

UNT
COLLEGE OF
MUSIC

University of North Texas University Singers

Dr. Kristina Caswell MacMullen, Conductor
presents
TEARS

Brian C. Murray, Conducting Associate
Jungeun Um, Accompanist

Tuesday, November 5, 2019
7:30 pm
Winspear Hall
Murchison Performing Arts Center

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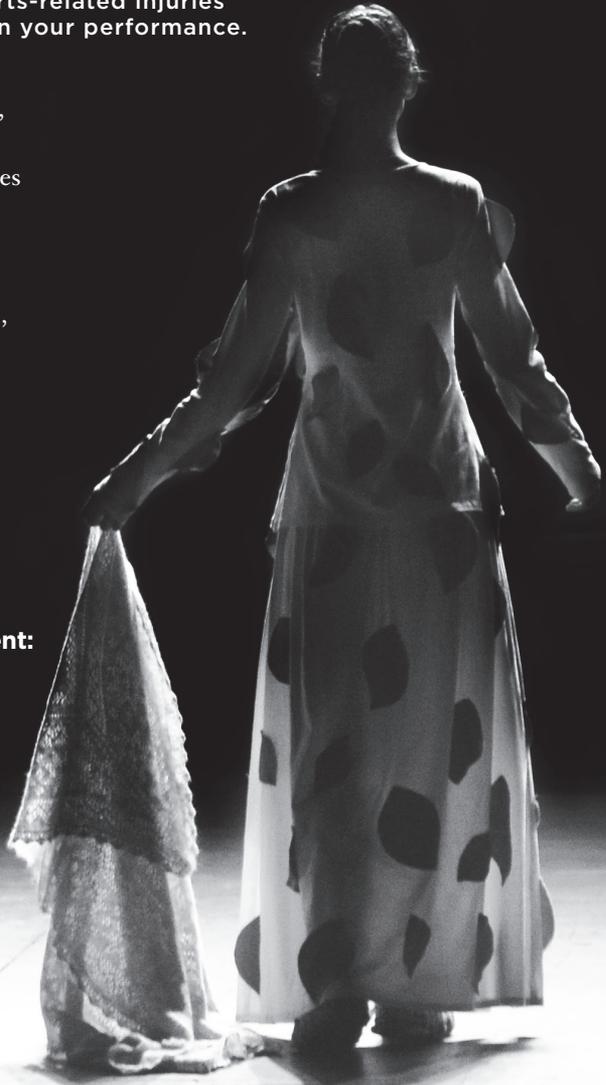
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TEXAS CENTER FOR
PERFORMING ARTS HEALTH



PROGRAM

TEARS

Grief

Knowee (2008)Stephen Leek (b. 1959)

Tessa Newman, soprano
Rachel Moes, Jamie Lam, Stefanie Herrera, Emma deGraaf, soli
Stefanie Herrera, Emily Mitchell, Olivia Thackray, descant sopranos

from *Ich hatte viel Bekümmernis*,

BWV 21 (1713).....Johann Sebastian Bach (1685-1750)

1. Sinfonia
2. Chorus, Ich hatte viel Bekümmernis in meinem Herzen

Mevlan Mecid, violin • Charlie Latimer, violin
Hollie Dzierzanowski, viola • Su Eun Park, cello
James Ryon, oboe • Jungeun Um, organ

Laughter

Sequence No. 1: A Clapping Game (2019) Kevin Rosacia (b. 1997)

world premiere

The Uncertainty of the Poet (1987)Cary John Franklin (b. 1956)

Ecco mormorar l'onde (1590).....Claudio Monteverdi (1567-1643)

Brian C. Murray, Conductor

Love

from *Vier Quartette*, Opus 92 (1884)..... Johannes Brahms (1833-1897)

4. Warum

PROGRAM

Come to Me, My Love (1973)Norman Dello Joio (1913-2008)

Brian C. Murray, Conductor

Flow, My Tears (1596) John Dowland (1563-1626)

Benjamin Johnson, Olivia Thackray, Addison Vinson, Claire Dugan, soloists
Mevlan Mecid, violin • Charlie Latimer, violin
Hollie Dzierzanowski, viola • Su Eun Park, cello

Change

Es ist genug, O Ewigkeit, du

Donnerwort, BWV 60 (1723)Johann Sebastian Bach (1685-1750)

Brian C. Murray, Conductor

from *Elements* (2018) Katerina Gimon (b. 1993)
III. Fire

Carl Galarroza, percussion
Brian C. Murray, Conductor

Bright Morning Stars Traditional Spiritual
arr. 1998 Anders Paulsson (b. 1961)

Emma McClure, Jonell Goss, Juan Nava, Sarah Grace Boyd,
Chase Shaw, soloists
Gus Arnold, soprano saxophone • Jungeun Um, organ

**Two hundred fifty-third program of the 2019-2020 season
Photography and videography are prohibited**

TEXT/TRANSLATIONS

Ich hatte viel Bekümmernis

Ich hatte viel Bekümmernis in meinem
Herzen;
aber deine Tröstungen erquickten meine
Seele.
--Psalm 94

Knowee

Knowee moves across the sky.
With flaming torch held high,
searching for the son she bore.
Day on day,
to the distant horizon,
to the distant seas,
journey far beyond the mountains,
far beyond seas
to where her son is waiting still.
--Stephen Leek (b. 1959)

I Had Much Trouble

I had much trouble in my heart;
but your consolations revive my soul.

The Uncertainty of the Poet

I am a poet.
I am very fond of bananas.

I am bananas.
I am very fond of a poet.

I am a poet of bananas.
I am very fond.

A fond poet of 'I am, I am'-
Very bananas.

Fond of 'Am I bananas?
Am I?'—a very poet.

