



J.D. BURNETT, Artistic Director

To Mother You

with

Eduardo Rojas, Piano

Saturday, May 7, 2022

7:30 pm

St. Thomas Aquinas Catholic Church

We welcome you to the final concert of Orpheus's 2021-22 season! Tonight we celebrate and explore themes of nature and nurture, and offer you a varied program featuring many languages, styles, and textual themes. With an ensemble comprising flexible and superb colleagues like the Orpheus artists, we can experience the breadth of style and vocalism of composers from any era. You, the Orpheus audience, have always understood the exquisite artistry of this ensemble, and we hope you will join us for a thrilling 2022-23 season as well. There are many exciting things in store for the Orpheus Chamber Singers, and we are so very grateful that your attendance and support make our endeavors possible, meaningful, and relevant! Listen deeply!



J.D. Burnett
Artistic Director
May 7, 2022



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To Mother You

J.D. Burnett, Conductor

Lauliku Lapsepõli
Salve Regina
Bogoróditse Djévo

Veljo Tormis (1930-2017)
12th century plainchant
Arvo Pärt (b. 1935)



Hymne au Soleil
Two Falling Stars

Lili Boulanger (1893-1918)
Paul John Rudoï (b. 1985)



Quia ergo femina
Magnificat

Hildegard von Bingen (1098-1179)
Giles Swayne (b. 1946)



From Stabat Mater
Take My Mother Home

John Browne (1480-1505)
Traditional Spiritual/arr. Hall Johnson



Il giardino di Afrodite
Ecco mormorar l'onde

Ildebrando Pizzetti (1880-1968)
Claudio Monteverdi (1567-1643)



Abendlich schon rauscht der Wald
Come to the Woods

Fanny Hensel (1805-1847)
Jake Runestad (b. 1986)



Break It Gently to My Mother
A Lullaby

Traditional
Ryan Murphy (b. 1971)



To Mother You

Sinéad O'Connor (b. 1966)
arr. Craig Hella Johnson

Lauliku Lapsepõli

Kuima ol'li väikokõnõ al'leaa, al'leaa,
kas'vi ma sis kaunikõnõ
ol'li üte üü vannu
pääle katõ päävä vannu
imä vei kiigu kesä pääle
pan'de hällü palo pääle
pan'de par'dsi hällütämmä
suvolinnu liigutamma
par'dsi ol'le pal'lo sõnnu
suvõlinnul liia' laalu'
par'ts sääl man mul pal'lo lauli
suvõlindu liiast kõnõli
säält mina lat's sis laulu ope
ul'likõnõ sõna' osasi
kõik mina pan'ni papõrihe¹⁵
kõik mina raiõ raamatuhe
selle minol pal'lo sõnnu
selle laajalt laalu viisi.

Salve Regina

Salve Regina, Mater misericordiæ,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Hevæ,
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia,
O dulcis Virgo Maria.

Bogoróditse Djévo

Bogoróditse Djévo, ráduisya,
Blagodátnaya Mariýe, Gospód s tobóyu.
Blagoslovyéna ty v zhenákh,
i blagoslovyén plod chryéva tvoyevó,
yáko Spása rodilá yesí dush náshikh.

Veljo Tormis (1930-2017)

Once I was just a little one,
then I grew very nicely
and I was one night old.
After two days my mother
took my cradle to a fallow field.
She put the cradle on the field
and set a duck in it to comfort me,
and a summer bird to rock it.
The duck had a lot of words,
and the summer bird had much to say.
The duck and the bird
both sang to me a lot.
There, as a child,
I learned songs and many words.
All of this I put on paper,
all of it I etched into a book.
From this book I have many words,
from this book I have many songs.

~Estonian folk song

12th century plainchant

O, holy Queen, Mother of Mercy,
Hail our life, our sweetness and our hope.
To thee do we cry, poor banished children of Eve;
To thee do we send up our sighs,
Mourning and weeping in this valley of tears.
Turn then, most gracious advocate,
Thine eyes of mercy toward us;
And after this our exile,
Show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving,
O sweet Virgin Mary.

