

Resurrection



The Department of Music and the Student Activities Council present

Penn Symphony Orchestra

Thomas Hong, Conductor & Director

and

Mendelssohn Chorus of Philadelphia

Dominick DiOrio, Artistic Director and Chorus Master

with

Meg Bragle, mezzo-soprano

Robin Leigh Massie, soprano

Saturday, April 15, 2023

IRVINE AUDITORIUM
3401 SPRUCE STREET
University of Pennsylvania



PROGRAM

Gustav Mahler: ***Symphony No. 2 in C minor*** (“Resurrection Symphony”)

- I. Allegro maestoso
- II. Andante moderato
- III. *In ruhig fließender Bewegung* (With quietly flowing movement)
- IV. “Urlicht” (Primal light)
- V. *Im Tempo des Scherzos* (In the tempo of the scherzo)

PROGRAM NOTES

In the world of classical music, Gustav Mahler is revered as one of the greatest symphonists of all time. Although perhaps not as popular as Beethoven or Mozart in mainstream culture, Mahler is beloved by classical music musicians and listeners because of the wide breadth of emotions, drama, and sonority he captured in his music. Indeed, Mahler expressed that, “the symphony must be like the world. It must embrace everything,” and he certainly had this belief in mind when composing the Second Symphony. The resulting work is an epic five movement masterpiece that calls upon a massive orchestral force including vocal soloists and chorus for the last two movements.

Mahler himself wrote programmatic explanations for the Second Symphony and even though he later rebuffed these programs, much of how we understand the narrative behind the Second Symphony is through the descriptions that Mahler provided. The Second Symphony attempts to address some of life’s greatest existential questions: what happens after death and what is the meaning of life? The symphony carries the epithet, “Resurrection”, which seems like it spoils Mahler’s response to these questions, but as with any good story, it is about the journey rather than the destination.

Mahler begins the symphony in dramatic fashion. The first movement (*Allegro maestoso*) depicts the funeral of the hero of Mahler’s First Symphony, where we reflect on the sufferings and accomplishments of the life they lived. We realize that everyone dies eventually and begin to question: “What next? What is life and what is death? Will we live on eternally? Is it all an empty dream or do our life and death have meaning?” Mahler poses these questions but provides us with no answers yet. Initially titled *Todtenfeier* (Funeral Rites), the first movement was completed in 1888, while Mahler was still finishing his first symphony. True to its epithet and dramatic program, the movement resembles a funeral march and is dominated by an ominous and relentless energy. Death is the thesis of this opening movement and perhaps because Mahler himself was unsure of how to resolve the issues of death and the meaning of life through music, he didn’t compose the second and third movements until the summer of 1893. This long break is even reflected in the Symphony itself. In the score, Mahler calls for a pause of at least five minutes at the end of the first movement before the orchestra moves onto the second movement. Although this extended break is rarely observed today, most performances do acquiesce to a small pause as an opportunity to introduce the vocal soloists and chorus to the stage.

The second movement (*Andante Moderato*) is a gentle *Ländler*, an Austrian folk dance, that provides some respite from the dark and brooding emotions of the first movement. Mahler describes the second movement as “a blissful moment in the dear departed’s life and a sad recollection of his youth and lost innocence.” It is the simplest movement in the symphony, alternating between two contrasting sections: a melancholic and lyrical dance and a darker, agitated theme that reminds us that death is still with us.

The third movement (*In ruhig fließender Bewegung* (quietly flowing movement)) is a scherzo and a symphonic adaptation of a song Mahler wrote, “St. Anthony of Padua’s Sermon to the Fishes,” on a text from *Des Knaben Wunderhorn* (The Boy’s Magic Horn), an anthology of German folk poetry. The song

recounts the medieval legend of St. Anthony, who, upon finding the church empty, goes to the seashore and preaches to a school of fish. The fish listen to the sermon but ultimately swim away, unchanged by the message they've just heard. The story is cynical, almost nihilistic, a sentiment that is reflected in the endless ebb and flow of the music. Mahler envisioned the third movement as if you were watching a dance through a window without being able to hear the music. The movements of the dancers seem senseless since you're unable to hear the rhythm and you become confused as the motions are interrupted, almost at random, by musical forces that you cannot perceive. The climax of the third movement comes as this confusion turns into madness, and the orchestra lets out a cry of despair as the dance dissolves into momentary chaos. The movement slowly recovers from the emotional meltdown, but you remain uneasy as the music fades away.

