

*Godsfeld:*  
*An Epic by Tim Huppman*

NEC Conductors' Choir

Students of Erica J. Washburn

conductors

Bailee Green '25 MM

Lena Ying-Ting Wong '25 MM

Henri Youmans '25 MM

Honghao Howard Zheng '25 MM

with

Grace Lee, piano

Monday, December 16, 2024

7:30 p.m.

Burnes Hall

PROGRAM

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**Prologue**

*Hushaby Duchess*

**Daniel Elder**

(b. 1986)

*Ballade to the Moon* from *Three Nocturnes*

Bailee Green '25 MM, conductor

**Interlude I**

*Yearning*

**Györgu Orbán**

(b. 1947)

*Daemon irrepit callidus*

Lena Ying-Ting Wong '25 MM, conductor

**Jēkabs Jančevskis**

(b. 1992)

*Atsalums (Coldness)*

Honghao Howard Zheng '25 MM, conductor

**Interlude II**

*Two Eyes to See the Better Future*

**Franz Schubert**

(1797–1828)

*Schicksalslenker*

Lena Ying-Ting Wong '25 MM, conductor

**Epilogue**

*Reunion and Remembrance*

**Jake Runestad**

*Come to the Woods*

Henri Youmans '25 MM, conductor

**NEC Conductors' Choir**

Coco Chapman

Bailee Green

Johan Hartman

Victor Ikpe

Feier Meng

Yuanwei Ni

McLain Weaver

Lena Ying-Ting Wong

Henri Youmans

Honghao Howard Zheng

Grace Lee, piano

*Godsfeld* by **Tim (Moth) Huppman** is a quick, witty, and whimsical tale of a knight sent to save a duchess. Set in the planetary realm of Irte, any extraplanar traveler can find themselves in a strange land filled with mystery, magic, and fantastical adventures. Sentient shrooms, forbidden loves, and grand scandal is waiting for you in *Godsfeld*!

In a reality where much of life is painfully mundane, Huppman has been creating a vast world of magic, science, and fantasy. If science can theorize it and magic can dream of it, you will find it in the plain of Irte.

Huppman has been building his universe of science fiction and fantasy since 2018, fine tuning his creative writing and literary knowledge by receiving a BA in English and Creative Writing from SUNY Oswego in 2022.

### **Hushaby Duchess**

Deep in the night while all are sleeping  
through the halls a shadow's creeping.  
Soft as down and black as pitch,  
Shaman Eyola, vvarlock, vvitich.

Hexes hidden, potions brewed,  
duchess breathes the sickly fumes  
of morphing skin and wakeless rest,  
she shall emerge above the best.

Daughter of light, daughter of stone,  
daughter of man, bone of my bone.  
Hide the child beside the crone,  
'til she ascends up to the throne.

Petrichor births the scent of blood,  
the scent of change once I am done.  
The realm of Irte shall soon be mine  
in due course and in due time.

*Tim Huppman, from Godsfeld*

*Ballade to the Moon* is a stunningly evocative piece that captures the serenity and beauty of the night. Through the use of imagery and lush harmonies, Elder invites the listener into a dreamlike world illuminated by moonlight. The text, written by Elder, paints the image of beautiful landscapes complete with rivers and forests that evoke overwhelming feelings of joy and appreciation.

Musically, Elder's use of flowing melodies, rich textures, and dramatic dynamics add moments of both intimacy and grandeur. The interplay between voices and different accompaniment textures matches the shifting moods of the poem, from contemplative stillness to radiant exuberance.

– *Bailee Green*

On moonlit night I wander free.  
my mind to roam on thoughts of thee.  
With midnight darkness beckoning  
my heart toward mystic fantasy:

Come and dream in me!

How beautiful, this night in June!  
And here, upon the velvet dune,  
I weep with joy beneath the moon.

The path lies dark before my sight,  
and yet, my feet with pure delight  
trod onward through the blackened vale,  
beneath the starry sky so bright.

O share thy light!

These woods, their weary wanderer soon  
in awe and fearful wonder swoon;  
I weep with joy beneath the moon.

And as the darkened hours flee,  
my heart beats ever rapidly.  
Though heavy hang my eyes with sleep,  
my singing soul, it cries to thee:

Come and sing with me!

The twinkling sky casts forth its tune:  
O must I leave thy charms so soon?  
I weep with joy beneath the moon.

*Daniel Elder*

## Yearning

Alone and trapped inside this filthy room,  
accompanied inside this scaly skin.  
This vvvitch shall sentence me to endless gloom.  
Condemn the crone, I pray O Bodagin.

