

the **PITTSBURGH CAMERATA**

TUESDAY | JUNE 6, 2023 | 7:30 P.M.

WEDNESDAY | JUNE 7, 2023 | 7:00 P.M.

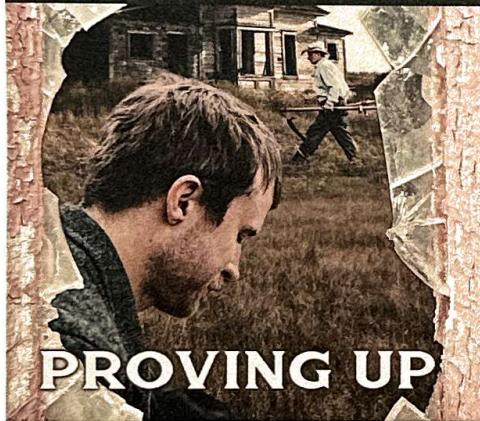


THE BARBER OF SEVILLE

The Flying Dutchman

Iphigénie en Tauride

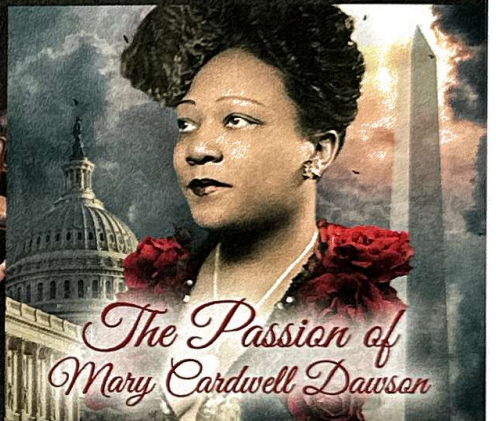
PITTSBURGH OPERA 23-24 SEASON • pittsburghopera.org/season



PROVING UP



LA TRAVIATA



The Passion of
Mary Cardwell Dawson

Upcoming Events at Shadyside Presbyterian Church



June 14, 2023, at 7pm
Music in a Great Space presents
New York Polyphony

November 5, 2023, at 3pm
Mass for All Saints by Gabriel Jackson;
Shadyside Chancel Choir

December 3, 2023, at 3pm
Gloria by Francis Poulenc;
Shadyside Chancel Choir

April 14, 2024, at 3pm
Music in a Great Space presents Chanticleer

the PITTSBURGH CAMERATA

Program

Welcome to Summer -The Wisdom of Trees

Where E'er You Walk George Frederic Handel

Kathryn Copeland Donaldson, soprano

I Go Among Trees Giselle Wyers

City Trees Michael Markowski

Nature, the Gentlest Mother Aaron Copland

Meghan deWald Althouse, soprano

Frostiana Randall Thompson

1. The Road Not Taken
2. The Pasture
3. Come In
4. The Telephone
5. A Girl's Garden
6. Stopping by the Woods on a Snowy Evening
7. Choose Something Like A Star

Der Lindenbaum Franz Schubert

Brian C. Doherty, baritone

Trees Need Not Walk the Earth Jocelyn Hagen

Eliseo Rael, Marimba

Earth Song Frank Ticheli

Alleluia Randall Thompson

About the Composer of Today's World Premiere

Michael Markowski (b. 1986) graduated *magna cum laude* with a Bachelor of Arts degree in Film Practices; from Arizona State University. While Markowski never studied music in college, his primary music teachers have included Gary Larkins, Dawn Parker, Jon Gomez, Dr. Karl Schindler, and Michael Shapiro. He has continued this education by participating in extracurricular programs, such as The Art of Orchestration with Steven Scott Smalley (2008), the National Band Association's Young Composer and Conductor Mentorship Project (2008), and the NYU/ASCAP Foundation's Film Scoring Workshop (2014) where he was named one of ASCAP's Film & TV "Composers to Watch." Mark Snow, composer of *The X-Files* and one of the workshop's guest mentors, says Michael's music was "extremely sophisticated" and "complimented the mood and emotion of the scene with unusual maturity and sensitivity." Most recently, Markowski was invited to join the BMI Lehman Engel Musical Theatre Workshop (2015) as a composer and lyricist.