Following the plummet to the depths of despair, Mahler is finally ready to address the unresolved existential questions that he posed back in the first movement. He spent years agonizing over the finale, and rightfully so as the symphony demanded a satisfying emotional reversal from the death and despair of the first three movements. Mahler knew he wanted a final vocal movement but finding the right text proved to be problematic. He finally found his inspiration at the funeral of Hans von Bülow, a close colleague of Mahler's, where he heard a setting of Friedrich Gottlieb Klopstock's poem "Die Auferstehung" (The Resurrection). Mahler wrote that it struck him like lightning, and everything became clear and articulate in his mind - Resurrection would be the antithesis to his thesis of Death. He used the first two verses of Klopstock's text, added verses of his own that dealt more explicitly with redemption and resurrection, and inserted another song from Des Knaben Wunderhorn, "Urlicht" (Primal Light), as the fourth and penultimate movement. The fourth movement acts as a bridge to the finale and features an alto soloist whose pleas for salvation lead to the realization that "I am from God, and will return to God!" It is a very personal and intimate song that stands in juxtaposition to the grandiose finale that follows it.

The finale (Im Tempo des Scherzos (in the tempo of the scherzo)) is split into two parts, the latter of which begins with the entry of the chorus. Before Mahler can present us with the emotional catharsis we've been waiting for, he reminds us of the turmoil of the previous movements. The orchestra opens with the cry of despair previously heard at the climax of the third movement and leads us through various musical ideas, partially derived from motives heard earlier in the symphony. This is followed by two dramatic drum rolls which introduce a grandiose orchestral march meant to signify the procession of the arisen dead to Judgement. This "march of death" culminates in a final cry of despair and that gives way to a desolate scene where the flute and piccolo flutter bird calls while off stage brass sound in the distance. From the ashes, the chorus finally enters with the "Resurrection" chorale, singing softly almost at the edge of audibility. The final fifteen minutes of the movement slowly build towards a glorious and transcendent climax - an ending truly worthy of the title, "Resurrection." Although the narrative of the symphony is based in Judeo-Christian traditions, Mahler's message is not focused on a religious resurrection but rather an egalitarian redemption for all humanity. The conclusion of the Second Symphony is spiritually uplifting regardless of one's religious inclinations and is a major reason for the symphony's enduring popularity. Even though the massive orchestral force that is required for the Second Symphony means performances of it are rare, it remains one of the greatest symphonies of all time, beloved by conductors, musicians, and listeners alike.

- Evan Jiang

TEXTS & TRANSLATIONS

Fourth Movement: Urlicht (Primal Light)

Original German:

O Röschen roth!
Der Mensch liegt in größter Noth!
Der Mensch liegt in größter Pein!
Je lieber möcht' ich in Himmel sein!
Da kam ich auf einen breiten Weg:
Da kam ein Engelein und wollt' mich abweisen.
Ach nein! Ich ließ mich nicht abweisen:
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

–Des Knaben Wunderhorn

English Translation:

O little red rose!
Man lies in greatest need!
Man lies in greatest suffering!
How much rather would I be in Heaven!
I came upon a broad road.
There came an angel and wanted to block my way.
Ah no! I did not let myself be turned away!
I am of God, and to God I shall return.
Dear God will grant me a small light,
Will light my way to eternal, blissful life!

–Des Knaben Wunderhorn

Fifth Movement: Aufersteh'n (Resurrection)

Original German:

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben
Wird der dich rief dir geben.

Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben.

–Friedrich Klopstock

English Translation:

Arise, yes, you will arise from the dead,
My dust, after a short rest!
Eternal life!
Will be given you by Him who called you.

To bloom again are you sown.
The lord of the harvest goes
And gathers the sheaves,
Us who have died.

–Friedrich Klopstock

Original German:

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, was du gesehnt!
Dein, was du geliebt, Was du gestritten!

O glaube:
Du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muß vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heißem Liebesstreben,
Werd' ich entschweben
Zum Licht, zu dem kein Aug' gedrunken!
Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

—Gustav Mahler

English Translation:

O believe, my heart, oh believe,
Nothing will be lost to you!
Everything is yours that you have desired,
Yours, what you have loved, what you have struggled for.