~Marian hymn

Arvo Pärt (b. 1935)

Rejoice, O Virgin Theotokos,
Mary full of grace, the Lord is with Thee.
Blessed art Thou among women,
and blessed is the fruit of Thy womb, for Thou
hast borne the Savior of our souls.

~Traditional prayer

Hymne au Soleil

Du soleil qui renaît bénissons la puissance.
Avec tout l'univers célébrons son retour.
Couronné de splendeur, il se lève, il
s'élance.
Le réveil de la terre est un hymne d'amour.
Sept coursiers qu'en partant le Dieu
contient à peine,
Enflamment l'horizon de leur brûlante
haleine.
O soleil fécond, tu parais!
Avec ses champs en fleurs, ses monts, ses
bois épais,
La vaste mer de tes feux embrasée,
L'univers plus jeune et plus frais,
Des vapeurs de matin sont brillants de
rosée.

Two Falling Stars

Let us be like
Two falling stars in the day sky.
Let no one know of our sublime beauty
As we hold hands with God
And burn

Quia ergo femina

Quia ergo femina mortem instruxit,
clara virgo illam interemit,
et ideo est summa benedictio
in feminea forma
pre omni creatura,
quia Deus factus est homo
in dulcissima et beata virgine.

Magnificat

Magnificat anima mea Dominum;
Et exultavit spiritus meus in Deo salutari
meo,
Quia respexit humilitatem ancillae suae;
ecce enim ex hoc beatam me dicent
omnes generationes.

Lili Boulanger (1893-1918)

Let us bless the power of the reborn sun!
With the universe let us celebrate his return.
Crowned with splendor, he rises in strength;
The awakening of the earth is a hymn of love.

Seven coursers whose fire the gods fight to
restrain
Light up the horizon with their burning breath.

O life-giving Sun, you appear!
With the fields in flower, mountains, and deep
forests,
The vast oceans blaze with your fire;
The universe, grown younger and fresher,
Glitters with dewdrops through the morning
clouds.

~Casimir Delavigne (1793-1843), trans. B. Nolan

Paul John Rudoi (b. 1985)

Into a sacred existence that defies—
That surpasses
Every description of ecstasy
And love.

~Hafiz (?-1390)

Hildegard von Bingen (1098-1179)

For since a woman drew up death,
a virgin gleaming dashed it down,
and therefore is the highest blessing found
in woman's form
before all other creatures.
For God was made a human
in the blessed Virgin sweet.

~Hildegard of Bingen, Trans. Hugh McElroy

Giles Swayne (b. 1946)

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness of his
handmaiden, For behold, from henceforth all
generations shall call me blessed.

Quia fecit mihi magna qui potens est, et sanctum
nomen ejus,
Et misericordia ejus a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo;
Dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit
humiles.

Esurientes implevit bonis, et divites dimisit
inanes.
Suscepit Israel, puerum suum, recordatus
misericordiae suae,
Sicut locutus est ad patres nostros, Abraham et
semini ejus in saecula.
Gloria Patri, et Filio,
et Spiritui Sancto,
sicut erat in principio, et nunc, et semper: et
in saecula saeculorum. Amen

For he that is mighty hath magnified me
and holy is his Name.
And his mercy is on them that fear him
throughout all generations.
He hath shewed strength with his arm
He hath scattered the proud in the
imagination of their hearts.
He hath put down the mighty from their
seat, and hath exalted the humble and
mEEK.
He hath filled the hungry with good things, and the
rich he hath sent empty away.
He, remembering his mercy, hath holpen
his servant Israel
As He promised to our forefathers, Abraham and his
seed forever.
Glory be to the Father, and to the Son, and
to the Holy Ghost,
As it was in the beginning, is now, and ever shall be:
world without end. Amen.

~Luke: 1:46-55, Book of Common Prayer

From Stabat Mater

Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.

Cuius animam gementem,
contristatam et dolentem
pertransiit gladius.

O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!

Quae maeubat et dolubat,
pia Mater, dum videbat
nati pœnas inclyti.

Quis est homo qui non fleret,
matrem Christi si videret
in tanto supplicio?

John Browne (1480-1505)

At the Cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last.

