

# Music at Pitt-Greensburg



***We Grow Stronger***

**Thursday, November 16**  
**Mary Lou Campana Chapel & Lecture Center**

**Friday, November 17, 2023**  
**Newlonsburg Presbyterian Church**

# Program

**Salve Regina**  
**Ave Maria**

Franz Liszt (1811-1886)  
Igor Stravinsky (1882-1971)

Pitt-Greensburg Chamber Singers

**Domine Si, Observaveris**  
**Ave Verum Corpus**

Joseph Eybler (1765-1846)  
W.A. Mozart (1756-1791)

Marris Sobotka & Renee Patricio, soprano  
Pitt-Greensburg Chorale

---

**Belong**  
**Practice**, from *The Notebooks*  
*of Leonardo da Vinci*  
**One Step**

Jocelyn Hagen (b.1980)

Pitt-Greensburg Chorale

---

## ***Brief Intermission***

---

**Reflection**  
From *Mulan*

Matthew Wilder (b.1953) &  
David Zippel (b.1954)  
Arr. Lucas Wycich

**I See the Light**  
From *Tangled*

Alan Menken (b.1949)  
Arr. Wycich

**A Walk in the Skies**  
From *Howl's Moving Castle*

Joe Hisaishi (b.1950)  
Arr. Aaron Zavatchan

**Test Drive**  
From *How to Train Your Dragon*

John Powell (b.1963)  
Arr. Zavatchan

The Campana Consort  
Lucas Wycich, conductor

---

**Insidious**  
**Daemon Irrept Callidus**

Tim Takach (b.1978)  
György Orbán (b.1947)

Pitt-Greensburg Chorale

---

**Hallelujah**

Leonard Cohen (1934-2016)

Arr. Kevin M. McManus

Pitt-Greensburg Chorale & Campana Consort

---

***Please take a moment to turn off your electronic devices, &  
Please do not use them in any way during the performance.  
All of the performers thank you for these courtesies.***

## Translations

### **Salve Regina**

Hail Holy Queen, Mother of Mercy

### **Ave Maria**

Hail Mary, full of grace, the Lord is with you;  
Blessed are you among women,  
And blessed is the fruit of your womb, Jesus.  
Holy Mary, Mother of God, pray for us sinners,  
Now and in the hour of our death. Amen.

### **Domine, Si Observaveris**

O Lord, If you were to heed iniquities, who could persevere?  
My soul has rested in his word, my soul has hoped in the Lord.

For with the Lord there is mercy,  
And with him there is bountiful redemption.  
My soul endured in his word.  
Hallelujah

### **Ave Verum Corpus**

Hail, true body, born of the virgin Mary;  
Who has truly suffered on the Cross for humanity.

Whose side was pierced, pouring out water and blood.  
Be a foretaste for us during our ordeal of death.

### **Daemon Irrepit Callidus**

The Demon sneaks expertly, tempting the honorable heart:  
He sets forth trickery amidst praise, song and dance.  
However amiably the Demon acts,  
It is still worth less than the heart of Jesus.

The Flesh is tempted by sensuality; gluttony clings to our senses;  
It overgrows, it encroaches, it stretches.  
However appealing the Flesh is,  
It is still worth less than the heart of Jesus.

Though the Universe may confer  
Thousands upon thousands of praises,  
They neither fulfill nor put out the desire of the heart.  
However appealing the whole Universe is,  
It is still worth less than the heart of Jesus.

## **We Grow Stronger**

Late in the program, Chorale will whisper *He Grows Stronger*. In context, it's about an insidious demon coming closer, one that will surely wreak havoc upon the mortal world. But we choose not to run from fear or doubt, but instead, through search for spirit and through each other, we face our demons, and We Grow Stronger.

The Chamber Singers begin with Liszt's *Salve Regina* of 1885, a solemn and a cappella motet filled with lush, chromatic harmonies, often surfacing from the simplest of step-wise melodies. It exemplifies great passion and devotion, but always under a measure of compositional control that reveals them with great thought and care. Stravinsky's 1934 neoclassical setting of the *Ave Maria* text relies on fine changes to rhythm over its simple,

recurring melodic gesture. It embraces harmonic dissonances more centrally, utilizing the rich sound of the major seventh chord (the seventh heard mainly between the bass and tenor) to color reoccurring C major chords. It is a surprisingly removed setting, often more like irregular clockwork, but also suggesting like ancient chant of the possibility of finding transcendent space.

Joseph Eybler was a student and friend of Mozart's. He was the distinguished music director at the Schottenklöster (Scottish Abbey) in Vienna for thirty years. He composed a Requiem Mass, but is perhaps better known for his ties to Mozart's Requiem. Upon Mozart's death, his wife asked Eybler to complete the unfinished work, which he could not. And, in 1833 he suffered a stroke while conducting the Süssmayr-completed work, and could not work as musician afterwards. His setting of Psalm 129(130), *Domine Si Observaveris* displays his propensity for alluring melodies set for both choir and soloist. The opening polyphonic fugue is tightly woven in quick moving harmonic sequence, and after a central solo section, it finishes with fanfare and joy.

