

THE SUNDERMAN
CHAMBER MUSIC FOUNDATION
CONCERT SERIES *presents*

The Crossing

Donald Nally, Conductor



Photo Credit: Kevin Vondrak



FRIDAY, SEPTEMBER 6, 2024
8:00PM
CHRIST CHAPEL
GETTYSBURG, PA



The use of photography and recording
equipment of any kind is strictly prohibited.
Please turn off cell phones and other electronic devices.
Food and drink are not permitted in Christ Chapel.

The Crossing is represented exclusively by Alliance Artist Management.
579 West 215th Street #2B, New York, NY 10034

The Crossing

Dario Amador-Lage

Karen Blanchard

Steven Bradshaw

Aryssa Burrs

Matthew Cramer

Ryan Fleming

Sam Grosby

Michaël Hudetz

Steven Hyder

Michael Jones

Lauren Kelly

Chelsea Lyons

Andrew Major

Victoria Marshall

Hannah Dixon McConnell

Elijah McCormack

Jenna Hernandez McLean

Rebecca Myers

Benjamin Perri

Olivia Prendergast

Daniel Schwartz

Rebecca Siler

Tiana Sorenson

Daniel Spratlan

Donald Nally, *conductor*

Kevin Vondrak, *associate conductor*

Naomi Bennett, *artistic associate*

John Grecia, *collaborative keyboards*

Shannon McMahon, *managing director*

Paul Vazquez, *sound designer*

what belongs to me?

i. we come to each other

poor hymnal (2023)

David Lang

mvt. 9. what is mine?

ii. our time

Titration (2022)

Shara Nova

mvt. 5. How Do I Keep On Feelin' In This Mean, Mean World?

mvt. 3. What's The Vibe, Vagus?

mvt. 4. Titration 1

iii. on Earth

Tierra Parte 1: The Earth is not her name (2022)

Gabriela Ortiz

iv. we harden like snowflakes

Titration

Nova

mvt. 14. I'm So Mad I Could Spit Nails

v. made of sunlight

Infinite Body (2023)

Ayanna Woods

1. Infinite Growth

2. One Body

3. Do Be Do

4. Golden Hour

vi. into the shimmering pool

Titration

Nova

mvt. 11. Imagine A Favorite Place

vii. beaming at me

Carols after a Plague (2021)

Nova

mvt. 3. Resolve

viii. golden

poor hymnal

Lang

mvt. 4. all who are hungry

This program is constructed of movements from larger works commissioned and premiered by The Crossing.

Titration is available as a studio recording on Navona Records. Carols After a Plague is available on New Focus Recordings. Infinite Body and poor hymnal will be released this season. All are available wherever you stream music.

*The Crossing will sing *Tierre Parte 1* at Carnegie Hall on October 18th as a part of Can We Know the Sound of Forgiveness.*

Notes and Texts

poor hymnal

words and music by David Lang

poor hymnal was co-commissioned for The Crossing and Donald Nally by Elizabeth and Justus Schlichting, Jill and Loren Bough, and Peggy and Mark Curchack

poor hymnal is dedicated, in love and friendship, to Donald Nally and The Crossing

a note from the composer:

I have a small collection of old hymnals that I have picked up over the years - used and thumbed over and smudged by the generations of people who had turned their pages. What I love about hymnals is that they are a catalog of things a community of worshippers can agree on, a catalog that can be sung. And what the worshippers are singing about matters. The texts represent the beliefs and values that the worshippers all share, so hymnals have the power to highlight the hymns that make a particular community feel and act differently from all the others.

Many religions - mine included - profess that an important part of their belief is to care about how people who are comfortable should act towards people who are not. How we were strangers in a strange land, the least among us, the camel going through the eye of the needle, etc. Of course, it is hard for us to remind ourselves to keep caring, and it would be so much easier to forget. With this in mind, I wondered if the hymns of a community that did not want to forget our responsibilities to each other, and that wanted to make our responsibilities to each other the central tenet of our coming together, might be different from the hymns that we are singing now. I wrote *poor hymnal* to find out.

I should add that I first became interested in the idea of a hymnal from my college enthusiasm for the music of Charles Ives. Ives's music is full of references to the hymns of old New England that were so important to his upbringing - his pieces are full of distorted and fragmentary references to the music of his youth. This, of course, was not the music of my youth. I bought my first hymnal because I needed to learn more about Ives's world, if I was going to be able to go deeper into his music, and so if there is anything in *poor hymnal* that reminds the listener of a New England church experience that is most likely where it comes from.