O believe,
You were not born in vain,
Have not lived in vain, suffered in vain!

What was created must perish,
What has perished must rise again.
Tremble no more!
Prepare yourself to live!

O Sorrow, all-penetrating!
I have been wrested away from you!
O Death, all-conquering!
Now you are conquered!
With wings that I won
In the passionate strivings of love
I shall mount
To the light to which no sight has penetrated.
I shall die, so as to live!

Arise, yes, you will arise from the dead,
My heart, in an instant!
What you have conquered
Will bear you to God.

—Gustav Mahler

Penn Symphony Orchestra

1st Violin

Elliot Kim, Concertmaster / Zoe Patterson
Bonnie Li / Hannah Tsai
Isaac Yan / Joey Wu
Roberto Ligeralde / Daniel Da
Ben She / Maggie Yuan
April Zhang / Louis Dong
Ethan Yu / Danny Sanchez
Tao Chen / Brinson Moore

2nd Violin

Michael Huang, Principal / Jason Ren
Jason Lee / Julianna Cimillo
Angela Ye / Anjana Begur
Ian Lee / Anna Chen
Susan Zhang / Sheridan Marsh
Victor Tsao / Hannah Pak
Hannah Lee / Talia Coopersmith
Adah Kaplan / Amaya Tucker
Benjamin Amidon

Viola

Ella Cho, Principal / Cecilia Wright
Phoebe Vallapureddy / Savannah Mueller
Lucas Chang / Gavin Lee
Henry Sywulak-Herr / Cynthia Dong
Aaron Tsui / Anna Chung

Cello

Deborah Zhang, Principal / Michael Tu
Colby Snyder / Sophie Sax
Christine Kong / Gabrielle Ryu
Samantha Martinez / Alex Ge
Patrick Wu / Melanie Hilman
Evan Jiang / Thomas Sharrock

Bass

Berk Soykan, Principal / Joonyoung Lee
William Stewart / Alex Kalbach
John Wallison / Sophia Kelsall
William Valencia

Flute

Michael Han / Alyssia Liu (and piccolo)
Katherine Li (and piccolo)

Oboe

Daniel Koropecjy-Cox / Jonathan Hong / Luna Sato

Clarinet

Will Wang / Evan Zheng / Benjamin Xu

Horn

Aidan Lewis / Anagha Gouru / Brian Herman
Evan Bretz / Ryan Yang

Trumpet

Matt Bloomfield / Seamus Wang / Eli Harrison /
Celeste Adler / Graciela Torres / Ryan Dahn