Bananas of a poet!
Am I fond? Am I very?

Poet bananas! I am.
I am fond of a 'very.'

I am of very fond bananas.
Am I a poet?
--Wendy Cope (b. 1945)

TEXT/TRANSLATIONS

Ecco mormorar l'onde

Ecco mormorar l'onde
e tremolar le fronde
a l'aura mattutina e gl'arboscelli.
E sovra i verdi rami i vagh' augelli

cantar soavemente
e rider l'oriente.

Ecco già l'alb' appare
e si specchia nel mare
e rasserena il cielo
e l'imperla il dolce gielo
e gl'alti monti indora.

O bella e vagh' aurora
l'aura è tua messaggiera,
e tu de l'aura
ch' ogn' arso cor ristaura.
--*Torquato Tasso (1544-1595)*

Warum

Warum doch erschallen
Himmelwärts die Lieder?
Zögen gerne nieder Sterne,
Die droben blinken und wallen,
Zögen sich Lunas lieblich Umarmen,

Zögen die warmen, wonnigen Tage

Seliger Götter gern uns herab!
--*Johann Wolfgang von Goethe (1749-1832)*

Come to Me, My Love

Come to me in the silence of the night;
Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes
as bright
As sunlight on a stream;
Come back in tears,
O memory, hope, love of finished years.

Oh dream how sweet, too sweet, too
bitter sweet,
Whose wakening should have been in
Paradise,
Where souls brimfull of love abide and
meet;
Where thirsting longing eyes
Watch the slow door
That opening, letting in, lets out no more.

Here the Waves Murmur

Here the waves murmur
and the leaves and the saplings flicker
in the early morning air.
And above the green branches the faint
birds
sing sweetly,
and laugh at the eastern sky.

Now here the dawn appears,
and reflects in the sea,
and brightens the sky,
and makes pearls of delicate dewdrops,
and gilds the high mountains.

Oh, beautiful and dreamy dawn,
the breeze is your messenger,
and you are the messenger of the breeze
that restores each withered heart.
--*trans. Brian C. Murray*

Why?

Why then do songs
resound heavenwards?
They would fain draw down the stars
that twinkle and sparkle above;
they would draw to themselves
the moon's lovely embrace
they would fain draw the warm, blissful
days
of blessed gods down upon us.
--*trans. Ron Jeffers*

Yet come to me in dreams, that I may
live
My very life again tho' cold in death:
Come back to me in dreams, that I may
give
Pulse for pulse, breath for breath:
Speak low, lean low,
As long ago, my love, how long ago.
--*Christina Rossetti (1830-1894)*

TEXT/TRANSLATIONS

Flow, My Tears

Flow, my tears, fall from your springs!
Exiled forever, let me mourn;
Where night's black bird her sad infamy
sings,
There let me live forlorn.

Down vain lights, shine you no more!
No nights are dark enough for those
That in despair their last fortunes deplore.
Light doth but shame disclose.

Never may my woes be relieved,
Since pity is fled;
And tears and sighs and groans my
weary days, my weary days
Of all joys have deprived.

Es ist genug

Es ist genug,
Herr, wenn es dir gefällt,
so spanne mich doch aus.
Mein Jesus kömmt!
Nun gute Nacht, o Welt!
Ich fahr ins Himmelshaus,
ich fahre sicher hin mit Frieden;
Mein Jammer bleibt darnieden.
Es ist genug!
--Franz Joachim Burmeister (1633-1672)

Bright Morning Stars

Bright morning stars are rising,
Bright morning stars are rising,
Bright morning stars are rising,
Day is breaking in ma' soul.

Oh where are our dear fathers?
Oh where are our dear fathers?
Across the valley working,
Day is breaking in ma' soul.

Bright morning stars are rising,
Bright morning stars are rising,
Bright morning stars are rising,
Day is breaking in ma' soul!

From the highest spire of contentment
My fortune is thrown;
And fear and grief and pain for my
deserts, for my deserts
Are my hopes, since hope is gone.

Hark! you shadows that in darkness dwell,
Learn to contemn light
Happy, happy they that in hell
Feel not the world's despite.
--John Dowland (1563-1626)

It Is Enough

It is enough,
Lord, when it is pleasing to you,
then grant me release.
May my Jesus come!
Now good night, o world.
I am going to heaven's house,
I go confidently from here with peace;
my sorrow remains down below.
It is enough!

Oh where are our dear sisters?
Oh where are our dear sisters?
They have gone to heaven shouting!
Day is breaking in ma' soul!

Oh where is ma' dear savior?
Oh where is ma' dear savior?
He is in my heart forever!
Day is breaking in ma' soul!
--Traditional Spiritual

PROGRAM NOTES

Tear

(tir) n. [Latin, lacrima, lacruma, Greek dakryon] 1 a drop of the salty fluid secreted by the lacrimal gland to lubricate the eyeball, kill bacteria, etc.: in humans, tears may flow for emotional reasons due to the tightening of muscles near the glands

I encountered Rose-Lynn Fisher's photographic book, *The Topography of Tears*, in 2017 when it was first published, and was immediately taken by the exquisite images captured. Through a season of climactic life change, Fisher began to question the construction and appearance of tears. With an optical microscope, she discovered that tears born of varied experiences—joy, sorrow, pain, dust, laughter, onions, grief, pride, etc.—reveal uniquely designed landscapes.

Speaking of the project, Fisher writes,

Roaming microscopic vistas, I am struck by the visual similarities between the vast and tiny worlds within worlds of life all around us, and inside of us. The patterning of nature seems so consistent, regardless of scale. Patterns of erosion etched into earth over millions of years can resemble the branched crystalline forms in an evaporated tear that took less than a minute to occur.

