pinkos
Mathilde Remy
Chloe Wasserman

Tenor

Joseph Anzalone
Aaron Gonzalez *
Christopher Ricca
Gabriel Sedgwick
Sam Strickland *
Matthew Wells

Bass

Alan Arak *
Mac Gostow
Dale Harris
Daniel Holod
Ted Johnson
Sebastian Kasack
Ezra LaFleur
Larry Magarik
Fitzgerald Mangubat
Matthew Palasz
Andrew Shifren
Edward Wilson

* Guest Artist

LITHA SYMPHONY ORCHESTRA

Eric Hayslett, Artistic Director | Conrad Chu, Principal Guest Conductor

Oboes

Hsiao-Ling Ting

Jeanne Azzouni

Trumpets (in Bruckner)

Brandon Manning

Thomas McGee

Clarinets

Daniel Olson

Taylor Rich

Trombones (in Bruckner)

Oscar Mendez

Hunter Bingham

Malec Heermans

Bassoons

Alice Petre

Fran Piccone

Cello (in Dvořák)

Sara Bobo

Horns

Jude Coffey

Eric Hayslett (in Bruckner)

Kyleen Villines

Michael Kupferman

Bass (in Dvořák)

Jem Dyson

BIOS

The Brooklyn Conservatory Chorale

The Brooklyn Conservatory Chorale continues its long tradition of choral music at the Brooklyn Conservatory of Music. Now under the baton of Conrad Chu, the Chorale performs repertoire encompassing music from the Renaissance to the present, including premieres of new works as well as major works for chorus and orchestra. The Chorale has previously sung Mozart's Requiem and Coronation Mass, Poulenc's Gloria, Vaughan Williams' Toward the Unknown Region, Brahms's A German Requiem, and Beethoven's Ninth Symphony, as well as portions of Verdi operas. Performances have been presented in collaboration with partner orchestras, including the Brooklyn Conservatory Community Orchestra (BCCO), the Greenwich Village Orchestra, and the Metro Chamber Orchestra.

Members of the Brooklyn Conservatory Chorale enjoy a dynamic, friendly, and highly musical atmosphere, working and growing together to reach new artistic heights. We invite all who are interested in being a part of our music-making to visit us at bkcm.org/bcc.

The Litha Symphony Orchestra

Litha Symphony Orchestra was founded in 2012 by a group of musicians who wanted to keep classical music thriving in New York City during the summer months—traditionally the off-season for most ensembles. Named after the midsummer solstice festival, Litha brings together amateur and professional musicians from across the tri-state area to create meaningful musical experiences when many stages fall quiet.

Our season runs from June through August, providing a unique opportunity for performers who are otherwise engaged with other ensembles, teaching, or professional commitments during the year. The orchestra also serves as a platform for emerging artists, composers, and conductors, offering a supportive environment to debut new work, develop their craft, and connect with a passionate musical community.

All of our musicians volunteer their time and talents, driven by a shared love of music and collaboration. From beloved masterworks to contemporary premieres, Litha Symphony Orchestra celebrates the joy of making music together and invites audiences to experience the power of live performance in the heart of the summer.

BIOGRAPHIES

Conrad Chu, Music Director

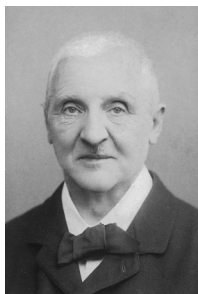
With more than 20 years of deep and varied directing experience, Music Director Conrad Chu has worked with ensembles of all sizes, including college choruses, community orchestras, and small opera companies. Before the pandemic, he served as Lecturer in Choral and Orchestral Music and Director of Performance at Union College of Schenectady, New York. Conrad's recent engagements have included guest conducting appearances with the Litha Symphony and Queer Urban Orchestra in Manhattan, and serving as guest chorusmaster for the New Jersey Symphony's annual Chinese New Year gala concert. In 2023 Conrad joined the staff of the Bloomingdale School of Music on Manhattan's Upper West Side as director of its orchestra and chamber music programs.