Trombone

Mark Li / Tyler Jenkins-Wong
Rishi Patel / Hunter Stufflebeam

Tuba

Dan Ju

Mendelssohn Chorus of Philadelphia

Dominick DiOrio, Artistic Director and Chorus Master

Heather Mitchell, Associate Conductor and Director of Operations

Ting Ting Wong, Rehearsal Pianist

Mary Bond, Conducting Apprentice

Flo Gardner, Executive Director

Rachele Armstrong

Shahara Benson

Evan Birnholz

Julia Bokunewicz*

Mary Bond

Michael Carson

Sarah Carter

Rachel Castro-Diephouse

Abigail Chapman*

Nyah Charles

Mark Cordova

Tyler Cudia

Lauren Darkes

Mark Davidson

Hannah Davis

Robin Eaton

Caroline Fitch

Rebecca Fulop

Lauren Gilmore

Steven Glasser

Anne Gold

Miriam Goldberg

Lilah Gosman

Shikhat Gupta

Katherine Haas

Jennifer Hay

Campbell Holder

Frank Kanther

Mari Kawakatsu

Katie Kershaw

Lynn Kirby

Deborah Laird

David Last

Kristen Lau

Martin Levitas

Jim Light

Carolyn Linarello

Rachael Lipson*

Sean Martin

Deborah McIntosh

Natalie McQuiston

Juliana Melara

Heather Mitchell

Michael Moore

Madeleine Moran*

Florence Moyer

Leila Naitove

Margaret Oravetz

Lynn Petroski

Mark Pinzur

Erik Potteiger*

Sandy Rea

Matthew Reese

Yijing Ren

Rebecca Rendsburg

Sharon Rhinesmith*

Eric Rodriguez-Lopez

Daniel Rosen

Roberta Rote

Jeffrey Schwartz

Julia Scott

Dan Simpson

Erik Stenswold*

Thomas Sutton

Marie Tavianini

Laura Temoyan

Ashish Thakrar

William Thomas

Steve Ullman

Jane Uptegrove

Alex Varghese

Jessica Vega

Aiko Whiting

Deanda Wilson

Lisa Wooldridge

Penn Symphony Orchestra: Director & Conductor

THOMAS HONG

Hailed by Kurt Masur as “one of the most talented young conductors of his generation,” Thomas Hong enjoys the distinction of being one of many successful protégés of the great Maestro. Having won titled positions with the Dallas, Pittsburgh, and Seattle Symphony Orchestras as well as Orchestre National de France, Hong has conducted countless concerts with those orchestras, ranging from classical, community, education and pops concerts. Presently, he is the artistic director and conductor of the University of Pennsylvania Orchestras.

Recent activities include being principal conductor for the inaugural season of the DSO on the “GO” series with the Dallas Symphony, performing in neighboring venues of the North Texas area, and a re-engagement with the Utah Symphony, where he was the conductor for the Gina Bachauer International Piano Competition in Salt Lake City.

Orchestras that Hong has conducted in the past include the Utah, Fort Worth, Virginia, Richmond, Spokane, and Winnepeg Symphonies as well as the Seoul, Buffalo, and Lutosławski Philharmonics. More recent invitations include the Berlin Symphony, North Czech Philharmonic Orchestra, Orchestra Sinfonica di Siciliana and Cairo Symphony Orchestra. Among his operatic and vocal performances are Copland’s *The Tenderland*, Mahler’s *Das Lied von der Erde*, Stravinsky’s *The Rake’s Progress*, and Donizetti’s *L’exisir d’Amore* at the Wortham Opera Theatre in Houston. Awards that Hong has received include the Leopold Stokowski Fellowship, the Whitaker Opera Prize and a residency award by the Brahms society of Baden-Baden. His latest recording was from the show “From the Top” with pianist/host Christopher O’Riley and the DSO at the Meyerson Symphony Center.

Hong was born in Incheon, Korea and immigrated to the United States with his family. He began his musical training as a pianist with Dr. Samuel Hsu at Cairn University. Later, he went on to earn a Master’s degree in choral conducting at Temple University and an artist diploma in orchestral conducting from The Curtis Institute of Music, studying with Maestros Alan Harler and Otto Werner Meuller, respectively. He concluded his artistic training with Larry Rachleff at Rice University’s Shepherd School of Music. Currently, Hong lives in Philadelphia with his wife Rachel Ku and their daughter Esther.

Mendelssohn Chorus of Philadelphia: Director & Conductor

DOMINICK DIORIO

Dominick DiOrio is a conductor and composer who has won widespread acclaim for his contributions to American music. He has been recognized with The American Prizes in both Choral Composition (2014) and Choral Performance (2019, with NOTUS). In July 2020, he became the 14th Artistic Director & Conductor of the Mendelssohn Chorus of Philadelphia, where he has had the honor of preparing the singers for performances with The Philadelphia Orchestra.

DiOrio has conducted ensembles around the world, from the Houston Chamber Choir and Choral Arts Initiative in the USA to Allmänna Sångern and Ars Veritas abroad. A strong advocate for new music, he has collaborated with Paquito D’Rivera, Melissa Dunphy, Tawnie Olson, Caroline Shaw, Moira Smiley, Christopher Theofanidis, and the late Swedish composer Sven-David Sandström. Committed to diversity, inclusion, and representation in artistic programming, DiOrio proudly programs works that reflect the diversity of our world.

As a composer, DiOrio has been hailed for a keenly intelligent, evocative style, which shows “a tour de force of inventive thinking and unique colour” (Gramophone). His over 50 published works have appeared at major venues around the world including the Sydney Opera House, Lincoln Center, and Carnegie Hall. He writes music for singers and players of all ages and experiences, and his recent commissioning partners include the Children’s Chorus of Washington, the Worcester Youth Orchestras, The Choral Arts Society of Washington, and “The President’s Own” United States Marine Band.