Texts and Translations: The Wisdom of Trees

Where E'er You Walk

George Frederic Handel

Cool gales shall fan the glade
Trees where you sit
Shall crowd into a shade
Trees where you sit
Shall crowd into a shade

Where'er you tread
The blushing flowers shall rise
And all things flourish
And all things flourish
Where'er you turn your eyes

Where'er you walk
Cool gales shall fan the glade
Trees where you sit
Shall crowd into a shade
Trees where you sit
Shall crowd into a shade
William Congreve

I Go Among Trees

Giselle Wyers

I go among trees and sit still.
All my stirring becomes quiet
around me like circles on water.
My tasks lie in their places
where I left them, asleep like cattle.
Then what is afraid of me comes
and lives a while in my sight.
What it fears in me leaves me,
and the fear of me leaves it.
It sings, and I hear its song.
Then what I am afraid of comes.
I live for a while in its sight.
What I fear in it leaves it,
and the fear of it leaves me.
It sings, and I hear its song.
After days of labor,

mute in my consternations,
I hear my song at last,
and I sing it. As we sing,
the day turns, the trees move.
Wendell Berry from *Sabbaths*

City Trees

Michael Markowski

The trees along this city street,
Save for the traffic and the trains,
Would make a sound as thin and sweet
As trees in country lanes.

And people standing in their shade
And people out of the rain
Would hear such music (as is made)
Upon a country tree.

I watch you when the wind has come,—
Against the shrieking city air,
Oh, helpless little leaves...
I hear such music
Edna St. Vincent Millay,
adapted by Mark Markowski

Nature, the Gentlest Mother

Aaron Copland

Nature, the gentlest mother,
Impatient of no child,
The feeblest or the waywardest,
Her admonition mild

In forest and the hill
By traveller is heard,
Restraining rampant squirrel
Or too impetuous bird.

How fair her conversation,
A summer afternoon,—
Her household, her assembly;
And when the sun goes down

Texts and Translations: The Wisdom of Trees *(continued)*

Her voice among the aisles
Incites the timid prayer
Of the minutest cricket,
The most unworthy flower.

When all the children sleep
She turns as long away
As will suffice to light her lamps;
Then, bending from the sky

With infinite affection
And infiniter care,
Her golden finger on her lip,
Wills silence everywhere.
Emily Dickenson

Frostiana

Randall Thompson

1. The Road Not Taken
Two roads diverged in a yellow wood
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair
And having perhaps the better claim
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same

And both that morning equally lay
In leaves no step had trodden black
Oh, I kept the first for another day!
Yet knowing how way leads on to way
I doubted if I should ever come back

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I --
I took the one less traveled by
And that has made all the difference

2. The Pasture
I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I sha'n't be gone long
You come too

I'm going out to fetch the little calf
That's standing by the mother
It's so young
It totters when she licks it with her tongue
I sha'n't be gone long
You come too

3. Come In
As I came to the edge of the woods
Thrush music -- hark!
Now if it was dusk outside
Inside it was dark

Too dark in the woods for a bird
By sleight of wing
To better its perch for the night
Though it still could sing

The last of the light of the sun
That had died in the west
Still lived for one song more
In a thrush's breast

Far in the pillared dark
Thrush music went --
Almost like a call to come in
To the dark and lament

But no, I was out for stars;
I would not come in
I meant not even if asked;
And I hadn't been

Texts and Translations: The Wisdom of Trees *(continued)*

4. The Telephone

When I was just as far as I could walk
From here to-day
There was an hour
All still
When leaning with my head against a flower
I heard you talk
Don't say I didn't, for I heard you say -
You spoke from that flower on the window sill -
Do you remember what it was you said?"

"First tell me what it was you thought you heard."

"Having found the flower and driven a bee away
I leaned my head
And holding by the stalk
I listened and I thought I caught the word -
What was it? Did you call me by my name?
Or did you say -
Someone said 'Come' - I heard it as I bowed."

"I may have thought as much, but not aloud."

"Well, so I came."

5. A Girl's Garden

A neighbor of mine in the village
Likes to tell how one spring
When she was a girl on the farm, she did
A childlike thing

One day she asked her father
To give her a garden plot
To plant and tend and reap herself
And he said, "Why not?"

In casting about for a corner
He thought of an idle bit
Of walled-off ground where a shop had stood
And he said, "Just it."

And he said, "That ought to make you
An ideal one-girl farm

And give you a chance to put some strength
On your slim-jim arm."