Tears are the medium of our most primal language in moments as unrelenting as death, as basic as hunger, and as complex as a rite of passage. They are evidence of our inner life overflowing its boundaries, spilling into consciousness. Tears spontaneously release us to the possibility of realignment, reunion, catharsis, intractable resistance short-circuited. Shedding tears, shedding old skin. It's as though each one of our tears carries a microcosm of the collective human experience, like one drop of an ocean.

At a time when much feels polarized, tears unite us. Fisher's compelling notion that tears, however tiny and seemingly insignificant, bear witness to our shared human experience has inspired this program. Tears are all at once unique, emotional, intellectual, primal, and while very ordinary, extraordinary in their secrets.

GRIEF

"I take this evanescence and lubricity of all objects, which lets them slip through our fingers when we clutch hardest, to be the most unhandsome part of our condition."--Ralph Waldo Emerson in his essay *Experience* on grieving the death of his young son Waldo

PROGRAM NOTES

Knowee

In "Knowee," Australian composer Stephen Leek has created a soundscape of panic, weaving a tale of the Sun Spirit of the Great South Land searching for her lost son. The soloist calls through space and time. Her echoes can be heard in the unyielding desert of her fruitless search, continuous throughout. Leek pairs insistent rhythm and an expansive tessitura to depict the mother's experience. The use of extended techniques invokes the primal and universal fear of losing a child.

Ich hatte viel Bekümmernis, BWV 21, mvmts. 1-2

Of Bach's prolific output, BWV 21 stands as one of the most treasured and mournful cantatas. John Eliot Gardiner called the cantata "one of the most extraordinary and inspired of Bach's vocal works." The opening sinfonia directs the listener's ear to themes of sorrow, grief, and heaviness, as musical tears are depicted in the oboe.

Bach designs the second movement with two distinctive halves. The word "Ich" stutters, as the voices stumble to gain footing, eventually giving way to the complete phrase "Ich hatte viel Bekümmernis" (I had much heaviness). Following the opening motivic saturation, Bach telescopes attention by homophonically setting the word "aber" (but). This turning point makes way for the second half. Here, Bach sets the following text "deine Tröstungen erquicken meine Seele" (but your consolations revive my soul), unleashing hope via the subsequent and highly melismatic Vivace.

LAUGHTER

**"I believe in the power of laughter and tears as an antidote to hatred and terror."
--Charlie Chaplin**

Sequence No. 1: A Clapping Game

This clapping game, composed specifically for this program by composer Kevin Rosacia, turns the tide from grief to joy. You will hear a series of patterns presented, and quickly phased. Popularized by composer Steven Reich, phasing is accomplished (in this case) by inserting an additional note into the phrase displacing alignment. In addition, Rosacia has conflated two meters, both simultaneously phased. Here, joy emerges in the lively interplay of pattern and relationship.

The Uncertainty of the Poet

In response to viewing a painting of the same name by surrealist artist Giorgio de Chirico, poet Wendy Cope penned the text realized here by Minnesotan composer John Cary Franklin. The painting of inspiration depicts the torso of Aphrodite facing a pile of bananas. In the background, a steaming locomotive can be seen. Chirico's juxtaposition of the ordinary bananas and the elevated sculpture inspired the existential and comical poetic questions posed by Cope.

PROGRAM NOTES

Franklin beautifully elucidates the comedy in a series of musical fragments. The shifting meter and conflation of musical ideas reflects the collision of the ordinary and extraordinary, all powered by the steaming eighth—the locomotive in this setting.

Ecco mormorar l'onde

Published in Monteverdi's *Second Book of Madrigals* (1590), "Ecco mormorar l'onde" enjoys both regular performance and wide admiration. The text, written by Tasso, speaks of the restoration, laughter, and joy found in nature. Here, Monteverdi marries elements of the past and present, displaying his powers as a pivotal composer bridging the Renaissance and Baroque. Monodic declamation, rhythmic juxtapositions, text-painting, fits of imitation, and suspended dissonance interweave and foretell the early eighteenth-century style still to come.

LOVE

"I love thee with the breath, smiles, tears, of all my life; and, if God choose, I shall love thee better after death."--Elizabeth Barrett Browning

Warum, Op. 92, No. 4

The dynamic ascent of the piano depicts the exhilaration of new love. Here, the sopranos offer the first full statement of Goethe's question "Warum doch erschallen himmelwärts die Lieder?" (Why then do songs resound heavenward?). With each subsequent entry, the harmonic landscape shifts. The final statement initiates a change in texture, leading to the second half, where, through sweeping lines for the voices and piano, Brahms weaves a gracious and romantic setting, singing of the moon's enchanting embrace.

Come To Me, My Love

In 1972, following 29 years of marriage, American composer Norman Dello Joio and his wife Grayce divorced. The following year, Dello Joio composed "Come to Me, My Love" for his second wife, who he would go on to marry in 1974. Its opening seems to sing very plainly of lost love, characterized by intense dissonance and musical conflict. Dello Joio marks the second stanza of Christina Rossetti's text with a major context of consonance, intimacy, and hope.

Flow, My Tears

Although published in his *Second Booke of Songs* in 1600, Dowland composed the melodic material for "Flow, my tears" in 1596 as an instrumental composition entitled "Lachrimae Pavane." His most famous ayre, it has maintained relevance due to its timeless beauty and sentiment. The falling tear motif, descending a fourth in the opening melodic line, symbolizes grief, melancholy, and darkness. Happiness has been shattered, and the voice of the artist is in dark despair.