Since 2012, he has been a member of the faculty at the Indiana University Jacobs School of Music, where he serves as Professor of Music (Choral Conducting) and leads the select, new music chamber chorus NOTUS, one of only 24 choirs in the world selected by competitive audition to perform at the 12th World Symposium on Choral Music in Auckland, New Zealand, before it was cancelled due to the coronavirus pandemic.

DiOrio recently completed a term as president of the National Collegiate Choral Organization. He holds the Doctor of Musical Arts degree in conducting from the Yale School of Music, as well as the MMA and MM in conducting from Yale and the BM in composition summa cum laude from Ithaca College.

Meg Bragle

Mezzo Soprano

Widely praised for her musical intelligence and “expressive virtuosity” (San Francisco Chronicle), Meg Bragle has earned an international reputation as one of today’s most gifted mezzo-sopranos. A frequent featured soloist with Sir John Eliot Gardiner and the English Baroque Soloists, she has made four recordings with the group, including Bach’s *Easter and Ascension Oratorios* – the vehicle for her BBC Proms debut – and Bach’s *Mass in B Minor*. As a gifted early music specialist, Ms. Bragle has sung in North America and Europe with the Philharmonia Baroque Orchestra, Netherlands Bach Society, Tafelmusik Baroque Orchestra, Orchestra of the Age of Enlightenment, St. Paul Chamber Orchestra, Les Violons du Roy, Orpheus Chamber Orchestra, Orchestra of St. Luke’s, Orchestre Révolutionnaire et Romantique, American Bach Soloists, Apollo’s Fire, Arion Baroque and the Dunedin Consort.

Ms. Bragle has appeared with many symphony orchestras in the U.S. and Canada including the Houston, National, Seattle, Detroit, Atlanta Cincinnati, Indianapolis, Milwaukee, Pacific, and Colorado Symphonies; the National Arts Center Orchestra and the Calgary Philharmonic in music ranging from Bach and Vivaldi to Mozart, Beethoven and Mahler.

Her opera roles include Idamante in *Idomeneo*, Dorabella in *Così fan tutte*, Dido and the Sorceress in Purcell’s *Dido and Aeneas*, Dardano in Handel’s *Amadigi*, Amastre in Handel’s *Serse*, Speranza in Monteverdi’s *L’Orfeo*, Ippolita in Cavalli’s *Elena*, and Elpina in Vivaldi’s *La Fida Ninfa*.

Ms. Bragle is an accomplished recording artist. In addition to those with the English Baroque Soloists, she has made several recordings with Apollo’s Fire: Mozart’s Requiem (Koch), Handel’s Dixit Dominus and Ode for the Birthday of Queen Anne (Avie), and Monteverdi’s Vespro della Beata Vergine (Avie), and L’Orfeo (Electra). Other recordings include Bach’s St. John Passion with Arion Baroque (ATMA Classique), the collected works of Chiara Margarita Cozzolani (Musica Omnia), Music of Medieval Love with New York’s Ensemble for Early Music (Ex Cathedra), Toby Twining’s Chrysalid Requiem (Cantaloupe), Anthony Newman’s Requiem (Khaen World Music) and Copland’s *In the Beginning* with the late John Scott and the Men and Boy Choir of St. Thomas Fifth Avenue on their label. A new recording of Pergolesi’s *Stabat Mater* with the Winter Park Bach Festival was released in the spring of 2019. Ms. Bragle is based in Philadelphia where she is Artist in Residence at the University of Pennsylvania.

Robin Leigh Massie

Soprano

Robin Leigh Massie, soprano, has established herself as a versatile artist in opera, concert and musical theatre. She made her New York City Opera debut as Flora in Benjamin Britten's *The Turn of The Screw*. She has also performed with the Tulsa, Kentucky, Glimmerglass and Princeton Opera companies. In musical theatre, she performed the role of Jellylorum in Andrew Lloyd Weber's *CATS* in Hamburg, Germany. She has also sung with the Bucks County, Pocono and Gateway Playhouses and toured South America singing the role of Christine in Ivan Jacobs' *The Phantom of the Opera*.