9. what is mine (after elizabeth warren, barack obama and saint basil the great)

what is mine?
what belongs to me?
what belongs to me alone?
what is something I have made myself?
what is mine?
what belongs to me?

what do I have that's mine alone?
what do I know I that learned myself?
what have I made that I made by myself?
what have I done without the help of others?

what is mine?
what belongs to me?
what belongs to me alone?
what is something I have made myself?
what is mine?
what belongs to me?

the bread on my table belongs to me
the bread in my cupboard belongs
to those who have none

the coat on my back belongs to me
the coat in my closet belongs to
to those who have none

the shoes on my feet belong to me
the shoes in my closet belong
to those who have none

Titration

words and music by Shara Nova

Titration was commissioned by The Crossing - Donald Nally, conductor; the Warren Miller Performing Arts Center in Big Sky, Montana, and Conspirare - Craig Hella Johnson, conductor; with support from Anne and Dennis Wentz and the Joel Brauer Fund for New Music.

Titration was developed at the Warren Miller Performing Arts Center in Big Sky, Montana – John Zirkle, artistic director, and premiered there Friday, August 5, 2022 as part of the Bravo! Big Sky Music Festival, followed by performances August 6 at the Ventura Music Festival, August 9 for Tiny Desk at NPR Studios in Washington, D.C., and August 13 in Philadelphia.

5. How Do I Keep On Feelin' In This Mean Mean World?

How do I keep on feelin' in this mean, mean world?
How do I keep this softness alive with all this dying?
How do I build myself strong for the task at hand?
How? How?
How do I keep on feelin' when I want to hide away?
Stay
Stay in the feeling
Stay in the feeling body
how Stay in the feeling in the body
In body
In body
In body

3. What's the Vibe, Vagus?

Vibe
What's the vibe?
How do you know before you know?
How do you know
Whats the vibe? Vagus!

4. Titration 1

Ti tra tion
nnnnnnnnnnnnnnnnnn

Tierra Parte 1

music by Gabriela Ortiz
words by Benjamin Sáenz

a note from the composer:

The founding ideas for writing “Tierra” come from the collaboration and deep admiration of two big artists: James Drake, a North American painter, and his epic work “Can We Know the Sound of Forgiveness;” and Benjamin Sáenz, a Mexican-American writer, poet, and activist, and his touching poem “Opus No. 1”.

To me, Art is a living manifestation that watches us, challenges us, and shows us the worst and the best of the society to which we belong. This is why I have always advocated for the possibility of collaborating, of creating bridges through the most diverse artistic expressions to talk about the issues we face as humanity.

In my piece “Tierra,” I tried just that: to interpret and respond to the works of two prime artists under the process of introspection and creative reflection to be able to provoke, enrich, and question the world we live in and, maybe, why not, move to another fairer and balanced society, forgetting about borders, walls, and racial and cultural distinctions that damage us so much as human beings.

The piece is divided into two parts. In the first part, I tried to make the music navigate through diverse moods, some of them telluric or obsessive, with a rhythmic counterpoint emulating the beating of the earth, interwoven with passages of more lyricism and harmonic color.

Tierra

Tierra de valles fértiles...

Jardines gastados y envenenados...

Arenas de sequías áridas...

Jardines que pisamos y pisoteamos.

The ground, the land.

The soil, the sand.

El jardín, la tierra.

El suelo, la arena.

Her water washes air

Sus aguas lavan al aire.

Her breathing wakes the sun.

Su respiración despierta al sol.

She has a name that can be found in every tongue.

La tierra se niega a ser domada.

The Earth is not her name.
The Earth refuses to be tamed.

No name.
No name.
She wants no name.

Her face,
Her back—
Her land.

She does not bend...
She has no name...
She wants no name.

The earth is not her name
The earth refuses to be tamed.

She has no memory of all the nations
and the empires
And their names?
and the cruelty of the lines carved on her back.
Countries that have left her scarred and spent.

Thieves that rob a land that can't be robbed
The theft is an illusion—
who owns the land owns earth.

Who owns the land then owns the earth—
An earth that refuses to be owned.

Thieves rob a land that can't be robbed.
Is that a theft?
The thieves are real
But the theft is an illusion.

Illusion you say?

An earth that can't be owned.
She cannot be owned!

Adam named to own what can't be named.
Name to keep what can't be named.
We name and think ourselves
the owners.

Nombrar para guardar

We name to keep.
Name to keep.
Name to keep.

But leaf subsides to leaf...

