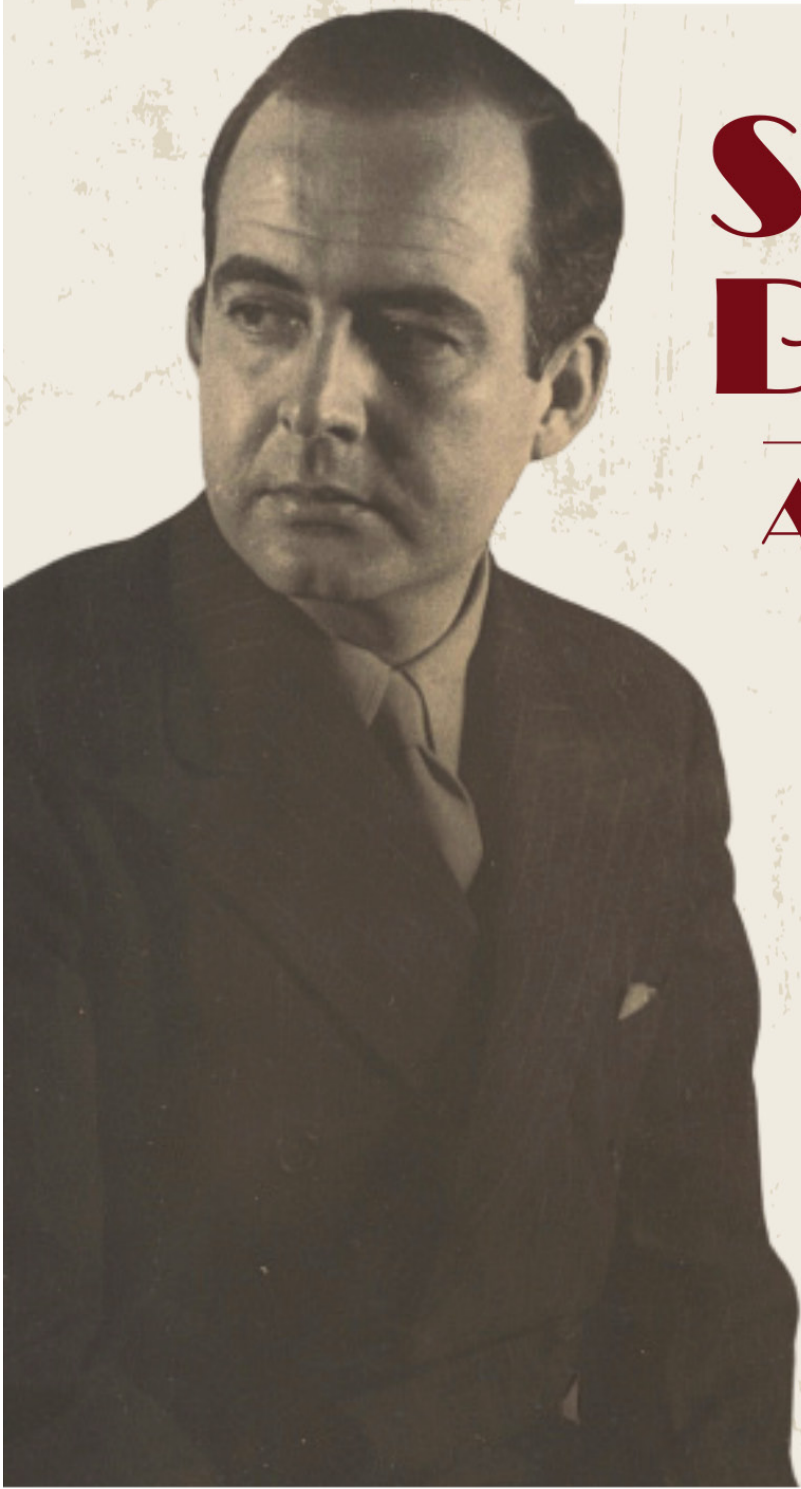


**MUSIC**  
*at*  
**RIVERSIDE**



# **SAMUEL BARBER**

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**An American  
Treasure**

**The Riverside Choir,  
Orchestra, and Soloists**  
Philip Reed, *conductor*

Tuesday, April 30, 2024 | 7:00PM



**THE RIVERSIDE CHURCH**  
IN THE CITY OF NEW YORK

# SAMUEL BARBER: AN AMERICAN TREASURE

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Tuesday, April 30, 2024  
7:00 PM