PROGRAM NOTES

CHANGE

“There is a sacredness in tears. They are not the mark of weakness, but of power. They speak more eloquently than ten thousand tongues.” --Washington Irving

Es ist genug

Composed in 1723, Bach's cantata *O Ewigkeit, du Donnerwort*, BWV 60 concludes with the chorale “Es ist genug” (It is enough). Three whole tones (a tritone) create the unusual opening of this chorale. Two centuries later, it captured the imagination of Alban Berg who quotes this chorale in his violin concerto of 1935. This text, authored by Franz Joachim Burmeister and inspired by the life of the biblical prophet Elijah, speaks of sheer desperation and feelings of failure. Historically, the tritone represents the soul's crossover from life to death. In the context of this program, the interval acts as a transition from internal conflict to external action.

Fire

Canadian composer Katerina Gimón composed *Elements* in 2013. In the four-movement work, she explores each of the four classical elements—earth, wind, fire and water. Here, vocal and body percussion, insistent ostinati, and colorful vocal timbres coalesce to depict fire. In this context, fire acts as a dynamic agent of change, harnessing and transforming the frustration expressed in the preceding chorale in a climactic outpouring.

Bright Morning Stars

From the ashes of the Gimón emerges a statement of the collective power of community, relationship, and hope. Swedish born saxophonist and composer Anders Paulsson has arranged “Bright Morning Stars” with a dense choral texture, fusing elements of jazz and the spiritual. A prolific performer and composer, Paulsson features the soprano saxophone as the centerpiece, while the voices and organ often act as accompaniment, weaving the three instruments to create an uplifting statement of hope and possibility.

BIOGRAPHIES

Prior to her appointment at the University of North Texas College of Music, **Kristina Caswell MacMullen** served as associate professor of conducting and assistant director of choral activities at The Ohio State University, where she conducted the Symphonic Choir, Women's Glee Club and instructed both undergraduate and graduate students in the areas of conducting and choral pedagogy.

As an active adjudicator and clinician, Dr. MacMullen has conducted All-State and honors choirs throughout the United States. Upcoming engagements involve students in Arizona, Maine, Michigan, South Carolina and Texas. In 2011 she was runner-up in the National American Choral Directors' Association graduate level conducting competition. Other awards include selection as a Fulbright Fellowship Alternate to Slovenia, the Don and Kay Cash Fellowship, and being named a graduate student of distinction for Texas Tech University in the areas of music and humanities and the Sir William Osler Award for Humanism in Medicine from The Ohio State University. Her teaching and conducting is featured on the recording *Conducting-Teaching: Real World Strategies for Success* published by GIA (2009).



Dr. MacMullen earned both the bachelor of music education and master of music degrees from Michigan State University. She completed the doctor of musical arts degree at Texas Tech University. Dr. MacMullen has enjoyed a diverse career as a public school teacher, interacting with students in rural, suburban, and urban settings, elementary through high school. She has presented and co-presented interest sessions at state, regional, national and international conferences.

Upcoming Choral Events at UNT

Concert Choir - Nov. 12

Women's Chorus & Men's Chorus - Nov. 19

Collegium Singers & Baroque Orchestra - Nov. 22

A Cappella Choir - Nov. 24, 3:30

A Cappella Choir, Soloists & Fort Worth Symphony

Orchestra - Handel's *Messiah* - Dec. 6 at UNT &

Dec. 9 at Bass Hall

*music.unt.edu/choral - all concerts begin at 7:30 pm
in Winspear Hall unless noted*

BIOGRAPHIES

Brian C. Murray is a third-year doctoral student in choral conducting at the University of North Texas where he serves as the conducting associate for the University Singers, Collegium Singers, and instructor of Fundamentals of Conducting. He has previously served as the conducting associate for the A Cappella Choir and Concert Choir. Prior to beginning doctoral coursework, Murray worked as a high school choir director in Carrollton, Texas. Murray received a bachelor of music degree in choral music education, *summa cum laude*, from the University of North Texas and a master of music education degree from the Florida State University.



Murray has presented interest sessions for state and divisional conferences and he has published in *ChorTeach* and the *Choral Journal*. Additionally, he has proudly served the Texas Music Educators Association as the vice president of Region 31, the vocal chair of Region 24, secretary of Region 24, and the facilities chair for the Vocal Division. Murray has also volunteered for the American Choral Directors Association by co-managing the 2017 and 2019 National MS/JH Honor Choirs. A frequent clinician, adjudicator, and guest conductor, his professional affiliations include ACDA, TCDA, TMAA, TMEA, and Pi Kappa Lambda. Murray and his wife, Allison, reside in Carrollton with their son Weston, where they are active members of their church music ministry.

Jungeun Um is a doctoral student in organ performance at the University of North Texas where she studies under Dr. Jesse Eschbach. She holds a bachelor's degree from the University of Chongshin in South Korea and a master's degree from the University of Sungonghoe in South Korea. In 2018, she received the 2nd place award, graduate division, at the 47th annual Hall Organ Competition in San Antonio, Texas. She is the organist at First United Methodist Church in Denton.

Kevin Rosacia is a composer from Houston, Texas, and currently pursues composition studies at the University of North Texas. During his time at UNT, Kevin has enjoyed working with the University Singers as both a singer and composer-in-residence. He looks forward to the premiere of his transitional piece "Sequence No. 1: A Clapping Game" this evening. Other recent presentations and commissions of his work include a world premiere of his piece "Golden Gate" with Spectrum Ensemble last May, and multiple performances of his work, "Lumiwanag" for voice and percussion ensemble, within the UNT community and at Spectrum concerts.