Nos hundimos en la hoja

Titration

words and music by Shara Nova

14. I'm So Mad I Could Spit Nails

I'm so mad I could spit nails xxxxxx
I might shoot fire from my ears

M y r a g e
 M y r a g e
My rage is as old as a age

Titrate Try Titration
Voo Voo
 My rage

My eyes are daggers for days
I make my point in different in ways
My throat's aflame a fire
My belly burnin' up with ire
Comin' easy to my lips
I'm so mad I could spit

I'm so mad I could spit nails
Somatic I could spit nails
I'm so mad mad

I been holding up a building
Trying to play nice and now it's ending
Stones in my gut a hundred or a million
My heart tired of pretending

The feeling got me sick
I'm so mad I could spit

My rage
Pause - Relief - Sighs
What does it feel like
To Discharge it

Infinite Body

words and music by Ayanna Woods

Commissioned by The Crossing and Donald Nally as the inaugural Resident Composer composition at The Crossing (2022-2023), with generous support provided by Peter and Judy Leone

a note from the composer:

Infinite Body is born out of a fascination with the visible and invisible systems that shape our lives—in particular, how capitalism asks us to relate to our bodies, versus what our bodies have to say. Structured as an emergent and shifting sonic kaleidoscope, *Infinite Body* peers through the lenses of the natural world, burnout culture, and embodiment to observe and unsettle the notion of our separateness.

1. Infinite Growth

Growing

Rising

Going

round

a flower is an arc!

a flower is an arc!

revolving all the way round

Growing

Winding

Opening

out

a bloom is an arc!

a bloom is an arc!

exhaling all the way out

all

all

all

all along wandering

all the long wandering

all the rigid striving, softening

Slowing

Finding

Falling

down

the soil is an arc!

the soil is an arc!

break all the way down

all

all

all

all along wandering

all the long wandering

all the rigid striving, softening

2. One Body

maximize your down time!
maximize your energy!
maximize your productivity!
turn into a better you!

turn your down time
into—turn your down
time into—turn your
down time into—turn
your down time into—

productivity is the life—
blood, the backbone, the teeth
of the wheel, critical
to the health of
the business—consider it one body!

3. Do Be Do

So, what do you do?
Do you worry about falling short?
You know the way water falls;
isn't it beautiful—dropping the dew?
Couldn't you do that too?

So, what are you working on?
Is it a lot alone?
You know the way wind is working;
see how the leaves receive it, can you believe it?
Couldn't you leave it, be?

4. Golden Hour

My love, our time
on Earth is made
of sunlight.

Though we harden like snowflakes
in the cold, we come to each other
again in stillness, giving
ourselves into the shimmering
pool of one another.

My love, our time
on Earth is made
of sunlight—and you,
beaming at me
golden

Titration

words and music by Shara Nova

11. Imagine A Favorite Place

Imagine a favorite place
An open wheat field
Or a blowing wind through the forest

Imagine a favorite resting place
A candle flame on your nightstand
The coffee smell on the morning air
The afternoon light on your hugging chair

Imagine an ocean side or a cloud ride...

Carols after a Plague

words and music by Shara Nova

Shara Nova's Carols after a Plague was commissioned for The Crossing by Steven Hyder and Donald Nally.

a note from the composer:

These songs are not about changing someone's mind or proving anything to anyone. They are, I hope, a small contribution to a culture of healing. Of slowing down. Of normalizing conversations about racism. Of learning to notice the cultural habit of tone policing Black women, and as a white person, inhibiting those reactions and learning to sit with the complexity of feelings that arise in stillness. And a call to come back to the commitment that we may have made to join the Black Lives Matter movement when George Floyd was murdered, but then things with other white people got hard and we may have withdrawn to solitude or status quo.

I want to acknowledge the work of Resmaa Menakem and his book "My Grandmother's Hands: Racialized Trauma and the Pathway to Mending Our Hearts and Bodies" and the impact his teaching has had on this music. I also want to give thanks to my mentor Kelly Germaine for her guidance, and my white musicians caucus with whom I am practicing in community, the work of somatic abolitionism. I am continuing to study, and learn to identify the ways in which white body supremacy presents in my own body and mind, and then continuing to do the slow work of training new somatic responses,

Take care of yourselves and each other as you sing, as you listen to each other.