It was not enough of a garden
Her father said, to plough;
So she had to work it all by hand
But she don't mind now

She wheeled the dung in the wheelbarrow
Along a stretch of road;
But she always ran away and left
Her not-nice load

And hid from anyone passing
And then she begged the seed
She says she thinks she planted one
Of all things but weed

A hill each of potatoes
Radishes, lettuce, peas
Tomatoes, beets, beans, pumpkins, corn
And even fruit trees

And yes, she has long mistrusted
That a cider apple tree
In bearing there to-day is hers
Or at least may be

Her crop was a miscellany
When all was said and done
A little bit of everything
A great deal of none

Now when she sees in the village
How village things go
Just when it seems to come in right
She says, "I know!
It's as when I was a farmer--"
Oh, never by way of advice!
And she never sins by telling the tale
To the same person twice

Texts and Translations: The Wisdom of Trees (continued)

6. Stopping by the Woods on a Snowy Evening
Whose woods these are I think I know
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow
My little horse must think it queer
To stop without a farm-house near
Between the woods and frozen lake
The darkest evening of the year

He gives his harness bells a shake
To ask if there is some mistake
The only other sounds the sweep
Of easy wind and downy flake

The woods are lovely, dark and deep
But I have promises to keep
And miles to go before I sleep
And miles to go before I sleep

7. Choose Something Like A Star
O Star (the fairest one in sight)
We grant your loftiness the right
To some obscurity of cloud
It will not do to say of night
Since dark is what brings out your light
Some mystery becomes the proud
But to be wholly taciturn
In your reserve is not allowed
Say something to us we can learn
By heart and when alone repeat
Say something! And it says "I burn."
But say with what degree of heat
Talk Fahrenheit, talk Centigrade
Use language we can comprehend
Tell us what elements you blend
It gives us strangely little aid
But does tell something in the end
And steadfast as Keats' Eremite
Not even stooping from its sphere
It asks a little of us here
It asks of us a certain height

So when at times the mob is swayed
To carry praise or blame too far
We may choose something like a star
To stay our minds on and be staid

Der Lindenbaum

Franz Schubert

The Linden Tree
By the well, before the gate,
stands a linden tree;
in its shade I dreamt
many a sweet dream.
In its bark I carved
many a word of love;
in joy and sorrow
I was ever drawn to it.
Today, too, I had to walk
past it at dead of night;
even in the darkness
I closed my eyes.
And its branches rustled
as if they were calling to me:
'Come to me, friend,
here you will find rest.'
The cold wind blew
straight into my face,
my hat flew from my head;
I did not turn back.
Now I am many hours' journey
from that place;
yet I still hear the rustling:
'There you would find rest.'
English Translation © Richard Wigmore

Texts and Translations: The Wisdom of Trees (continued)

Trees Need Not Walk the Earth

Jocelyn Hagen

Text by David Ronenthal

Trees need not walk the earth
For beauty or for bread;
Beauty will come to them
Where they stand.
Here among the children of the sap
Is no pride of ancestry:
A birch may wear no less the morning
Than an oak.
Here are no heirlooms
Save those of loveliness,
In which each tree
Is kingly in its heritage of grace.
Here is but beauty's wisdom
In which all trees are wise.
Trees need not walk the earth
For beauty or for bread;
Beauty will come to them
In the rainbow—
The sunlight—
And the lilac-haunted rain;
And bread will come to them
As beauty came:
In the rainbow—
In the sunlight—
In the rain.

Earth Song

Frank Ticheli

Sing, be, live, see
This dark stormy hour
The wind, it stirs
The scorched Earth cries out in vain

Oh war and power, you blind and blur
The torn heart cries out in pain

But music and singing have been my refuge
And music and singing shall be my light

A light of song, shining strong
Alleluia, alleluia

Through darkness and pain and strife
I'll sing, I'll be, live, see

Peace

Alleluia

Randall Thompson

Alleluia

Amen



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About the Camerata

The Pittsburgh Camerata is a professional vocal ensemble committed to presenting imaginative and inspiring choral programs. Led by Artistic Director Mark Anderson, the selectively chosen singers present an annual public subscription series throughout the Pittsburgh area, feature over 30 videos on their YouTube channel and enjoy interacting with their active social media fan base. The ensemble collaborates regularly with Chatham Baroque, Music in a Great Space, the Pittsburgh Girls Choir and now the Chamber Orchestra of Pittsburgh. *The Pittsburgh Camerata is an affiliate partner with the Pittsburgh Girls Choir.*

Contact Us: info@pittsburghcamerata.org | pittsburghcamerata.org

The Pittsburgh Camerata

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Charlene Canty
Deborah Dimasi
Kathryn Copeland
Donaldson
Christina Lynch
Marissa Ulmer

Alto

Jane Potter Baumer
Jolanta Doherty
Ashley Episcopo
Ellen Fast
Eva Rainforth
Erin Schmura

Tenor

Steven Cosnek
Colin Farley
Christopher Lynch
Alex Sabo
Ellen Fast, pianist

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Artist Bios



Pianist **Ellen Fast** is an active contributor to Pittsburgh's music scene. The founder of the Jade Piano Trio in October 2018, she collaborates often with area vocalists and instrumentalists and has appeared with the Pittsburgh Concert Chorale, the Incidental Chamber Players, and OvreArts, which premieres new works by local composers.