**Knoxville: Summer of 1915** | Liz Lang, soprano

*It has become the time of evening  
when people sit on their porches,  
rocking gently and talking gently  
and watching the street  
and the standing up into their sphere  
of possession of the trees,  
of birds' hung havens, hangars.  
People go by; things go by.  
A horse, drawing a buggy,  
breaking his hollow iron music on the asphalt;  
a loud auto; a quiet auto;  
people in pairs, not in a hurry,  
scuffling, switching their weight of aestival body,  
talking casually, the taste hovering over them  
of vanilla, strawberry, pasteboard and starched milk,  
the image upon them of lovers and horsemen,  
squared with clowns in hueless amber.*

*A streetcar raising its iron moan:  
stopping, belling and starting; stertorous;  
rousing and raising again its iron increasing moan  
and swimming its gold windows and straw seats  
on past and past and past,  
the bleak spark crackling and cursing above it  
like a small malignant spirit set to dog its tracks;  
the iron whine rises on rising speed;  
still risen, faints; halts; the faint stinging bell;  
rises again, still fainter, fainting, lifting, lifts,  
faints forgone: forgotten.  
Now is the night one blue dew.  
Now is the night one blue dew,  
my father has drained,  
now he has coiled the hose.  
Low on the length of lawns,  
a frailing of fire who breathes ...  
Parents on porches: rock and rock.  
From damp strings morning glories hang  
their ancient faces.  
The dry and exalted noise of the locusts  
from all the air at once enchants my eardrums.*

*On the rough wet grass of the backyard  
my father and mother have spread quilts.  
We all lie there, my mother, my father, my uncle,  
my aunt, and I too am lying there.  
They are not talking much, and the talk is quiet,  
of nothing in particular,  
of nothing at all.  
The stars are wide and alive,  
they seem each like a smile  
of great sweetness,  
and they seem very near.*

*All my people are larger bodies than mine,  
with voices gentle and meaningless  
like the voices of sleeping birds.  
One is an artist, he is living at home.  
One is a musician, she is living at home.  
One is my mother who is good to me.  
One is my father who is good to me.  
By some chance, here they are,  
all on this earth;  
and who shall ever tell the sorrow  
of being on this earth, lying, on quilts,  
on the grass, in a summer evening,  
among the sounds of the night.  
May God bless my people,  
my uncle, my aunt, my mother, my good father,  
oh, remember them kindly in their time of trouble;  
and in the hour of their taking away.*

*After a little I am taken in  
and put to bed.  
Sleep, soft smiling,  
draws me unto her:  
and those receive me,  
who quietly treat me,  
as one familiar and well-beloved in that home:  
but will not, no, will not,  
not now, not ever;  
but will not ever tell me who I am.*

# PROGRAM

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## Two Choruses

### 1. Twelfth Night

*No night could be darker than this night,  
No cold so cold,  
As the blood snaps like a wire  
And the heart's sap stills,  
And the year seems defeated.  
O never again, it seems, can green things run,  
Or sky birds fly,  
Or the grass exhale its humming breath,  
Powdered with pimpernels,  
From this dark lung of winter.  
Yet here are lessons for the final mile  
Of pilgrim kings;  
The mile still left when all have reached  
Their tether's end:*

*That mile where the Child lies hid.  
For see, beneath the hand,  
The earth already warms and glows;  
For men with shepherd's eyes  
There are signs in the dark,  
The turning stars,  
The lamb's returning time.  
Out of this utter death he's born again,  
His birth our Saviour;  
From terror's equinox he climbs and grows,  
Drawing his finger's light across our blood  
The sun of heaven,  
And the son of God.*