Through her heart, his sorrow sharing,
All his bitter anguish bearing,
now at length the sword has pass'd.

Oh, how sad and sore distress'd
Was that Mother highly blest
Of the sole-begotten One!

Christ above in torment hangs;
She beneath beholds the pangs
Of her dying glorious Son.

Is there one who would not weep,
Whelm'd in miseries so deep,
Christ's dear Mother to behold?

~13th Century hymn, trans. Edward Caswall

Take My Mother Home

I think I heard him say when he was struggling up
the hill

I think I heard him say, take my mother home
Then I'll die easy, take my mother home
I'll die so easy, take my mother home

I think I heard him say, when they was raffling off
his clothes

I think I heard him say, take my mother home
I think I heard him cry when they was nailing in
the nails

I think I heard him cry, take my mother home

Traditional Spiritual/arr. Hall Johnson

I'll die this death on Calvary, ain't gonna die no
more

I'll die on Calvary, ain't gonna die no more
Ain't gonna die no more

I think I heard him say, when he was giving up
the ghost

I think I heard him say, please, take my mother
home

Please, take my mother home

~Traditional spiritual

Il giardino di Afrodite

Un boschetto di meli;
Sugli altari bruciano incensi
Mormora fresca l'acqua tra i rami, tacitamente.
Tutto il luogo e' ombrato di rose
Stormiscono le fronde, e ne discende mole
sopore.

E di fiori di loto come a festa fiorisce il
prato;

esalano gli an e' ti sapore di miele.

Questa e' la tua dimora, Cipride:
qui tu recingi le infule sacre,
e in auree coppe versi, copiosamente, nettare e
gioia.

Idebrando Pizzetti (1880-1968)

A forest of apple trees;
On the altars incense burns
Water murmurs between the branches, silently.
All of the place is shadowed by roses
Branches whoosh and fall, limp and tranquil

Lotus flowers bloom in the field, as if rejoicing

From fennel comes the smell of honey;
This is your home, God of Cyprus,
Here you cover your head with sacred cloths,
And in chalices of gold,
You pour nectar and joy.

~Anonymous/Translated Alicia Valoti

Ecco mormorar l'onde

Ecco mormorar l'onde
e tremolar le fronde
a l'aura mattutina e gli arboscelli,
e sovra i verdi rami i vaghi augelli
cantar soavemente
e rider l'oriente.

Ecco già l'alba appare
e si specchia nel mare
e rasserena il cielo
e le campagne imperla il dolce gelo,
e gli alti monti indora.

O bella e vaga Aurora,
L'aura è tua messaggera,

Claudio Monteverdi (1567-1643)

Here are the waves murmuring
and the foliage quivering
at the morning breeze; and the shrubs,
and on the tree branches the pretty birds
sing softly;
and the Orient smiles.

Here dawn looms up
and is reflected in the sea
and brightens up the sky
and beads the sweet ice
and gilds the tall mountains.
O beautiful and vague dawn,
the gentle breeze is your herald

e tu de l'aura
ch'ogni arso cor ristaura.

and you [are the herald] of the breeze
which refreshes every burnt heart.

~*Torquato Tasso (1544-1595), trans. Campelli*

Abendlich schon rauscht der Wald

Abendlich schon rauscht der Wald
Aus den tiefsten Gründen,
Droben wird der Herr nun bald
An die Sternlein zünden.
Wie so stille in den Schlünden,
Abendlich nur rauscht der Wald.

Alles geht zu seiner Ruh.
Wald und Welt verbrausen,
Schauernd hört der Wanderer zu,
Sehnt sich tief nach Hause.
Hier in Waldes grüner Klause,
Herz, geh endlich auch.

Come to the Woods

Another glorious day, the air as delicious
to the lungs as nectar to the tongue.
The day was full of sparkling sunshine,
and at the same time enlivened with one of
the most bracing wind storms.
The mountain winds bless the forests with love.
They touch every tree, not one is forgotten.
When the storm began to sound,
I pushed out into the woods to enjoy it.
I should climb one of the trees for a wider look.