3. Resolve

I wish you great joy in the perpetual discomfort,
in the shifting of the paradigm.
There will be no ease for a while.
What is your question?
Be not discouraged, do not fall into numbness.
Resolve to increase your discomfort,
and thus attain a calm body.
Be curious of one another.
Scribe the shared truths of history.
Reap the reward, truth.
Do not abandon high ideals.
Do not run to distraction.
Do not run from your discomfort.
Be curious.
Return to your commitments.
Increase your discomfort to find your joy,
and live humbly under the sun.

poor hymnal

words and music by David Lang

4. all who are hungry (after the passover haggadah)

all who are hungry
all who are weary
all who are restless
who are hopeless
who are alone
who are in need

come and eat with us
come and rest with us
come and rest
with us

all who hunger
for freedom
all who hunger
for friendship
all who hunger
for justice
for kindness
for knowledge

all who hunger
for love
all who hunger
for peace
all who hunger
for mercy
all who hunger
for truth
all who hunger
for wisdom

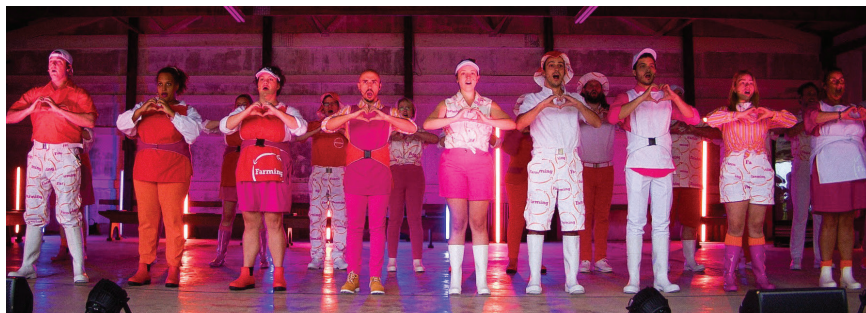


Photo Credit: Peter English

Musical America's 2024 Ensemble of the Year, **The Crossing** is a Grammy-winning professional chamber choir conducted by Donald Nally and dedicated to new music. It is committed to working with creative teams to make and record new, substantial works for choir that explore and expand ways of writing for choir, singing in choir, and listening to music for choir. Many of its nearly 190 commissioned premieres address social, environmental, and political issues. With a commitment to recording its commissions, The Crossing has issued 34 releases, receiving three Grammy Awards for Best Choral Performance (2018, 2019, 2023), and nine Grammy nominations. The Crossing collaborates with some of the world's most accomplished ensembles and artists, including the Philadelphia Orchestra, the New York Philharmonic, Los Angeles Philharmonic, the Boston Symphony Orchestra, American Composers Orchestra, Lyric Fest, Allora & Calzadilla, Bang on a Can, Klockriketeatern, and the International Contemporary Ensemble. Similarly, The Crossing often collaborates with some of world's most prestigious venues and presenters, such as Carnegie Hall, the Park Avenue Armory, David Geffen Hall at Lincoln Center, Disney Hall in Los Angeles, the Cleveland Museum of Art, the Menil Collection in Houston, the Isabella Stewart Gardner Museum in Boston, The Big Sing (formerly Haarlem Choral Biennale) in The Netherlands, The Finnish National Opera in Helsinki, The Kennedy Center in Washington, Philadelphia Museum of Art, Metropolitan Museum of Art, and Yale, Harvard, Dartmouth, Duke, Northwestern, Chicago, and Notre Dame Universities.

Recent projects include performances in Stockholm, Helsinki, Houston, and Philadelphia with major new works from Tania León, Wang Lu, David T. Little, David Lang, Gabriella Ortiz, David T. Little, and Ayanna Woods. Their most recent collaborations include two with Carnegie Hall: Michael Gordon's *Travel Guide to Nicaragua*, commissioned for The

Crossing by Carnegie Hall and Penn Live Arts and John Luther Adam's Vespers of the Blessed Earth with the Philadelphia Orchestra. Julia Wolfe has written two major works for The Crossing and The New York the ensemble to the Muziekgebouw in Amsterdam (Shara Nova's Titration); Cincinnati, Ithaca, and the University of Chicago's Neubauer Collegium (a world premiere of Jennifer Higdon, with commissioned music of Caroline Shaw, Edie Hill, and Ayanna Woods); and Ted Hearne's Farming, which premiere outdoors on a farm in Bucks County, PA, and toured to Haarlem, The Netherlands, and Caramoor Center for Music and Arts. The Crossing, with Donald Nally, was the American Composers Forum's 2017 Champion of New Music. They are the recipients of the 2015 Margaret Hillis Award for Choral Excellence, three ASCAP Awards for Adventurous Programming, and the Dale Warland Singers Commission Award from Chorus America.

The Crossing is represented by Alliance Artist Management.

www.crossingchoir.org

#ComeHearNow

Donald Nally collaborates with creative artists, leading orchestras, and art museums to make new works for choir that address social and environmental issues.