UNIVERSITY SINGERS

Soprano

Emma deGraaf
Claire Dugan
Reagan Dunn
Julia Gray
Danielle Harrington
Stefanie Herrera
Jamie Lam
Emma McClure
Emily Mitchell
Rachel Moes
Sierra Morrison
Olivia Thackray

Alto

Leahna Acosta
Gillian Boley
Sarah Grace Boyd
Edith Campa
Melanie Gorsalitz
Jonell Goss
Meredith Gray
Leah Gulley
Baylee Kilgore
Laurel Kroesch
Arriana Lewis
Tessa Newman
Avery Potts
Maryssa Redding
Miranda Saenz
Taylor Teague

Tenor

Hasoo Eun
Jack Forden
Ernest Hernandez
Benjamin Johnson
William Kampa
Alexander Kidd
Brendan Martinez
Alex Poole
Kevin Rosacia
Joshua Rozeboom
Chase Shaw
Jeremiah Tarver

Bass

Bryan Aguilar
Christopher Bendrell-Versteeg
Joseph Boatwright
Brass Burapa
Hawkins Burns
Houston Burns
Jack Derleth
Aaron Hunt
Max Mollenkamp
Juan Nava
Connor Rayman
Garrett Thompson
Andrew Trimble
Addison Vinson

FACULTY AND STAFF

Choral Studies

Allen Hightower, Director of Choral Studies (DCS) & Conductor - A Cappella Choir, Collegium Singers, & Grand Chorus
Jessica Nápoles, Interim Chair of Conducting and Ensembles & Conductor - Concert Choir
Kristina Caswell MacMullen - Conductor - University Singers
Jamey Kelley and Jessica Nápoles - Choral Music Education
Joshua Habermann - Choral Literature & Conductor - DSO Chorus
Kari Adams - Conductor - Women's Chorus & Uprising
Charlotte Botha - Choral Librarian & Assistant Conductor - DSO Chorus
Brian C. Murray - Collegium Singers & University Singers Conducting Associate & Conducting Teaching Fellow
Samuel K. Sweet - A Cappella Choir Conducting Associate & Assistant to DCS
Francis Vu - Conductor - Men's Chorus & Concert Choir Conducting Associate
Jeongmi Yoon - A Cappella Choir & Grand Chorus Accompanist
Joshua Vigran - Collegium Singers Accompanist
Xiaomeng Ai - Concert Choir & Women's Chorus Accompanist
Jungeun Um - University Singers & Men's Chorus Accompanist

Vocal Studies

Faculty: Stephen F. Austin, Daniel Bubeck, Richard Croft, Molly Fillmore, William Joyner, Jennifer Lane, Jeff MacMullen, Lauren McNeese Feldman, Stephen Morscheck, Elvia Puccinelli, Elisa Ramon, Helen Dewey Reikofski, David Robinson, Jeffrey Snider, Carol Wilson

Teaching Fellows: Ryan de Boer, Jocelyn Hansen, Brittany Nichols, Andrea Pinder, Megan Stapleton, Jeffrey Tarr, Hilary Grace Taylor, Kimberly Watson

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Warren H. Henry - Senior Associate Dean, Academic Affairs
Jon Christopher Nelson - Associate Dean, Operations
Emilita Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Enrollment Management and External Affairs
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FOOD SERVICE

The Flower Mound High School Jaguar Chorale and Men's Chamber Choir present

'A Vision of Albion'
Dreams of better days in England

(a concert for the centennial of the armistice)

Gabriel Crouch, Director of Choral Activities, Princeton University - Conductor

April 7, 2018

Flower Mound United Methodist Church

11:30 a.m.

P R O G R A M

Three Renaissance Landscapes

All Creatures Now John Bennet
The Three Ravens..... Thomas Ravenscroft
As Vesta was from Latmos Hill Descending Thomas Weelkes

Three Songs of Farewell

There is an Old Belief Sir Hubert Parry
The Bluebird Sir Charles Stanford
Shallow Brown Percy Grainger

Dona Nobis Pacem R. Vaughan Williams

Agnus Dei

Beat! Beat! Drums!

Reconciliation

Dirge for Two Veterans

The Angel of Death

Nation Shall Not Lift Up a Sword Against Nation

Dr. Jeffrey Snider, University of North Texas – baritone

Dr. Molly Fillmore, University of North Texas – soprano

No audio- or video-recording is allowed today. Thank you for your understanding!

Orchestra

1st Violin: Arthur Busby (concertmaster), Shannon Bohall, Emily Burak, Becky Rathbun, Florence Wang

2nd Violin: Kristin Van Cleve, Klaudia Cop, Amela Koci, Brittany Peterson

Viola: Susan Dubois, Colin Garner, Kenny Kim

Cello: Tess Crowther, Lise Engel, Nino Ruzevic

Bass: Talon Davis, Kirby Nunez

Piano: Jeff Lankov

Prof. Gabriel Crouch – Conductor

Gabriel Crouch is Director of Choral Activities and Senior Lecturer in Music at Princeton University. He began his musical career as an eight-year-old in the choir of Westminster Abbey, where he performed a solo at the wedding of HRH Prince Andrew and Miss Sarah Ferguson. After completing a choral scholarship at Trinity College, Cambridge, he was offered a place in the renowned cappella group The King's Singers in 1996. In the next eight years he made a dozen recordings on the BMG label (including a Grammy nomination), and gave more than 900 performances in almost every major concert venue in the world. Special collaborative projects saw him working and performing with some of the world's most respected artists, including percussionist Evelyn Glennie, pianists Emanuel Ax and George Shearing, singer Barbara Hendricks and Bruce Johnston of the *Beach Boys*. In 2008 he was appointed musical director of the British early music ensemble *Gallicantus*, with whom he has released four recordings under the Signum label to rapturous reviews, garnering multiple 'Editor's Choice' awards in *Gramophone* and *Early Music Review*, and, for the 2012 release 'The Word Unspoken', a place on BBC Radio's *CD Review list* of the top nine classical releases of the year. His most recent recording, of *Lagrime di San Pietro* by Orlandus Lassus, was nominated for a Gramophone Award in 2014. When the academic calendar allows, Gabriel maintains parallel careers in singing and record production, crossing the Atlantic frequently to appear with such ensembles as *Tenebrae* and *The Gabrieli Choir*, and in the US, performing recitals of lutesong with such acclaimed lutenists as Daniel Swenberg and Nigel North. As a producer his latest credits have included *Winchester Cathedral Choir*, *The Gabrieli Consort* and *Tenebrae*. His work as a singer, coach and musical director has led to his name appearing in the London *Times*' list of 'Great British Hopes'.