### 2. To Be Sung On the Water

*Beautiful, my delight,  
Pass, as we pass the wave  
Pass, as the mottled night  
Leaves what it cannot save,  
Scattering dark and bright.  
Beautiful, pass and be*

*Less than the guiltless shade  
To which our vows were said;  
Less than the sound of an oar  
To which our vows were made,  
Less than the sound of its blade  
Dipping the stream once more.*

**To Longwood Gardens** | Alan Montgomery, organ

### Sure on This Shining Night

*Sure on this shining night  
Of starmade shadows round,  
Kindness must watch for me  
This side the ground.  
The late year lies down the north.  
All is healed, all is health.*

*High summer holds the earth.  
Hearts all whole.  
Sure on this shining night  
I weep for wonder  
Wand'ring far alone  
Of shadows on the stars.*

# PROGRAM

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## Adagio for Strings

### Prayers of Kierkegaard | Kendra Petuch, soprano & Matt Krenz, tenor

*○ Thou Who art unchangeable,  
Whom nothing changes,  
May we find our rest  
And remain at rest  
in Thee unchanging.  
Thou art moved  
and moved in infinite love by all things;  
the need of a sparrow, even this moves Thee;  
and what we scarcely see,  
a human sigh,  
this moves Thee, ○ infinite Love!  
But nothing changes Thee, ○ Thou unchanging!*

*Lord Jesus Christ  
Who suffered all life long  
that I, too, might be saved,  
and Whose suffering still knows no end,  
this, too, wilt Thou endure;  
saving and redeeming me,  
this patient suffering of me  
with whom Thou hast to do -  
I, who so often go astray.*

*Father in Heaven,  
well we know that it is Thou  
that givest both to will and to do,  
that also longing,  
when it leads us to renew  
the fellowship with our Savior and Redeemer,  
is from Thee.*

*Father in heaven, longing is Thy gift.  
But when longing lays hold of us,  
○ that we may lay hold of the longing,  
when it would carry us away,  
that we also might give ourselves up,  
when Thou art near to summon us,  
that we also in prayer might stay near Thee,  
when Thou in the longing dost offer us  
the highest good,  
that we might hold it fast!*

*Hold not our sins up against us  
But hold us up against our sins,  
So that the thought of Thee should not remind us  
Of what we have committed,  
But of what Thou didst forgive;  
Not how we went astray,  
But how Thou didst save us!*

## ABOUT THE ARTISTS

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### PHILIP REED, CONDUCTOR

**Philip Reed** is a conductor, singer, composer, and musicologist from Greenville, SC. He serves as Director of Music at Prince of Peace Catholic Church in Taylors, SC, and as founding Artistic Director of Chicora Voices, a professional choral ensemble based in Greenville. Philip earned a bachelor's degree in music composition from Furman University and a master's degree in choral conducting from the University of Georgia, where he studied under Dan Bara and J.D. Burnett. In 2018, he moved to Taiwan, where he met his wife, Annabelle, and then to Japan, where he completed a second master's degree at International Christian University in Tokyo, researching Japanese Buddhist chant and its unique system of musical notation under the instruction of Shingon Buddhist monks. Philip's musical expertise runs the gamut from Gregorian chant, Renaissance, and Baroque music to new music, folk music, and Japanese music. He has been featured as a soloist and guest conductor with the South Carolina Bach Society. His composition *Four Spring Songs*, settings of Japanese *waka* poetry for treble choir, is published by Galaxy Music.

### LIZ LANG, SOPRANO

*Opera News* has applauded American soprano **Liz Lang** for her "comedic timing and clear resonant tone." The 23/24 season brings some exciting new opportunities including a salon night hosted by opera great James Morris, and an evening with the Equinox Orchestra singing swing standards in iconic historical Savannah venues. Ms. Lang appears as a soloist with Voices of Ascension in their Gala at New York's fabulous Fabbri Mansion and as the soprano soloist in their winter concert featuring operatic selections from Joseph de Bologne's *L'Amant Anonyme* and Mozart's Requiem. She travels to Venice, Italy for an artist residency and writing retreat to begin work on her newest show and brings her acclaimed recital *Prohibition* to New York. Liz is delighted to make her company debut with MasterVoices for the NYC premiere of Doug Varone's *To My Arms / Restore*, led by Ted Sperling, and joins the cast of *In the Light* for a public showcase as part of the new Broadway Workroom Series with music and lyrics by Michael Mott.