Conrad's choral career began in academia, as the choral director for ten years at Eugene Lang College of The New School, where he also established a community orchestra called the New School Arts Ensemble. Since 2000 he has been a fixture in New York's Chinese American community, leading several award-winning choruses that promote traditional Chinese music alongside western music. Currently he directs the New York Formosa Chorus of Long Island and Huaxia Chorus of New Jersey. This fall, Conrad was appointed the music director of the Brooklyn Conservatory Chorale, a classical 50-voice mixed choir based at the Brooklyn Conservatory of Music in Park Slope. In the opera world, Conrad has held the post of assistant conductor with Gotham Chamber Opera and Bronx Opera, and made guest appearances with American Opera Projects, Rhymes With Opera, Opera America New Works Forum, Gilbert & Sullivan Light Opera Company of Long Island, and Victory Hall Opera. In fall 2019 he debuted with Santa Fe Opera as assistant music director for the premiere of Augusta Read Thomas's children's opera Sweet Potato Kicks the Sun.

A graduate of Yale University, Conrad earned his master's degree in conducting from Mannes School of Music and attended Bowling Green State University in Ohio for doctoral work in contemporary music.

A NOTE ABOUT THE PERFORMANCE

Tonight the Brooklyn Conservatory Chorale and Litha Symphony perform Anton Bruckner's Mass in E minor as part of worldwide celebrations observing the 200th anniversary of the Austrian composer's birth, born September 4, 1824. It is not overstating things to say that in recent years on the classical music scene Bruckner has steadily become in vogue. It is a real turnaround in popularity, when for so many years his symphonic works, on which so much of his legacy is based, were misunderstood, criticized for being too long-winded, overly grandiose, and difficult to grasp structurally.



This performance examines the Brucknerian style in sacred choral works, which are less well known to concert audiences, but deserve as much attention as the symphonies receive for their originality and unique approach to expanding the limits of ancient forms, in this case the Catholic mass ordinary.

Left: Anton Bruckner, (1824–1896)

PROGRAM NOTES & TRANSLATIONS

Dvořák, Serenade for wind instruments, cello and double bass in D minor, Op. 44

The Serenade for Winds, as the work is commonly called, is one of a pair of brilliant examples in the form that Dvořák penned, the other being the ravishing Serenade for Strings, Op. 22. Serenades have always been a popular form of light musical entertainment, typically delivered outdoors by a host of instrumentalists (and occasionally including singers) in honor of some person or special occasion. Classical-era composers like Haydn and most exceptionally Mozart raised the serenade to its highest stage of development, composing many purely instrumental examples often on commission by patrons. The celebrated *Eine kleine Nachtmusik* is actually Mozart's Serenade No. 13 in G major for strings, K. 525.

By the 19th-century Romantic period, the serenade shed its association with outdoor performance, with composers treating it as a kind of small-scale symphony usually in four or five movements. This work is a rare example where wind instruments predominate, with only a cello and bass included to provide a firm rhythmic underpinning. It was written in 1878 and premiered that November at the Prague Provisional Theatre under the composer's baton. This was shortly after a period in Dvořák's career when the struggling composer submitted several compositions for the Austrian State Stipendium prize, winning three times between 1874–77. Johannes Brahms happened to be a member of the prize jury, and was impressed enough to introduce Dvořák to his own publisher, Fritz Simrock. Simrock's first assignment to Dvořák was to compose a set of popular dance pieces patterned after Brahms' highly successful Hungarian Dances. The result was the first set of Slavonic Dances, an instant classic which catapulted Dvořák to international fame. The Serenade for Winds is dedicated to the music critic and composer Louis Ehlert, who had written in the German press a glowing review of the Slavonic Dances.

The Serenade's themes are a pastiche of old Slavonic musical styles that were prevalent at the castles of the Bohemian aristocracy during the late baroque era of the 17th and 18th centuries, before the Kingdom of Bohemia became a crown territory of the Austro-Hungarian Empire. Many of the melodies are highly reminiscent of Czech folk music, without directly quoting it. For instance, the rapid trio section in the middle of the second movement and the vigorous main theme of the fourth movement contains rhythms suggestive of the traditional furiant dance.