Please take me back to where my father rules  
away from vvarlocks, fungi, dirt, and wyrms Jo  
O use a spell from the displacement schools  
so I may bathe away these scales and germs  
The stalactites and stalagmites cage me.  
In this horrendous form, I'm insecure,  
A life in dragon skin, I can't foresee.  
I pray in future this won't reoccur.  
Oh please do not be angry, Mother love,  
for the occult is damned from those above.

*Tim Huppman, from Godsfeld*

Orbán's *Daemon irrepit callidus* captures the restless struggle between temptation and resistance. The devil, portrayed as sly and mischievous, embodies the inner turmoil of a soul trapped in conflict, much like a creature longing to escape its own skin.

Through syncopated rhythms, sharp contrasts, and a sense of urgency, the music vividly conveys the tension between light and darkness. Both playful and intense, the piece is a reminder of the human spirit's constant battle with its own demons, seeking freedom and redemption.

– *Lena Ying Ting Wong*

### *Daemon irrepit callidus*

*Daemon irrepit callidus,  
Allicit cor honoribus.  
Ponit fraudes inter laudes, cantus, saltus.*

*Quidquid amabile Daemon dat,  
Cor Jesu minus aestimat.*

*Caro venatur sensibus;  
Sensus adhaeret dapibus;  
In escatur, impinguatur dilatator.  
Quidquid amabile Caro dat,  
Cor Jesu minus aestimat.*

*Adde mundorum milia,  
Mille millena gaudia;  
Cordis aestum non explebunt, non arcebunt,*

*Quidquid amabile Totum dat,  
Cor Jesu minus aestimat.*

Anonymous

### **The Devil speaks expertly**

The Devil speaks expertly  
tempting the honorable heart.  
He sets forth trickery amidst praise, song, and  
dance.

However amiably the Devil acts,  
it is still worth less than the heart of Jesus.

The Flesh is tempted by sensuality;  
gluttony clings to our senses;  
it overgrows, it encroaches, it stretches.  
However appealing the Flesh is,  
it is still worth less than the heart of Jesus.

Though the Universe may confer  
thousands upon thousands of praises.  
They neither fulfill nor put out the desire of  
the heart.

However appealing the whole Universe is,  
it is still worth less than the heart of Jesus.

*Atsalums* (Coldness) is inspired by a modern Latvian poetry that examines themes of memory, grief, and emotional solitude. The lyrics reflect the lingering frost of severed ties and the weight of historical changes, establishing a moving foundation for the music. Throughout the composition, the composer uses delicate harmonies and melodies to reflect the poem's mood of peaceful resignation and spiritual detachment.

The composition develops from quiet, meditative parts to strong emotion and turbulence. The transition from tranquility to frenzy produces a stark contrast, culminating in a forceful and frenzied crescendo. The change emphasizes the fragility of human emotions and the fine border between tranquility and lunacy.

– *Honghao Howard Zheng*

### *Atsalums*

*Ledutiņi, bāleliņi, mūs' jūriņu sasaldē,  
Lai es varu pāri iet, svešiem kungiem atdoties,*

*Ledutiņi, bāleliņi, mūs' jūriņu sasaldē,  
Nesaldē! Nesaldē! Mūs' jūriņu nesaldē!*

*Lai es varu pāri iet, svešiem kyungiem atdoties.*

*Neej, neej, tautu meita, lileti gaužas asariņas!*

*Ledutiņi, bāleliņi, mūs' jūriņu sasaldē,  
Lai es varu pāri iet, svešiem kungiem atdoties,*

*Saulīt, mana māmuliņe, mūs' jūriņu atkausē,*

*Ciemā nāca sveši kungi noraut manu vainadziņu!*

*Nāc pie manis, sveštautieti, tevīs nemaz nebijos,*

*Tu man devi daudz naudiņas, es tev savu  
vainadziņ'!*

*Nāc, nāc, tautu meit', sen ilgojos,*

*Sev līdzi ņemš' un pabaroš'...*

*Sveši kungi pāri veda pār to lielo ledus lauku  
Sakērāsi salti vēji manā ziļu vaiņagā...*

### **Unfreeze**

Brother ice, brother ice, freeze over our sea,  
So that I can walk across, give myself to  
foreign lords.

Brother ice, brother ice, freeze over our sea,  
Do not freeze, do not freeze, do not freeze our  
sea!

So that I can walk across, give myself to  
foreign lords.

Do not go, do not go, bitter tears you'll have  
to shed!

Brother ice, brother ice, freeze over our sea,  
So that I can walk across, give myself to  
foreign lords.