Known for her crossover abilities throughout multiple genres, recently Liz was delighted to make her Off-Broadway debut as Glinda in *Wicked/Wasted* with Drunk Musicals and her role debut as Mimì in *La Bohème* with The Savannah Voice Festival. She appeared as the soprano soloist in Haydn's *Lord Nelson Mass* with Voices of Ascension, an anniversary party for Coca-Cola at the Statue of Liberty with her jazz-fusion band, a masterclass with Frederica von Stade, a multi-genre recital entitled *I'm not mad* exploring the psychology of Ophelia, and covered a performance of Mendelssohn's *Elijah* at Carnegie Hall with the Oratorio Society of New York.

Ms. Lang made her Lincoln Center debut in March 2018 in a new production of *La Traviata* with the Philharmonic Orchestra of New York as Annina and the Violetta cover, following her professional debut and highly acclaimed interpretation of Iris in Handel's *Semele* with Opera Omaha. In this new production directed by James Darrah and conducted by Grammy award winner Stephen Stubbs, "Liz Lang stole her scenes as a spritely Iris with her iridescent soprano" (*Omaha World Herald*) and "provided some much welcome comic relief" (*Wall Street Journal*). She has been a recitalist and soloist at Carnegie Hall, the Juilliard School, with Grammy award winner Paul O'Dette, The New American Songbook Orchestra, Kollektive366, Stonington Opera House, Bard Summerscape, the Salzburg Festival in Austria, and throughout Italy. For more details, visit [lizlangsoprano.com](http://lizlangsoprano.com).

## ABOUT THE ARTISTS

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### KENDRA PETUCH, SOPRANO

For soprano **Kendra Berentsen**, “resplendent with ripe vocal coloration and seemingly effortless power,” “possessing a burnished amber tone and dynamic command,” (Thaïs, Joshua Kosman, *San Francisco Chronicle*), “A silvery soprano tone and faultless diction...” (*San Francisco Chronicle*), singing “effortlessly in the stratosphere” (*San Francisco Classical Voice*), the Oratorio Society New York awarded Kendra the Esther Korshin award at the 2023 finals in Carnegie Hall. As an oratorio soloist, she has performed *Messiah* with Fairfield County Chorale, Vaughn Williams’ *Pastoral Symphony* with New York Repertory Orchestra, and Mahler’s *Das Himmlische Leben* with Astoria Symphony. Ms. Berentsen returned to the Merola Opera Program at San Francisco Opera Center in 2018 singing Leïla in *Les Pêcheurs de Perles* in the Schwabacher Concert under the baton of Kathleen Kelly, Massenet’s *Thaïs* in the Merola Grand Finale under the baton of Dean Williamson, and covered Anne Trulove in *The Rake’s Progress*. In 2018 the Shoshana Foundation awarded Ms. Berentsen the prestigious Richard F. Gold Career Grant, representing the Merola Opera Program. In 2017, she was featured in The Merola Schwabacher Concert as Baby Doe in *The Ballad of Baby Doe* under the baton of Anne Manson as well as Marie in *La Fille du Regiment* for the Grand Finale under the baton of Anthony Walker, and covered Serpina in *La Serva Padrona*.

Kendra’s past credits include Juliette in *Romeo et Juliette*, Adele in *Die Fledermaus*, Frasquita in *Carmen*, Pamina in *Die Zauberflöte*, and Zerlina in *Don Giovanni*. Kendra received her BM and MM from Eastman School of Music, where she headlined as Carolina in *Il Matrimonio Segreto*, Flora in *Turn of the Screw*, Herz in *The Impresario*, Kost in *Cabaret*, and *Manon* in concert.