Flower Mound High School



Men's Chamber Choir

The Lewisville Independent School District presents the
Flower Mound High School Men's Chamber Choir

Mark Rohwer & Lindsay Swartwood – Directors

In concert for the American Choral Directors Association National Convention

March 1 – Flower Mound High School Jack & Donna Clark Auditorium, 4:00 pm

March 2 – First United Methodist Church, Fort Worth, 7:30 pm

March 8 – Central Lutheran Church, Minneapolis, 9:00 am

March 8 – Orchestra Hall, Minneapolis, 4:45 pm

P R O G R A M

“We Sing...”

“...to praise”

Hanacpachap Cussicuinin (1631)

Juan Perez Bocanegra

arr. Eugene Rogers

Mark Foster 35030212

Heaven's joy! A thousand times shall we praise you.
O tree bearing thrice-blessed fruit, O hope of mankind, helper of the weak.
Hear our prayer!

Attend to our pleas, O column of ivory, Mother of God!
Beautiful iris, yellow and white, receive this song we offer you;
Come to our assistance; show us the fruit of your womb.

(1st verse)

O Gloriosa Domina (1539)

Nicolas Gombert

arr. Jameson Marvin

Mark Foster FM 1001

O glorious lady, Mother of God, Mary ever virgin,
Who, the Lord of all, Was worthy to mother,
And alone, a virgin, suckled the King of Angels,
Remember our piety.
And pray, O virgin, to Christ for us,
So might we, blessed by your good word, might be judged worthy
Of the King of Heaven.

“...in times of war”

Türgi sõja laul (2003)

Veljo Tormis
Walton HL00156202

Ajay Thatte, *soloist*

One, two, three – and thrash!

Twenty years I served, was a private, shot lead out of my gun straight at the Turks' eyes, oh I did, too.

Sleighed I ten Turks advancing in the battle, then was hit myself at the Rattle of the Plevna battle.

Wounded I was found there and cured in hospital. Then they gave me a white ticket and sent me back home.

There I got a golden medal, and a cross – that's good, not bad, for I made some money out of it.

One Last Song (2014)

Michael McGlynn
michaelmcglynn.com

“...to dream of possibility”

me(n) (2017)

Joshua Shank
Manuscript

Premier Performance

Text written by the singers in the choir, adapted by the composer

“...of joy”

Here Comes the Light (2007)

Joseph Graham
Arr. John Yane
Shawnee Press 35028907

“...to love”

Goodbye, Then (2012)

Timothy C. Takach
timothyctakach.com

Jocelyn Hagen, *piano*
Jennifer Gerth, *clarinet*

We Sing...

Today's program, "We Sing...", is built upon the myriad emotions and experiences that a male might have as a singer and member of a choir. Men have sung together for all of recorded history, and certainly even earlier; those songs have reflected the world around them and the feelings that they must surely have felt, whether those songs was sung around a campfire, in a place of worship, in someone's home, or in a concert hall.

Any current choral educator knows that it can be a difficult thing for guys to be comfortable and open as singers and members of choirs. The world is not always so understanding and accommodating to the idea of men singing. So, "We Sing..." is meant as a celebration of the ideas and circumstances in which the act of singing can have a profound effect: singing to praise, in times of war, to dream of possibility, of joy, and of love. We're thrilled to be performing today at the American Choral Directors Association National Convention, but really, we're thrilled to just have the chance to sing.

We hope you enjoy!

PROGRAM NOTES

"We sing...to praise"

Nanacpachap Cussicuinin is an anonymous Christian hymn, written to praise the Virgin Mary sometime before 1622. It is thought to be the first notated vocal polyphony in the Americas. It was included in a manual for priests by Juan Pérez Bocanegra, a third-order Franciscan priest who taught Latin at a university in Lima and also sang in Cuzco. The setting performed by the Men's Chamber Choir was arranged by Dr. Eugene Rogers; Dr. Rogers is the Associate Director of Choirs at the University of Michigan, where he teaches conducting and conducts the renowned the University of Michigan Men's Glee Club.

Nicolas Gombert (c. 1490-1556) wrote over a hundred motets in his lifetime. **O Gloriosa Domina** appears in a series of motet books published in 1539. Gombert wrote this motet, and several others, specifically for men's voices; the pitch-level performed today appears to be the original. Like "Nanacpachap Cussicuinin", O Gloriosa Domina is a prayer to the Virgin Mary. It was edited by Jameson Marvin, who was the conductor of the Harvard Men's Glee Club from 1978-2010.

"We sing...in times of war"

Veljo Tormis (b. 1930) is renowned for his work with Estonian folk songs and folk themes; his works are often philosophically pointed, theatrical and dramatic in nature. **Türgi sõja laul**, from *Mistelaulud* (a collection of Men's Songs, published in 2003), is a story of a soldier explaining his larger-than-life exploits in battle with the Turks. True to Tormis' style, the song has apparent folk-like elements, utilizing a caricature of a soldier who embellishes his experiences to almost comic effect.