Dear sun, dear mother, please make the sea  
ice melt,

Foreign lords may come to visit and tear off  
my virgin headdress!

Come to me, you foreign lad, I am not afraid  
of you.

You gave me a pile of money, I gave you my  
virgin headdress!

Come to me, come, lovely maiden, I've  
desired you for long,

I will take you with me, clothe you, feed  
you...

Foreign lords took me across the icy waters,  
Chilly winds got caught in my headdress...

Dziesmu, dzied sveši ļaudis, dziesmu dzied  
bāleliņi,

Dziesmu, dzied sveši ļaudis, dziesmu dzied  
bāleliņi.

Tā dziesmiņa man skanēja, ko dziedāja bāleliņi,  
Ko dziedāja sveši ļaudis, to saminu kājiņam!

Jēkabs Jančevskis and folksongs

Foreign folk sing a song, and my brothers  
sing a song,

Foreign folk sing a song, and my brothers  
sing a song,

My brothers' song rings out to me,  
The foreign folks' one I trample underfoot!

Translation by Ieva Lešinka-Geibere

## Two Eyes to See a Better Future

You are safe here,  
my darling dear. Delight  
in my company and love  
for now, you are powerful.

My darling dear, delight  
in my patron's mercy  
for now. You are powerful  
with magika and wisdom.

In my patron's mercy  
I gave my freedom for yours  
with magika and wisdom  
too. Guide your future.

I gave my freedom for yours,  
I have been tainted  
to guide your future  
from unholy paths.

I have been tainted.  
You are safe here  
from unholy paths  
in my company and love.

*Tim Huppman, from Godsfeld*

Schubert's *Schicksalslenker* ("Guider of Fate") is a choral hymn that blends reverence, hope, and a plea for divine guidance. Its sweeping melodies and dynamic contrasts evoke humanity's yearning for protection and a brighter future.

The themes of sacrifice and devotion in the text mirror the poem's spirit, where one surrenders freedom for the sake of another's path. The voices intertwine like a dialogue between struggle and hope, offering both solace and strength.

Ultimately, *Schicksalslenker* is a moving testament to love, wisdom, and the



enduring power of faith to guide us forward.

– Lena Ying-Ting Wong

*Schicksalslenker, blicke nieder*

*Schicksalslenker, blicke nieder,  
Auf ein dankerfülltes Herz,  
Uns belebt die Freude wieder,  
Fern entfloh'n ist jeder Schmerz;  
Und das Leid, es ist vergessen.  
Durch die Nebel strahlt der Glanz*

*Deiner Grösse unermessen,  
Wie aus hellem Sternenzanz.  
Liebevoll nahmst du der Leiden  
Herben Kelch von Vaters Mund,  
Darum ward in Fern und Weiten  
Deine höchste Milde kund.*

Anonymous

**Guider of Fate, look down**

Guider of fate, look down  
on this grateful heart.  
We are stirred anew by joy;  
all suffering has fled far away,  
and sorrow is forgotten.  
Through the mists shines the immeasurable  
radiance  
of your greatness,  
as if from a brilliant wreath of stars.  
Lovingly you took the bitter cup  
of sorrows from your Father's lips,  
and your supreme merciful kindness  
was made known far and wide.

*Translation © Richard Wigmore, author of  
Schubert: The Complete Song Texts (Schirmer  
Books) provided via Oxford International Song  
Festival ([www.oxfordsong.org](http://www.oxfordsong.org))*

### **Reunion and Remembrance**

A victory psalm shall be written and sung  
how Leostaer's heroism sprouted to bloom.  
The stories passed down from old ear to young,  
in blood of bond, and water of womb.

My orchid returned, all safe and sound.  
You've saved her from torment and doom!  
Alliances made and connections unbound  
in blood of bond, and water of womb.

You've slain her half-flesh; the kidnapping vviccin.  
Oh, how the Fates weave on their loom,  
The vvitich now sleeps, unable to sicken  
in blood of bond, and water of womb.

But now we rejoice in dancing and sweat  
with a masquerade ball in full costume  
to dull the memories we' wish to forget

in blood of bond, and water of womb.

*Tim Huppman, from Godsfeld*

*Come to the woods* by Jake Runestad is a vastly intriguing and beautiful work, with its main idea focusing on the views perceived by someone entranced to enter the woods. Firstly developing on the original quote by John Muir reading "Come to the woods, for here is rest", Runestad expands on this idea with his own text, creating a provocative and elaborate textual painting of nature and its everlasting beauty.