Kendra and her husband, composer Brian Petuch develop new operas together. Kendra headlined as Lee Krasner in their first opera, *Portrait and a Dream*, at its premiere in Brooklyn NY in 2021. She and Brian reside in New York City.

### ALAN MONTGOMERY, ORGANIST

A native of Vacaville, California, **Alan Montgomery** is the interim Director of Music & Organist of the Riverside Church in New York, where he plays weekly and oversees the administration of an extensive music program. Previously, Alan served as the Associate Organist at Riverside, starting in April of 2022.

Alan is a graduate of the Juilliard School in New York, where he earned a Master of Music degree while studying with Paul Jacobs. He holds a Bachelor of Music (Honours) degree from the Royal College of Music in London, where he studied with David Graham and Sophie-Véronique Cauchefer-Choplin. While in London, he also served as Organ Scholar of St. Mark’s, Hamilton Terrace and Farm Street Church.

While a student in New York, Alan was the Director of Music at the Church of St. Thomas More on East 89th Street, where he was responsible for the musical direction of over 300 liturgies per year. At St. Thomas More, Alan directed a professional octet, which sang a wide array of choral repertoire, with a focus on more obscure works of the 20th century.

## THE RIVERSIDE CHOIR

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### SOPRANO

Laura Bayomi Soto  
Nonie Donato  
Catherine Fiasca  
Manami Hattori  
Jasmine Ismail  
Jessica Marsten  
Caroline Miller  
Kendra Petuch  
Elizabeth van Os

### ALTO

Jennifer Borghi  
Lori Engle  
Irene King  
Mary Page Jo  
Suzanne Schwing  
Kimberly Walton  
Denise Woods

### TENOR

Cristobal Arias  
Daveed Buzaglo  
Jack Cotterell  
Rashard Deleston  
Mark Donato  
Sean Fallen  
David Jackson  
Matt Krenz  
Eric Lamp  
Erik Rasmussen  
Jacob Terrell

### BASS

Arthur Beutel  
Blake Burroughs  
Andrew Feyer  
Johnny Green Lee  
Jonathan Guss  
Russell John Saint  
Christopher Judd  
Nathaniel Mattingly  
Logan Pitts  
Mark Rehnstrom

## THE RIVERSIDE ORCHESTRA

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### VIOLIN

Jorge Avila  
Max Moston  
Roy Lewis  
James Tsao  
Victor Schultz  
Rachel Handman  
Andrea Schultz  
Mialtin Zhezha  
Susan Dominguez

### VIOLA

Edward Malave  
Nikki Federman  
Molly Goldman

### CELLO

Daniel Miller  
Carlo Pellettieri

### BASS

Troy Rinker

### FLUTE & PICCOLO

Helen Campo

### OBOE & ENGLISH HORN

William Meredith

### CLARINET

Todd Palmer  
Christopher Cullen

### BASSOON

Joshua Hodge

### HORN

Nancy Billmann  
Ian Donald

### TRUMPET

Thomas Hoyt

### TROMBONE

Michael Boschen

### TIMPANI

Jeffrey Irving

### PERCUSSION

David Mancuso

### HARP

Kristi Shade

### CONTRACTOR

Jorge Avila

### CHORUS PREPARATION

James Bagwell



# THE RIVERSIDE CHURCH

## IN THE CITY OF NEW YORK

490 Riverside Drive | 91 Claremont Ave. | [trcnyc.org](http://trcnyc.org)

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*The Riverside Church is an interdenominational, interracial, international, open, welcoming, and affirming church and congregation. Whoever you are: You are safe here. You are loved here. You are invited into full participation in our life together.*

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Rev. Adriene Thorne, *Senior Minister*  
Alan Montgomery, *Interim Director of Music*  
Charles Semowich, *Carillonneur*  
Matthew Hommez, *Director, Riverside Rising Voices & Youth Choir*  
Nedra Olds Neal, *Director, Riverside Inspirational Choir*  
Daniel Potter, *Director, Riverside Ringers*  
Kristina Giles, *Riverside Community String Ensemble*  
Angela Haddock, *Administrative Assistant*