He has commissioned nearly 200 works and, with his ensemble The Crossing (Musical America's 2024 Ensemble of the Year), has produced thirty-four recordings, winning three Grammy Awards for Best Choral Performance, while nominated nine times.

Donald has held distinguished tenures as chorus master of Lyric Opera of Chicago, Welsh National Opera, Opera Philadelphia, and for many

seasons at *Il festival dei due mondi* in Spoleto, Italy. He has prepared choruses for many internationally recognized conductors at the Philadelphia Orchestra, New York Philharmonic, Los Angeles Philharmonic, Grant Park Symphony Orchestra, Philharmonia Orchestra (London), American Composers Orchestra, the BBC Symphony Orchestra, and the Spoleto Festival Orchestra.

Donald works closely with the artists Allora & Calzadilla and composer David Lang on museum projects in London, Porto, Cordoba, Edmonton, Houston, Osaka, and Philadelphia. He has been visiting resident artist at the Park Avenue Armory and music director of *The Mile Long Opera*, David Lang's 1000-voice work on The High Line in Manhattan. His 72-chapter series *Rising w/ The Crossing*, a response to the 2020 pandemic, has been preserved by the National Archives of The Library of Congress as a cultural artifact.

Recent projects include the Swedish Radio Choir, Klockriketeatern at the Finnish National Opera, the Baltic Sea Festival in Stockholm, the Big Ears Festival, the Haarlem KoorBiennale, and various projects at Carnegie Hall and the Metropolitan Museum of Art. Donald is a frequent guest artist/teacher at universities, including Yale, Harvard, the University of Chicago, Indiana University, Notre Dame, Westminster Choir College, and Boston Conservatory.



Photo Credit: Charles Groce

The 2024-2025 season includes collaborations with the Chicago Symphony Orchestra and Boston Symphony, performances with The Crossing at Carnegie Hall, Alice Tully Hall, Drake University, McCarter Theater in Princeton, and Abendmusik in Lincoln; guest artist/teacher residencies at Boston University, the University of North Carolina Chapel Hill, and the University of Iowa.

Donald is the John W. Beattie Chair of Music Emeritus at Northwestern University. He is Visiting Professor of Choral Studies at Westminster Choir College of Rider University during the 2024-2025 season.

Upcoming Sunderman Conservatory Events

- September 6 • 8pm *The Crossing* Christ Chapel
- September 13 • 7pm 16th *Annual Concerto Competition* Paul Recital Hall
- September 24 • 8pm *Faculty Recital: French Connection* Paul Recital Hall
Jeffrey Fahnestock, tenor and Scott Crowne, piano
- September 27 • 8pm *Wind Symphony and Jazz Ensemble* Majestic Theater
- October 4 • 3pm *Sr. Hnrs. Recital: Marissa Duggan, soprano* Paul Recital Hall
- October 4 • 7pm *Sr. Recital: Janaa Eborn, violin* Paul Recital Hall
- October 19 • 8pm *Lyyra* Paul Recital Hall
- October 20 • 2:30pm *Faculty Recital: Elly Toyoda, violin* Paul Recital Hall
- October 26 • 8pm *Sunderman Sings – Voice Area Recital* Paul Recital Hall
- November 1 • 3pm *Jr. Recital: Libby Carpenter, soprano* Paul Recital Hall
- November 1 • 8pm *Choir Concert* Paul Recital Hall
- November 2 • 7pm *Sr. Recital: Michael Tropp, trombone* Paul Recital Hall
- November 8 • 3pm *Sr. Hnrs. Recital: Micah Smith, viola* Paul Recital Hall
- November 9 • 8pm *Jazz Ensemble* Majestic Theater
- November 10 • 2:30pm *Sr. Recital: Penelope Michua-Brooks, oboe* Paul Recital Hall
- November 15 • 3pm *Jr. Recital: Moxe Meiri, violin* Paul Recital Hall
- November 15 • 8pm *Wind Symphony Concert* Majestic Theater
- November 16 • 7pm *Sr. Recital: Evan Hilborn, tenor* Paul Recital Hall
- November 22 • 8pm *Symphony Orchestra* Majestic Theater
- November 23 • 8pm *Jazz Combo* Paul Recital Hall
- December 5 • 6:30pm *Piano Citizens Recital* Paul Recital Hall
- December 6 • 8pm *Choir Concert* Christ Chapel



*Thank you for attending a Sunderman Conservatory of Music event.
We hope you return to support Gettysburg College students,
Conservatory faculty, and visiting performers.*

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