Fanny Hensel (1805-1847)

Evening falls o'er wood and plain,
Rustling leaves declare it,
Blessed news, the gleaming stars
Soon on high will bear it.
In the valley all is stilly,
Night descends on gorges hilly,
Blessed news, the gleaming stars
Soon on high will bear it.
Close of toil to all is come,
Woods and fields are dreary;
Lonely wanderers seek a home,
Seek their rest the weary,
Here, within this woodland valley,
Weary hearts will find their home.

~*Joseph von Eichendorff (1788-1857), translation from
cpdl.org*

Jake Runestad (b. 1986)

The sounds of the storm were glorious with
wild exuberance of light and motion.
Bending and swirling backward and forward,
round and round,
in this wild sea of pines.
The storm-tones died away, and turning toward the east,
I beheld the trees, hushed and tranquil.
The setting sun filled them with amber light, and seemed
to say,
“Come to the woods, for here is rest.”

~*John Muir (1838-1914), adapted J. Runestad*

Break It Gently to My Mother

See! ere the sun sinks behind those hills,
Ere darkness the earth doth cover,
You will lay me low, in the cold, damp
ground,
Break it gently to my mother!
I see her sweet sad face on me now,
And a smile doth o'er it hover;
Oh God! I would spare the tears that will
flow;
Break it gently to my mother.

Oh, say that in battle I've nobly died,
For Right and our Country's honor;
Like the reaper's grain fell the deaden rain,
Yet God saved our starry banner!
My sister, playmate of boyhood's years,
Will lament her fallen brother;
She must try to soothe our parent's woe;
Break it gently to my mother.

A Lullaby

The stars are twinkling in the skies,
The earth is lost in slumbers deep;
So hush, my sweet, and close thine eyes,
And let me lull thy soul to sleep.
Compose thy dimpled hands to rest,
And like a little birdling lie
Secure within thy cosy nest
Upon my loving mother breast
And slumber to my lullaby,
So hushaby – O hushaby.

The moon is singing to a star
The little song I sing to you;
The father sun has strayed afar,
As baby's sire is straying too.
And so the loving mother moon
Sings to the little star on high;
And as she sings, her gentle tune
Is borne to me, and thus I croon
For thee, my sweet, that lullaby
Oh hushaby – O hushaby.

Traditional

Chorus:

Good bye, my mother ever dear;
Sister, you loved your brother;
Comrades, I take a last farewell;
Break it gently to my mother.

~*Mary A. Griffith (?) & Frederick Buckley (1833-1864)*

Ryan Murphy (b. 1971)

There is a little one asleep
That does not hear his mother's song;
But angel watchers—as I weep—
Surround his grave the night-tide long.
And as I sing, my sweet, to you,
Oh would the lullaby I sing--
The same sweet lullaby he knew
While slumb'ring on this bosom too—
Were born to him on angel's wing!
So hushaby – O hushaby.

~*Eugene Field (1850-1895)*

To Mother You

This is to mother you
To comfort you and get you through
Through when your nights are lonely
Through when your dreams are only blue
This is to mother you
This is to be with you
To hold you and to kiss you, too
For when you need me I will do
What your own mother didn't do
Which is to mother you
All the pain that you have known
All the violence in your soul
All the wrong things you have done
I will take from you when I come
All mistakes made in distress

Sinéad O'Connor (b. 1966)/arr. Craig Hella Johnson

All your unhappiness
I will take away with my kiss, yes
I will give you tenderness
For child I am so glad I found you
Although my arms have always been around you
Sweet bird although you did not see me
I saw you
And
I'm here to mother you
To comfort you and get you through
Through when your nights are lonely
Through when your dreams are only blue
This is to mother you
~*Sinéad O'Connor (b. 1966)*



Orpheus Chamber Singers

SOPRANO

Julianna Emanski
Kim Kenny Green
Julie Liston Johnson
Elizabeth McGee
Kori Miller
Haley Sicking

ALTO

Rachel Assi
Katrina Burggraf
Hannah Ceniseros
Claire Choquette
Elizabeth Hale Knox
Erin Roth Thomas

TENOR

Samuel Ary
Tucker Bilodeau
Eric Lewis
Travis Lowery
Barrett Radziun
Jeremy Rohwer

BASS

Jacob Augsten
Cody Conway*
Austen Heatherly
De'Evin Johnson
Austin Murray
Hastings Reeves
Rob Ward

*Assistant Conductor



Program notes by Cody Conway ~ Tonight's program explores and celebrates themes of motherhood. Songs of nature and nurture complement stories of divine feminine figures as well as the incomparable birth of a child—or the unimaginable loss of one.