PROGRAM NOTES & TRANSLATIONS

Bruckner, Mass No. 2 in E minor, WAB 27

The Mass No. 2 in E minor, WAB 27 is Bruckner's second of three settings of the Mass ordinary, the sections of the Catholic Mass designated by Latin liturgical rites as remaining constant for services throughout the church year. These texts almost invariably follow the sequence of Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. Composed in 1866, this second mass is the only one among the three whose eight-part mixed choir is accompanied by a wind and brass ensemble of fifteen players – no strings, flutes, percussion or even Bruckner's favorite instrument, the organ, required in the score.

In 1862, the bishop of Linz, Franz-Josef Rudigier, commissioned Bruckner's Festive Cantata to celebrate the laying of the foundation for a new cathedral, the Maria-Empfängnis-Dom. In 1866, the bishop asked Bruckner for a mass to dedicate the impending construction of the cathedral's Votive Chapel, the area where votive offerings are made by the faithful in gratitude for prayers answered. When construction was delayed, the dedication didn't take place until three years later, outdoors on the platz outside the cathedral on September 29, 1869, which explains the necessity of a reduced instrumental ensemble.

As he famously did with his symphonies, Bruckner could not resist revising the Mass several times between 1869 and 1882, producing two versions of the work. The versions differ slightly in length, with the second version being longer by 26 bars and having roughly 150 changes in phrasing and orchestration, which yield a more polished sound from the original.

- Version 1 of 1866, the original, edited by Leopold Nowak in 1977
- Version 2 of 1882
 - First edition (Doblinger, 1896), revised by Franz Schalk
 - Robert Haas editions (1940, 1949)
 - Leopold Nowak edition (1959)

In league with most interpreters today, our performance follows the second version of 1882, in the Nowak edition. In the mid-twentieth century, Robert Haas and Leopold Nowak were two Austrian musicologists and successive directors of the music division of the Austrian National Library, who were each tasked with producing critical editions of the complete works of Anton Bruckner. So when performing his music, the question for conductors and musicians is often whether you choose Haas' or Nowak's

PROGRAM NOTES & TRANSLATIONS

edition. Modern Bruckner scholars tend to find several of the Haas editing decisions, especially with regard to the symphonies, at best, debatable and at worst, irresponsible. He was known sometimes to produce editions which were composites of two of the composer's revisions. Nowak's scholarship, though far less creative and free-wheeling in its executive decisions, has generally been rated more reliable than Haas.

The six parts of the Mass vary greatly in tone, dramatic affect, contrapuntal textures and vocal style. The opening Kyrie is a cappella for the majority of the movement, with contributions only from horns and trombones. The Gloria ends in a complex and exciting fugue with demands on all eight voice parts. And the central Credo is like an operatic roller-coaster, with dramatic mood swings ranging from powerful full chorus declamations down to the most shimmering and prayerful pianissimos. One imagines that Bruckner was inspired to reflect every word of the Latin texts as literally as possible, as the purest expression of his devout Catholic faith. through musical gestures often featuring daring progressions that sound shockingly modern. "The work illustrates more succinctly than any other Bruckner's unique style – combining the simplicity of expression, devoutness, restraint, poignancy and austere power of Italian Renaissance polyphony with the romantic, fully Brucknerian harmony, bold motivic development and powerful combinations and contrasts of vocal and instrumental texture" (Barry Creasy, Collegium Musicum of London).

As is commonplace in Catholic masses, the opening lines of both the Gloria and the Credo are sung in the original Gregorian chant by a soloist, before the movement begins.

PROGRAM NOTES & TRANSLATIONS

TEXT AND TRANSLATION OF THE MASS ORDINARY

Kyrie

Kýrie eléison.

Lord, have mercy.

Christe eléison.

Christ, have mercy.

Kýrie eléison.

Lord, have mercy.

Glória

Glória in excélsis Deo

Glory to God in the highest,

et in terra pax homínibus bonæ
voluntátis.

and on earth peace to people of
good will.