In concert repertoire, Ms. Massie has performed with the Indianapolis Symphony Orchestra for eleven consecutive seasons in Yuletide Celebration. In other concert repertoire, she performed with the Utah Symphony Orchestra in Leonard Bernstein's Mass for the farewell concert of Maestro Keith Lockhart. Other performances include the Susquehanna Valley Chorale, The Bucks County Choral Society and Mendelssohn's *A Midsummer Night's Dream* with The New York City Ballet. She can be heard on a recording with the Westminster Choir (*Like As a Hart*) as the soprano soloist in Mozart's *Laudate Dominum*.

In August 2010, she served as both stage director of opera scenes and voice teacher for the Crescendo Summer Arts Institute in Sárospatak, Hungary. In August 2013, she traveled to Changsha, China to perform and teach private voice lessons and masterclasses with The MasterWorks Festival China. She was the Soprano Soloist in Mahler's *Fourth Symphony* with the Masterworks Festival Orchestra, Summer 2015. Other recent performances include Handel's *Messiah* with The South Dakota Symphony Orchestra, Samuel Barber's *Knoxville Summer of 1915* with the All Souls Festival Orchestra, Indianapolis, Indiana, and soprano soloist in Carl Orff's *Carmina Burana* with The Harrisburg Choral Society. A native of Austin, Texas, Ms. Massie has a Bachelor's Degree in Voice Performance from Westminster Choir College and a Master's Degree in Voice/Opera Performance from Yale University.

A native of Austin, Texas, Robin has a Bachelor's degree in Voice from Westminster Choir College and a Master's degree in Voice/Opera Performance from Yale University. Ms. Massie is the Chair of Vocal Studies at Cairn University and a Priority Adjunct Professor of Voice at Westminster Choir College.

Mendelssohn Chorus of Philadelphia

Mendelssohn Chorus of Philadelphia has a rich and storied history as one of the nation’s premiere choral ensembles and a vital part of Philadelphia’s cultural environment. Founded in 1874 as an eight-voice male chorus and now in its 149th season, MCP is led by its 14th Artistic Director & Conductor Dominick DiOrio. MCP welcomes all gender identities and includes over 120 singers of all ages and backgrounds, drawing from seven counties in Pennsylvania, New Jersey, and Delaware. Many singers have degrees in music, work in musical professions, or study voice privately, and all have previous choral experience.

From its earliest days, MCP has been dedicated to artistic excellence by performing both the significant works of the past and the music of today at the highest levels. The Chorus has enjoyed a long performing relationship with the Philadelphia Orchestra, beginning with a 1904 performance of Beethoven’s *Symphony No. 9* and continuing with more than 100 concert appearances. MCP’s discography includes more than 20 commercial recordings (including the Grammy-nominated 1985 recording of Persichetti’s *Winter Cantata*), with its latest, *Fetter & Air*, released in January 2022 on the Navona Records label.

MCP has had a long and significant commitment to commissioning new music, presenting 70 commissioned works over the past 30 years alone, including pieces by Pulitzer Prize winning composers David Lang, Jennifer Higdon and Caroline Shaw. Many of these works have entered the repertoire with multiple subsequent performances. Five have been commercially recorded, and our 2014 commission, Julia Wolfe’s *Anthracite Fields*, was awarded the 2015 Pulitzer Prize in Music.

Recognizing that choral music is a living art, MCP has pushed the boundaries of traditional performances by integrating elements such as dance, choreography, videography, and audience movement into our programs to create an immersive experience. The Philadelphia Inquirer wrote about *Turbine*, a site-responsive work performed at the Philadelphia Water Works with a score by Byron Au Yong and choreography by Leah Stein, that “...it’s hard to imagine that anyone walked away from Turbine unchanged.” This imaginative programming has won MCP two ASCAP/Chorus America Awards for Adventurous Programming in 1992 and 2013. When MCP was honored to host the 2019 Chorus America Annual Conference, it welcomed the attendees with the Philadelphia premiere of Tan Dun’s evocative soundscape *Water Passion According to St. Matthew*. MCP has regularly received funding from the National Endowment for the Arts, including recent grants to support Andrea Clearfield’s *Beyond the Binary* and the March 2022 program *Our Story Is Not Over*.

With thanks to the University of Pennsylvania Music Department

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