Estonia has perhaps the proudest and most ubiquitous choral tradition in the world with over ten percent of its population singing regularly in choirs. In the midst of the Soviet occupation and suppression of Estonian cultural expression, Veljo Tormis and his contemporaries compiled and saved countless *Regilaulud*, or traditional folk songs. A *Regilaul* features eight-syllable lines strung together by a soloist alternating verses with a chorus, creating an unbroken melodic chain. *Lauliku lapsepõli* is one of the most-performed *Regilaulud*,

about a child whose mother lays her cradle in a field and surrounds her with animals. There, she learns the songs and poems of her Estonian heritage. ♦ Inherent in the Western choral tradition are countless texts of Mary, mother of Jesus. The plainchant *Salve Regina* is one of four Marian antiphons originating before the eleventh century. By the thirteenth century, this setting became commonplace in evening Compline services at cathedrals and abbeys across Europe. ♦ *Bogoróditse Djévo* is an Orthodox Church Slavonic transcription of *Ave Maria*, one of the most pervasive texts in sacred Western music. Arvo Pärt's setting is a stark departure from the well-known movement in Sergei Rachmaninoff's *All-Night Vigil*. This emotionally-charged setting uses the same Slavonic language as *All-Night Vigil* and alludes to the nineteenth-century Orthodox style with its expansive texture and explosive pillars of sound. One could confuse various moments and the final few measures of music with Rachmaninoff's work. King's College Choir commissioned this setting for their famous Lessons and Carols service in 1990.

Our theme continues by gazing skyward, finding solace and consolation among the stars and sun. Marie-Juliette Olga "Lili" Boulanger was a Parisian prodigy born into a family of accomplished musicians. She began classes at the Conservatoire de Paris at age five and became the first female winner of the famous Prix de Rome competition at age nineteen. As a composer, theorist, pianist, cellist, violinist, and harpist, she quickly built a reputation alongside Debussy and Ravel as one of the most important representatives of French Impressionism. As her career was beginning to flourish, she succumbed to chronic illness and passed away at the age of twenty-four. One of only eight choral works by the composer, *Hymne au Soleil* uses driving, Debussy-like parallel chords with distinct choral harmonies which acclaim the sun as it rises and brings its power and colors to the earth. Appearing in multiple pagan poetry publications, it is thought the poem was meant as a nod to Hellenic theologies, perhaps as a pagan celebration. ♦ *Two Falling Stars* is the third movement from the American Prize-winning *Song of Sky and Sea* by Paul John Rudoï. Created originally for men's voices and accompanying video art, the piece explores beyond the exact moment of death, where the spirit soars upwards and connects with the divine.

Perhaps no other medieval composer has captivated the interests of popular audiences and scholars like German abbess, Hildegard von Bingen. Lauded for her medical and philosophical writing, Hildegard also created monophonic chant and moral plays that are amongst the most recorded of medieval music today. As in *Quia ergo femina*, much of her music shifts sacred power onto the female biblical characters. Instead of the passage in 1 Corinthians: "Since by man (Adam) came death...by man (Jesus) came also the resurrection of the dead," she uses the texts "instruxit, interemit" to show that Eve "constructs" the fall of mankind and Mary's womb "rebuilds" life by giving birth to Christ. ♦ *Magnificat*, also known as "The Canticle of Mary," is an account where Mary glorifies God for allowing her to give birth to Jesus who will transform the world: the proud will be struck down and the humble lifted up; the hungry will be fed and the rich will have nothing. There are countless musical settings of this text, thanks to its place in the daily Anglican evensong service. Giles Swayne's 1982 commission followed his discovery of African music on a research trip to Senegal and Gambia. There, he recorded a working song in a small village which he uses as the opening call in *Magnificat*. The remainder of this setting uses a pointillistic approach, avoiding conventional melody and text stress in favor of wide leaps. The extremely virtuosic piece culminates in four soaring soprano parts above the choir in the "amen."