The best word to describe the beginning of this piece is word *Hwyl* (Derived from the Old Welsh word *hwil*), meaning extreme excitement. "Another glorious day" is proclaimed proudly in a variety of complex harmonies with the piano grounding us as the piece continues. Then, the piano injects with its own solo, giving the piece a sense of peace after the tumultuous harmonies presented in the *Hwyl* of the beginning. "The winds then touch the trees" with a peaceful section that ends with a large piano chord that Runestad describes as "Lightning". Then "The sounds of the storms are glorious with wild exuberance" as the piece enters its climax with exchanging "wild scenes" between the treble and bass voices. We then end with the invitation to "Come to the woods, for here is rest" and end with a definitive key and a restful state.

– *Henri Youmans*

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.

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."

*Taken from writings by John Muir, adapted by the composer*

**Bailee Green**, a second-year graduate student from Mississippi, is obtaining a Master of Music degree in choral conducting from the New England Conservatory of Music in the studio of Erica Washburn.

In addition to their current degree, Bailee is also an avid teaching assistant with the Boston Children's Chorus. Their teaching philosophy is built upon the belief that all children deserve the right to discover and unlock the music within. Bailee's previous experiences with teaching include both middle school and high school show choir groups.

Bailee received their Bachelor of Music Education degree from the University of Southern Mississippi where they studied under Dr. Gregory Fuller and Dr. Jonathan Kilgore. During their time there, Bailee fostered a love for the Estonian choral tradition and choral conducting, all while striving to amplify the voices of under-represented groups in the music education field through their thesis, "Transgender and Nonbinary Attitudes Toward the Choral Music Education Experience."

Now as a conductor, Bailee hopes to increase awareness and appreciation of LGBTQ+, BIPOC, and women composers by programming their music.

**Lena Ying-Ting Wong** is currently pursuing a Master of Music in Choral Conducting at the New England Conservatory under the guidance of Erica Washburn. Lena holds a Master of Arts in Music from the Chinese University of Hong Kong and a Bachelor of Arts (Honors) in Music from Hong Kong Baptist University, where she majored in voice.

An experienced chorister, Lena has performed with various leading ensembles, including Die Konzertisten, Handel and Haydn Society, Opera Hong Kong Chorus, Hong Kong Philharmonic Chorus. She is also a member of the Tanglewood Festival Chorus, where she collaborates with different world's finest musicians.

Now based in Boston, Lena continues to explore the intersection of choral and orchestral music, aspiring to bring diverse musical traditions to life on the international stage.

**Henri Youmans** is a conductor and tenor who hails from Camillus, New York and is a recent graduate of Syracuse University with a bachelor's in music education with voice concentration. During his time at Syracuse, he was an active member of the auditioned Syracuse University singers and the SU pride of the orange marching band for four years. An alumnus of Phi Mu Alpha, Henri had also participated in a masterclass with Jenny Wong, as well as a teaching masterclass at a NY-ACDA conference. After graduating, Henri participated in the CNY Playhouse's production of *Heathers* the musical as an ensemble member and orchestra member. He is also an active tenor ringer for local churches around Boston, as well as the NEC Preparatory School Youth Chorale. Currently, he is a second-year master's student at NEC in the conducting studio of Erica Washburn and hopes to teach in public schools in the future to give students a safe space, a place to learn about the world around them, and to learn about themselves.

**Honghao Howard Zheng** is a conductor and baritone from China. He obtained his bachelor's degree in choral conducting from the Xinghai Conservatory of Music in China. Currently, he is pursuing a master's degree in choral conducting at the New England Conservatory of Music in Boston under the guidance of Professor Erica Washburn.

Honghao Zheng, as a member of the choir, earned exceptional success by obtaining first place gold medals in the Faith group at both the 8th Riga World Choir Competition in Latvia (2014) and the 9th Sochi World Choir Competition in Russia (2016). In addition, he achieved a first-place gold medal in the Mixed Voice, Male Voice, and Contemporary group categories at the 10th Tshwane World Choir Competition in South Africa (2018), while also attaining a notable second-place position. His skills as a choral conductor were acknowledged at the 66th Cork International Choral Festival in Ireland (2021), where he achieved first place in the Cappella Mixed Voice and Cappella Male Voice categories. Additionally, he secured first place in the Children's Voice category at the 2021 Prague Orbis Music Festival in the Czech Republic.

Honghao Zheng, as an opera conductor, has received widespread acclaim from audiences for his performances of the opera comique *Rita* (G. Donizetti) and *Pomme d'api* (Jacques Offenbach) at the Guangzhou Grand Theatre in China.

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