Ellen also loves choral singing and is a member of several area choirs. She has been a member of the twelve-voice professional women's ensemble Seraphic Singers and was a Core member and occasional accompanist for the Mendelssohn Choir of Pittsburgh.

Ellen received a master's degree in collaborative piano performance from the University of Wisconsin–Madison, where she was a student of Martha Fischer and a recipient of several scholarships. Her undergraduate degree is from Goshen College in northern Indiana, where she studied with Marvin Blickenstaff and was a winner of the school's annual Concerto-Aria Competition.

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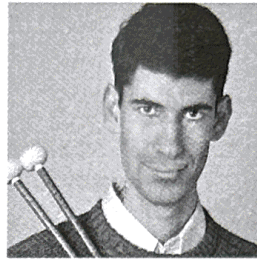
A native of Montana, **Mark Andrew Anderson** is Director of Music at Shadyside Presbyterian Church, Artistic Director of the Pittsburgh Camerata and Executive Director of the *Music in A*

Great Space and *Music for Midsummer Nights* concert series. He also serves as the American Choral Directors Association PA Repertoire & Resources Chair for Music in Worship. Previously, he served as Organist/Choirmaster at The Presbyterian Church of Chestnut Hill (Philadelphia) for fifteen years, in addition to holding prior positions in New York, Kentucky, Texas, and California.

Anderson studied at Westminster Choir College, Indiana University, The Graduate Theological Foundation, and The Eastman School of Music. He has taught at Westminster Choir College, Centre College of Kentucky, and Austin Presbyterian Theological Seminary.

Anderson has presented recitals and workshops throughout the United States, Canada, Puerto Rico, Europe and Japan. Performances, both live and recorded, have been broadcast on the BBC and NPR. His reviews in the *Reykjavik Morgunblaðið* referred to his playing at the monumental *Hallgrímskirkja* as “precise ... subtle, insightful, elegant.” An active composer, he has won awards for both his choral compositions and hymns, including the AGO/Concordia University Composition Award.

The first music director of the Pennsylvania Girlchoir of Philadelphia, Dr. Anderson led the choir on tours to twelve countries and prepared the choir for performances with the Yaroslavl (Russia) Symphony, the Philadelphia Orchestra and Philadelphia Opera Company. He is the founder and past director of the San Marino National Organ Competition, the San Marino Music and Arts program, and the Westminster Choir College Middle School Vocal Camp, and the *Music for Midsummer Nights* concert series. For several years, he was the director of the Westminster Choir College Summer Organ Week for High School Students, and he is a past-Dean of the Philadelphia Chapter of The American Guild of Organists.



Eliseo Rael is an Emmy-nominated musician who is both a highly accomplished percussionist and educator, currently serving as the Percussion Coordinator and Percussion Ensemble Director

at Duquesne University. With a wealth of experience and diverse musical background, he has made significant contributions to the world of percussion. Eliseo holds the degree Bachelor of Music from the University of North Texas, a Master's degree from the renowned New England Conservatory, and an Artist Diploma from Duquesne University. One of Eliseo's notable achievements was his tenure as the Principal Percussionist for the contemporary ensemble IonSound Project. He performs frequently with the Pittsburgh Symphony Orchestra, the West Virginia Symphony Orchestra, and the Wheeling Symphony Orchestra. In the latter, he showcased his solo abilities as part of the WSO On the Go series.

He has performed as a member of the Emmy-nominated percussion quartet, Pana Percussion, the UBS Verbier Festival Orchestra in Switzerland, where he performed in the Verbier Music Festival, the Swiss Expo, and the World Economic Summit. Throughout his career, He has had played in concert halls across Europe under the baton of James Levine and Mstislav Rostropovich, as well as collaborating with Kurt Masur, Rafael Frubeck de Burgos, Pavo Jarvi, Leonard Slatkin, Manfred Honeck, Eric Kunzel, Gunther Schuller, Marvin Hamlisch, and Eugene Corporan, among others.

Rael's passion for music extends beyond his performances. As a dedicated educator, he plays a pivotal role in shaping the future of percussion at Duquesne University, where he coordinates the percussion program and guides the talented students of the Percussion Ensemble.



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FEBRUARY 4, 2024



The Sacred Veil

the **PITTSBURGH CAMERATA** 2023 - 2024 Concert Season

MARCH 2 & 3, 2024



Passing of the Year

JUNE 5, 2024



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