The following poignant pair mirrors the helplessness of two mothers losing their sons. John Browne's *Stabat Mater* is one of innumerable settings of the ancient hymn by English Renaissance masters. Composed in

Eton between 1470-1500, Browne's music is best-known for its unusually-long melodic lines and almost mystical effect which is ideal for this gut-wrenching text. ♦ A hallmark of the African-American spiritual is the parallel of biblical stories to the plight of the slaves. In Hall Johnson's *Take My Mother Home*, a boy's mother watches as her son is sold into slavery, like Mary watched the crucifixion of Jesus. As Jesus bore the cross up the hill for his crucifixion, this young man would endure being forced onto the auction block, spit upon, stripped of his clothes, and brutalized by his auctioneers. Sympathetic to Jesus on the cross, his final request: "Take my mother home."

Early-Modern Italian composer, Ildebrando Pizzetti, studied with his father before becoming a renowned lecturer on counterpoint and conducting. While serving as the director of the Milan Conservatory, he developed an infatuation with the music of the Renaissance which heavily influenced his seven *a cappella* choral opuses. *Il giardino di Aphrodite* was scored originally for six solo voices and full orchestra, though tonight's choral transcription has become more widely-performed. This pastoral snapshot shows Aphrodite (also named Cypris), the goddess of love and fertility, in her garden by the sea. ♦ Claudio Monteverdi was a revolutionary composer whose music bridged the late Renaissance to the Baroque, establishing the "modern" madrigal as well as Baroque opera. He held the *maestro di cappella* position at St. Mark's Cathedral in Venice where he became one of the most prolific composers of the seventeenth century. *Ecco mormorar l'onde* is from one of his first books of madrigals, balancing sixteenth-century imitative polyphony (voices echoing one another's entrances) with a few newer Baroque stylings (a more soloistic and operatic approach to the melodies and structure). Tasso's text first appears to be another pastoral scene with murmuring water and trembling leaves; however, his real-life love interest, a noblewoman named Laura, is given a subtle nod in the repeated Italian word for "breeze," *l'aura*.

Fanny Hensel was influenced by the intellectualism and musicianship of her mother and her older brother, Felix Mendelssohn. Both siblings excelled in piano and composition from an early age and advocated for the resurgence of early music, especially that of J.S. Bach. Hensel composed hundreds of solo songs, cantatas, oratorios, and twenty-eight choral works. *Abendlich schon rauscht der Wald* is from a set of six of her most popular works on nature texts by poet Joseph von Eichendor. True to the German part song genre, the piece is brief, mostly homophonic (like a hymn), and was published for amateur singing at social gatherings.

♦ Award-winning modern composer Jake Runestad writes of *Come to the Woods*:

Scottish-American naturalist and conservationist John Muir had a giddy, child-like excitement for the natural world. He found himself transformed by his first visit to California's Yosemite Valley and would often venture into the woods for days with a bit of food and a book of Emerson poetry in hand. *Come to the Woods* explores Muir's inspirations and the transporting peace found in the natural world. Using a collage of fragments from Muir's writings, the work ventures from the boisterous joy of a "glorious day," to the quiet whispering of wind, to the rejuvenating power of a storm, to the calming "amber light" when the clouds begin to clear.

Break it Gently to My Mother begins our final set and a return to the theme of loss between a mother and child. The piece is stripped bare with a soloist above choral humming "like bagpipes at a funeral." Composed during the Civil War in Boston, the historic sheet music bears the following inscription:

This ballad was suggested by the following incident. On the battlefield of Gettysburg, among many wounded soldiers was a young man, the only son of an aged mother. Hearing the surgeon tell his companions that he could not survive the ensuing night, he placed his hand upon his forehead, talking continually of his mother and sister, and said to his comrades assembled around him, "Break it gently to my mother."