Laudamus te, benedicimus te,
adoramus te, glorificamus te,

We praise you, we bless you, we adore
you, we glorify you,

gratias agimus tibi propter magnam
gloriam tuam,

we give you thanks for your
great glory,

Domine Deus, Rex caelestis, Deus
Pater omnipotens,

Lord God, heavenly King, God the
Father almighty,

Domine Fili unigenite, Jesu Christe,

Lord Jesus Christ, Only Begotten Son,

Domine Deus, Agnus Dei, Filius
Patris,

Lord God, Lamb of God, Son of the
Father,

qui tollis peccata mundi, miserere
nobis;

you take away the sins of the world,
have mercy on us;

Quoniam tu solus Sanctus, tu solus
Dominus,

For you alone are the Holy One, you
alone are the Lord,

tu solus Altissimus, Jesu Christe,

you alone are the Most High, Jesus
Christ,

cum Sancto Spiritu, in gloria Dei
Patris. Amen.

with the Holy Spirit, in the glory of God
the Father. Amen.

PROGRAM NOTES & TRANSLATIONS

Credo

Credo in unum Deum,	I believe in one God,
Patrem omnipotentem, factorem caeli et terrae,	the Father almighty, maker of heaven and earth,
visibilium omnium et invisibilium.	of all things visible and invisible.
Et in unum Dominum Jesum Christum,	And in one Lord Jesus Christ,
Filium Dei unigenitum,	the only begotten Son of God,
et ex Patre natum ante omnia saecula.	born of the Father before all ages.
Deum de Deo, lumen de lumine, Deum verum de Deo vero,	God from God, Light from Light, true God from true God,
genitum, non factum, consubstantialem Patri:	begotten, not made, consubstantial with the Father;
per quem omnia facta sunt.	through him all things were made.
Qui propter nos homines et propter nostram salutem descendit de coelis.	For us and for our salvation he came down from heaven.
Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.	And by the Holy Spirit was incarnate of the Virgin Mary, and became man.
Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est,	He was crucified for us under Pontius Pilate, suffered and was buried,
et resurrexit tertia die, secundum Scripturas,	and rose again on the third day in accordance with the Scriptures,
et ascendit in caelum, sedet ad dexteram Patris.	and ascended into heaven and is seated at the right hand of the Father.
Et iterum venturus est cum gloria, iudicare vivos et mortuos,	He will come again in glory to judge the living and the dead,
cujus regni non erit finis.	and his kingdom will have no end.

PROGRAM NOTES & TRANSLATIONS

Et in Spiritum Sanctum, Dominum
et vivificantem,

I believe in the Holy Spirit, the Lord, the
giver of life,

qui ex Patre Filioque procedit,

who proceeds from the Father and the
Son,

qui cum Patre et Filio simul
adoratur et conglorificatur,

who with the Father and the Son is
adored and glorified,

qui locutus est per prophetas.

who has spoken through the prophets.

Et unam, sanctam, catholicam et
apostolicam Ecclesiam.

I believe in one, holy, catholic and
apostolic Church.

Confiteor unum baptismum in
remissionem peccatorum.

I confess one baptism for the forgiveness
of sins.

Et exspecto resurrectionem
mortuorum,

I look forward to the resurrection of the
dead,

et vitam venturi saeculi. Amen.

and the life of the world to come. Amen.

Sanctus

Sanctus, Sanctus, Sanctus Dominus
Deus Sabaoth.

Holy, Holy, Holy Lord God of Hosts.

Pleni sunt coeli et terra gloria tua.

Heaven and earth are full of your glory

Hosanna in excelsis.

Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine
Domini.

Blessed is he who comes in the name of
the Lord.

Hosanna in excelsis.

Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, you take away the sins of
the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, you take away the sins of
the world, grant us peace.

THANK YOU!

Andrea Knutson for providing us with all of our music and all of her generous time and support.

Mary Lloyd-Butler for assistance leading sectional practices.

John Shakespear, Renee Shohet, Linnea Mumma, Marcus Iwama and the entire BKCM marketing team for the magnificent design of our concert materials and expert assistance on publicity.

Eric Hayslett, Artistic Director, for proposing the collaboration, and **Nick Johnson**, President of the Board and all the musicians of the Litha Symphony Orchestra for all the musical and logistical support of this project with Brooklyn Conservatory Chorale.

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**Council on
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This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and from the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.