Michael McGlynn's reflective, sorrowful **One Last Song** stands in direct contrast. The quiet and hymn-like song tells the story of a soldier in his last moments

during the Great War (1914-1918) who, according to a social media post McGlynn wrote to the choir, was "probably only a little older than the young men singing this." McGlynn (b. 1964) is the founder of the acclaimed Irish choral Ensemble "Anuna"; his works are performed around the world.

"We sing...to dream of possibility"

Composer Joshua Shank is a frequent collaborator with the Flower Mound High School choirs, having written "when god decided to invent" (2006), "Naalah" (2008), and "Imaginary Lines" (2012) for the FMHS Jaguar Chorale. When asked to compose a piece for the Men's Chamber Choir, he wanted to draw upon the experiences that the singers in the choir experience as young men who are intertwined with their families, peers, community and the world. The members of the choir were asked to share their thoughts and dreams; those words have become the text to **me(n)**. We are honored and proud to premier this selection at the ACDA National Convention.

"We sing...of joy"

Here Comes the Light was originally written for mixed voices in 2007. It was then arranged for the men's barbershop quartet, CruzControl, by John Yane, in 2013. The text, from the Bible books of Matthew and Isaiah, is originally conceived for Advent; still, the text is applicable beyond a specific season with its focus on hope for a brighter future.

"We sing...to love"

Twin Cities - based composer Timothy C. Takach is both an award-winning composer and an accomplished singer; Takach was a founding member and long-time bass fixture in the professional men's group "Cantus". His composition **Goodbye, Then** was commissioned in 2012 by the ACDA of Minnesota and the Minnesota Music Educators Association; the SATB voicing of the piece was commissioned by the Flower Mound High School Jaguar

Chorale. Don Wilhide's poem covers the range of emotions one feels when preparing to say goodbye to someone close. We are proud to conclude our program today with the original voicing, written by one of Minnesota's most talented composers, and accompanied by Takach's wife, composer Jocelyn Hagen.

ABOUT THE FLOWER MOUND HIGH SCHOOL MEN'S CHAMBER CHOIR

The Men's Chamber Choir is the flagship men's organization of the Flower Mound High School choral program. The group sings primarily a cappella literature of a variety of styles from a variety of time periods. The Men's Chamber Choir also performs at a variety of concerts around Dallas/Ft. Worth, TX. In 2010, the choir received a Gold Diploma and was named Winner of the Category at the American International Choral Festival in St. Louis, MO. In 2014, the choir was named Grand Champion of the Festival di Voce in Dallas. In 2015, the choir was invited to sing at the Texas Music Educators Association Clinic/Convention in San Antonio.

Students from the Men's Chamber Choir have been active participants in both local and state solo and ensemble contests, and singers in the choir have been involved with all-region and all-state choirs. Graduates have gone on to successful music study at major college institutions both in Texas and nationwide.

The Men's Chamber Choir is...Jake Anderson, Sam Ary, Matthew Bell, Matthew Blom, Evan Cote, Austin Curtis, Taylor Egan, Brandon Farkus, Matthew Fencik, Aaron Fletcher, Haydn Hanna, Gavin Hill, Jonathan Hodge, Trey Lacy, Brian Lee, Pravachan Lokesh, Michael Mairs, Joshua No, Steed Outler, Mason Paladino, Nick Ramirez, Alex Rawlings, Jeremy Rohwer, Zachary Rohwer, Jacob Samson, Chandler Sinks, Sam Sizer, Austin Smith, Matthew Spretz, Ajay Thatte, Timothy Thomas, Ryan Uken, Jace Valentine, Josh Waters, Calvin Wilkin, Caden Williams, Brian Zhao

ABOUT THE DIRECTORS

Dr. Mark Rohwer is the Director of Choral Activities at Flower Mound High School in Flower Mound, Texas. Rohwer has been at FMHS since its opening in the fall of 1999. Prior to his appointment at Flower Mound High School, he served on high school faculties in Mesquite, Texas and McHenry, Illinois. Rohwer holds degrees in music education from Northwestern University, the Eastman School of Music, and The Ohio State University.

Under Rohwer's direction, Flower Mound High School choirs have received consistent and numerous awards at Texas Concert/Sight-Reading Contests, and have received Outstanding Performance or Best in Class Awards at contests throughout the nation. In 2007 and 2012, the FMHS Jaguar Chorale performed at the Texas Music Educators Association Clinic/Convention in San Antonio; in 2008, the Jaguar Chorale performed in Kansas City as part of the Southwestern American Choral Directors Association convention. In 2015, the Men's Chamber Choir performed at the Texas Music Educators Association Clinic/Convention in San Antonio. FMHS choirs have performed at the Texas State Capitol, the Cathedral of St. John the Divine in New York, cathedrals in Salzburg, Vienna, Barcelona, San Juan and Seville, as well as at the Vatican in Rome, Italy.

Rohwer has been an active member of both the Texas Music Educators Association and the Texas Choral Directors Association. Currently, he is the TMEA Region 2 President and the Texas Music Adjudicators Association Vocal Vice-President. He is a guest lecturer as a part of the summer Masters Degree program at the University of North Texas. From 2011-2013 Rohwer was the High School Division Vice President of the Texas Choral Directors Association.

Rohwer has served as a clinician and conductor throughout Texas. He has been published in the *Southwestern Musician*, the *Journal of Music Teacher Education*, *The Choral Journal*, the *International Journal of Community Music*, *Texas Music Education Research*, and the *Southwestern ACDA Publication*, *Common Times*.

Lindsay Swartwood is in her third year as the Associate Director of Choral Activities at Flower Mound High School. A native of Denton, she was a member of the Denton High School choral program, where she sang in the Texas All-State Choir three times and sang at ACDA under the direction of Mark Baker. She graduated Summa Cum Laude with a Bachelor's degree in Music Education and Vocal Performance from Texas Tech University. While at Tech, she sang in the University Choir under the direction of Dr. John Dickson and Dr. Rick Bjella, and performed at TMEA (2008) as well as Carnegie Hall (2010).