◆ ***A Lullaby*** is dedicated to the victims of the December 14, 2012, Sandy Hook Elementary School shooting and their families. Composer Ryan Murphy, associate conductor of the Mormon Tabernacle Choir, attended Sandy Hook Elementary as a child and premiered this piece several weeks after the tragedy. The lullaby is meant to comfort both a child falling asleep as well as a child who "does not hear his mother's song." The lilting triple meter and the movement of the piano accompaniment imitate a mother rocking her child.

We end the evening's program with the intimate ***To Mother You*** by Irish singer-songwriter and self-proclaimed "protest singer," Sinéad O'Connor. After selling ten million albums worldwide and winning a Grammy, her illustrious career became spotted with moments of extreme controversy and harsh sentiment surrounding her mental health. She stood publicly against child abuse within church communities, effectively ruining her pop career nine years before such abuse was acknowledged by Pope John Paul II. She wrote of tonight's piece: "The song expresses a simple promise to vulnerable children throughout the world: You may not see us, but we see you—and we will always love and care for you."



J.D. Burnett was named Orpheus's second Artistic Director in March 2021 and assumed the role on January 1, 2022. He will become Director of Choral Activities for the University of Texas at Austin in Fall 2022. Currently, Burnett is Associate Professor of Music and Associate Director of Choral Activities at the University of Georgia Hugh Hodgson School of Music, where he conducts the University Chorus, Men's Glee Club, Women's Glee Club, and UGA Choral Project, teaches undergraduate and graduate courses in conducting and choral literature, and serves as chair of the conducting area. Additionally, he is the founding Artistic Director of Kinnara, Atlanta's premier professional chamber choir. He is also the Director of Music at Oconee Street United Methodist Church in Athens, GA.

Formerly, he served as Assistant Director of the Dallas Symphony Chorus, conductor of the New Jersey Youth Chorus Young Men's Ensemble, Associate Conductor of the Masterwork Chorus of New Jersey, and Acting Director of Choral Activities at Montclair State University. Earlier posts include Interim Director of Choral Activities at San Jose State University, Artistic Director of the New Jersey Chamber Singers, Music Director of the Houston Masterworks Chorus, and Founder of Men's Consort Houston. He also served as Choral Editor at McGraw-Hill, Inc.

Burnett did undergraduate study at Stanford University and Oklahoma State University. He holds advanced degrees in choral conducting from Westminster Choir College and the University of North Texas. As a professional choral singer, Burnett has performed and recorded with the Stillwater Chamber Singers, Cantare Houston, Fuma Sacra, Robert Shaw Festival Singers, Choir of Trinity Church Wall Street, Oregon Bach Festival Chorus, Santa Fe Desert Chorale, and Conspirare.

Colombia's celebrated classical music star, virtuoso pianist **Eduardo Rojas**, is renowned for his delicate touch, colorful tone and the deep musicality with which he delivers his powerful, fiery renditions of European and PanAmerican repertoire.

Eduardo Rojas has performed as soloist works by Beethoven, Mozart, Rachmaninoff, Liszt, Grieg and others with the National Symphony Orchestra of Colombia, the Bogotá Philharmonic, Valle Philharmonic (Cali, Colombia), EAFIT University Symphony Orchestra (Medellín, Colombia), the Panamá National Symphony Orchestra (Panama City), the American Wind Symphony (Pennsylvania), New Philharmonic Orchestra of Irving (Texas), the Great Lakes Symphony Orchestra (Michigan), and the Manitowoc Symphony Orchestra (Wisconsin). He has represented his native country at various music festivals in Bolivia, Ecuador, Puerto Rico and has been a featured guest artist at the Popayán International Music Festival in Colombia and at the celebrations for Chopin's 200th birthday at the renowned Luis Angel Arango Concert Hall in Bogotá, Colombia. His recital programs span the gamut of classical European as well as North and South American composers. His uniquely authentic renditions of works by Ástor Piazzolla, Hector Villa-Lobos, George Gershwin and others are always highlights of his solo recitals.

In addition to his concertizing and recording schedule Eduardo Rojas devotes time to support programs for music education and cultural exchange between North and South America.



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