Our featured thematic set highlights the music of contemporary American composer Jocelyn Hagen. Her music centers beautiful melodies, but is "rhythmically driven and texturally complex, rich in color and deeply heartfelt." ([jocelynhagen.com](http://jocelynhagen.com)) *Belong* asks us to seek community with each other – sheltering and sharing bread together feels particularly apt as the holiday season begins – even amid (indeed, because of) the challenges of personal and political acrimony. *Practice* is derived from her successful multimedia symphony *The Notebooks of Leonardo da Vinci*. From the Master's words, practice without guidance and discipline leads us nowhere. Its central melody creates waves that toss about a rudderless ship, always set amid support that like light bouncing upon water. Finally, *One Step* completes the set, while acknowledging how difficult our life journeys can be: "We imagine our path to success being a straight line ~ diagonal, always ascending. But the truth is that the path to success is much messier than we'd like to believe, and that it is normal for us to

falter on our journey to our goals. One step is about embracing that messy journey and being OK with the idea that not every movement is a step in the upward direction. But it's a step nonetheless, and often times a step back...is exactly what we need to learn something new or gain a new perspective. The important thing is that we keep moving [and] trying." (Hagen)

The Consort's set brings together music of contemporary film of Disney and Dreamworks.

*Reflection:* Throughout Mulan's life, she did not know who to believe. Her family expects her to be one thing, and yet, she looks in the reflections of the water, the mirrors, and other people's eyes to know that she was truly another. That said, the worst she could do is compromise. Somewhere out there, her true self will find its home among those that value it the most.

*I See the Light:* To Rapunzel, her life started in that tower, and as far as she was aware, it was going to end in that tower as well. All she knew were the walls, the books, and the paintings that she spent countless hours creating and entertaining herself with. But then there was a man, a spectacular man, who came and freed her of it all, and it was then she realized how much she was missing. She has seen the light, and she will not go back!

*A Walk in the Skies:* Sophie Hatter has been an outcast for much of her life. The wizard Howl is a man on the run who knows her pain. When the depraved soldiers of the gendarmerie mistreat the isolated Sophie, Howl whisks her away into the skies, floating along above the city towards the safety of her sister's bakery on the first of many whimsical adventures they would take together.

*Test Drive:* Hiccup can't Viking. It's not for want of trying, but he's scrawny, reserved, technically-inclined, and everything his berserker father isn't. This takes a turn when he downs the fearsome Night Fury with a ballista of his own creation. Instead of killing the downed dragon—as Vikings in Berk are raised to do—

he learns to placate and train Toothless. Their cooperation goes through a variety of trials and comes to a head when they take Toothless's new prosthetic elevator for a test drive.

The Chorale then returns with *Insidious* from 2018. *Insidious* is "horror choral music," according to composer Tim Takach. Its imagery of a piano playing on its own, a crying baby, brittle teeth, and the dead trying to inhabit human bodies, come most directly from the second film of the franchise. The choir is meant to sound fearful, through half sung, half spoken melodies, and an ever-growing piano sound that suggests the possession is closer and stronger. But you need not have seen the films to grasp its menace. Takach writes, "A broader way of looking at this... is through a metaphorical lens. We've all seen people become inhabited by other negative forces that can lead to a path of destruction and sometimes death: addiction, rage, racism, etc. With this view, the 'He; in the poem is an idea, a sickness." Beware the Further...

The last song, Orbán's *Daemon Irrepiť Callidus* from 1997, is a fast-moving, rhythm-changing, mad-scrambling work that floats like a butterfly and stings like a BEE-major-minor chord! And it has a delightful tongue-twister to boot (YOU try to say 'Daemon ponit fraudes inter laudes cantus saltus Dae Dae' ten times fast). *Daemon* is an exercise in rhythmic vitality and rapid textural shift. In this set, it's also a fiery response to *Insidious*: none of the threats of the demon can overcome us, as We Grow Stronger.

We conclude with one of the most famous songs of the past 50 years. Originally composed and sung by Leonard Cohen, *Hallelujah* found a worldwide audience after its inclusion in *Shrek*. We are grateful to Kevin McManus of the Pittsburgh Trombone Project for creating an arrangement for all of our musicians to be able to share in, Together.

# Pitt-Greensburg Chorale

Chris Bartley, director  
Matt Klumpp, accompanist

## **Soprano**

Brielle Zimmerman+  
Marley Derr  
Sydney McLaughlin  
Loryn Roadman\*+  
Olivia Richard  
Marris Sobotka+  
Vivian Sun  
Hannah Vernon  
Laura Vittone  
Madison Vogel+

## **Tenor**

Cyrus Bartholomew  
Hudson Canfield  
Elijah Crowe+  
Caleb Donahue  
Brandon Mielnicki  
Gabriel Yeager+

## **Alto**

+\*Abigail Coyne  
Bailey Moskal  
Auradeva Nyer  
+Penelope Pandolfo  
+\*Renee Patricio  
Constance Taesch

## **Bass**

Nicholas Chensny  
+Travis Grossman  
Maxwell Moszkowicz  
+Jordan Pastor  
Liam Yates  
+\*Aaron Zavatchan

\* Chorale Officer  
+ Chamber Singers



## **Campana Consort**

Lucas Wycich, director  
Aaron Zavatchan &  
Lucas Wycich, arrangers

[facebook.com/musicatpittgreensburg](https://facebook.com/musicatpittgreensburg)

[instagram.com/pitt.greensburg.chorale](https://instagram.com/pitt.greensburg.chorale)

[youtube.com/c/PittGreensburgChorale](https://youtube.com/c/PittGreensburgChorale)  
[greensburg.pitt.edu/musicseries](https://greensburg.pitt.edu/musicseries)

Renee Patricio, flute  
Brooke Utsey, flute  
Xuan Lin, hulusi/piano  
Julie Kevicki, clarinet  
Charlotte Boyle, alto sax

Loryn Roadman, horn  
Elijah Crowe, trombone  
Aaron Zavatchan, trombone  
Hunter Roadman, tuba

Bryn Riley, percussion  
Lucas Wycich, violin  
Abby Copeland, viola  
Alex Gardiner, viola