Swartwood is currently the TMEA Region 2 Vocal Division Treasurer and was most recently awarded the 2016 TCDA "Young Director of Distinction" Award. In 2017, she served as Alto Section Leader for the 2017 Texas All-State Treble Choir. Prior to her appointment at Flower Mound High School, Ms. Swartwood directed choirs in Krum ISD and Mesquite ISD. Choirs under her direction have received Sweepstakes Awards at UIL contest and have been successful at Solo and Ensemble, Region, and State contests. Her professional affiliations include active memberships in ACDA, TCDA, and TMEA.

Megan Hoggarth is the choir director at Forestwood Middle School in Lewisville Independent School District where she teaches 6th, 7th, and 8th grade. Prior to LISD, she was the associate choir director at Rogers Middle School in Prosper ISD where she had an invited choir perform at the 2015-2016 TMEA Conference/Convention. She graduated Cum Laude and holds a Bachelor of Music in Music Education with an emphasis in choral/vocal studies from the University of North Texas. She completed her first level of Kodály training at Southern Methodist University. Megan is a current member of the American Choral Director's Association and the Texas Music Educator's Association.

Brittni Kelly is in her third year of teaching as head director at Shadow Ridge Middle School. Choirs under her direction have received consistent Sweepstakes awards at UIL Contest and "Superior" ratings at Sandy Lake Music Festival, and many students under her direction have been chosen to participate in District,

Region, and TCDA honor choirs. A native of Flower Mound, TX, Brittni graduated from Flower Mound High School and earned her Bachelor of Music Education degree from the University of North Texas. She is currently pursuing her Master of Music degree from Southern Methodist University.

Mark Lewis is in his twentieth year of teaching and his sixteenth year as head director at McKamy Middle School. Under his direction, the McKamy choirs have received consistent “Sweepstakes” at the UIL Concert and Sightreading Contest. The McKamy Choirs have also received several awards for “Best in Class” and “Grand Champion” in numerous festivals throughout the Dallas Metroplex. Before moving to Texas in 2001, Mark obtained a BA from Albion College, a small Liberal Arts college in Michigan. He started his career teaching elementary music in Ionia, Michigan, where he taught for four years. He is actively sought as a clinician and adjudicator throughout the state and is a member of Texas Choral Directors Association, Texas Music Adjudicators Association and Texas Music Educators Association.

Anna Castaneda Gann attended Lubbock Christian University and the University of Texas at San Antonio. She was Head Choral Director at East Central High School in San Antonio and Big Spring High School in Big Spring. She also served as Fine Arts Coordinator for Big Spring ISD and Music Director at First United Methodist Church of Big Spring. In 2014, she and her family relocated to the Dallas area, where Anna decided to take a break from directing HS choirs and she teaches private voice at Flower Mound High School and Marcus High School. Her students have excelled at Solo and Ensemble competitions and All State auditions. She has served as a UIL and ICHSA (a cappella competition) adjudicator and choral clinician throughout Texas.

Robin Tercero Montgomery holds a Master of Arts degree in Vocal Pedagogy from Texas Woman’s University where she studied with Joan Wall, a nationally recognized vocal pedagogue and former principle performer at the Metropolitan Opera. She received her Bachelor of Music in Voice Performance from Southern

Methodist University where she studied with modern music specialist Linda Anderson-Baer. Ms. Montgomery has taught private voice lessons at Flower Mound High School since it opened in 1999, and her students have earned acceptance to study voice at many schools including the University of North Texas, Indiana University, and Belmont.

Lauren Morgan has a Bachelor of Music degree in Vocal Performance from Texas Christian University. She has been teaching private voice for 14 years and has sung professionally throughout the Dallas/Ft. Worth Metroplex. She has been a member of the Ft. Worth Opera chorus, sung roles with Lyric Stage, Plano Repertory Theater, and Theatre Arlington. In addition, she and her husband run the Ft. Worth-based theater company, Stolen Shakespeare Guild, which performs the works of Shakespeare.

Eddie Ranne is in his 13th year as a private voice instructor at FMHS. Previously, he served for 25 years as choral director at Lewisville High School, Lewisville, TX. Mr. Ranne holds B.M. and M.M. degrees from the University of North Texas, where he studied with Harold Heiberg and sang in A Cappella Choir under the direction of Frank McKinnley.

ACKNOWLEDGEMENTS

Debbie, Jeremy and Zachary Rohwer (nice job today, guys -- proud to share the stage with you!)

Chuck and Gail Swartwood

The singers in the Flo Mo Choir! Thanks for your support.

Mr. Bill Watson, Ms. Missy Head, and Ms. Gail Krause – LISD Performing Arts

Tim Takach, Robert Stovall, Brad White, and Dr. Eugene Rogers – objective listening and encouragement

Joshua Shank – thanks for a powerful and inspiring piece!

Mrs. Rosemary Calderon – choreography

FMHS Band, Orchestra, and Theatre Faculty – y'all are the best!!

Mr. Darrin Hicks - FMHS Percussion Faculty

Minuteman Press - Lewisville, TX

FMHS Men's Chamber Choir Friends and Parents

The 2013-2016 Men's Chamber Choirs – we stand on your shoulders

The guys of the 2016-2017 Men's Chamber Choir for changing the world, one song at a time

About the Lewisville Independent School District - <http://www.lisd.net/>

About Flower Mound High School - <http://www.lisd.net/fmhs>

About the Flower Mound High School Choirs - <http://www.fmhschoir.com/>