TCU
SCHOOL OF MUSIC

ENSEMBLE CONCERT SERIES
presents

Sing, my Child



VOX RESONARE
SYUZANNA KASZO, COLLABORATIVE PIANIST

UNIVERSITY SINGERS
ELIJAH ONG, COLLABORATIVE PIANIST

MARLA RINGEL, CONDUCTOR

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CHORAL ARTS at
TEXAS CHRISTIAN UNIVERSITY







DR. CHRISTOPHER ASPAAS
Concert Chorale (auditioned)
MUSI 10040/60040
M 4:00-5:20 | TR 3:30-4:50

Frog Corps (non-auditioned)
MUSI 10140/60140
T 7:00-9:00

DR. MARLA RINGEL
University Singers (auditioned)
MUSI 10060/60060
TR 11:00-12:20

Vox Resonare (non-auditioned)
MUSI 10130/50970
TR 2:00-2:50

DR. AMY STEWART
Vocal Jazz (auditioned)
MUSI 10070/60070
MWF 12:00-12:50

CONTACT US FOR DETAILS!

SING@TCU.EDU

VOX RESONARE

PROGRAM

UMOJA
ZANAIDA ROBLES

ITKEN POIS
ANNA-MARI KÄHÄRÄ

SHE LINGERS ON
ZANAIDA ROBLES

ONE VOICE
THE WAILIN' JENNYS

SING CREATIONS MUSIC ON
STEPHEN PAULUS



UMOJA

ZANAIDA ROBLES

"Umoja" is the first principle of Kwanzaa meaning unity.

Talin Emerson, conductor

ITKEN POIS

ANNA-MARI KÄHÄRÄ

Itken pois ihanat silmät,
Vieritän pois verevät kasvot,
Kasvot kauni-hit kaotan.
Itken itseni ikäni kaiken.

I weep away lovely eyes,
I weep away a radiant face,
I lose that beautiful face.
I weep all the days of my life.

Itken saavit, itken saunat,
Itken metsät, itken vuoret,
Itken järvet, itken joet,
itken itseni ikäni kaiken.

I weep enough to fill tubs and saunas,
I weep enough to fill forests and mountains,
I weep enough to fill lakes and rivers,
I weep all the days of my life.

Ju tuosta joki tulevi
Itke-mistäni vesis-tä.
Ju tuosta joki tulevi, hee

From that very place, a river flows—
From the waters of my weeping.
From that very place, a river flows.

"The original poetry describes a woman trapped in a strained marriage and the burden of being bound to someone who does not care for her. She describes her mistreatment and, as a result, her endless weeping fills the world with teachers, so much so that all the women in her village could bathe in her tears."

Sophia Trevino, soloist
Casey Caldwell, Teresa Coleman,
Catherine Gibson, Daniella Sellers, small group

Joe Donohue, percussion

Program note from "Laulan Laulun: A Conductor's Guide to Selected Treble Choir Repertoire by Anna-Mari Kähärä" by A. M. S. Stucky (The Florida State University, 2025).

SHE LINGERS ON

ZANAIDA ROBLES

She walks in pools of sadness.
Her face is cool in moonlight.
No-one can cover it.
She walks in pools and moonlight.
She lingers on.

Composer's Note

A choral expression of the sadness and loneliness one might feel when depressed. It's like being submerged underwater with waves of despair crashing over you, keeping you down. You can't breathe, but you can't give up. It's like coming completely apart while trying to hold it together.

ONE VOICE

THE WAILIN' JENNYS

arr. by Marcelline Moody

This is the sound of one voice
One spirit, one voice
The sound of one who makes a choice
This is the sound of one voice

This is the sound of voices two
The sound of me singing with you
Helping each other to make it through
This is the sound of voices two

This is the sound of voices three
Singing together in harmony
Surrendering to the mystery
This is the sound of voices three

This is the sound of all of us
Singing with love and the will to trust
Leave the rest behind it will turn to dust
This is the sound of all of us

ONE VOICE cont.

This is the sound of one voice
One people, one voice
A song for every one of us
This is the sound of one voice

Claire Hatfield and Bella Evans, soloists

SING CREATIONS MUSIC ON

from "Songs Eternity"
STEPHEN PAULUS

Sing creations music on!
Nature's glee is in every mood and tone
Eternity.

Nature's glee is in every mood and tone
Eternity.

Nature's universal tongue Singeth here
Songs I've heard and felt and seen
Everywhere. Everywhere. Everywhere.

Songs like the grass are evergreen
Everywhere. Everywhere. Everywhere.

The giver said live and be, and they have been forever,
Songs I've heard and felt everywhere.

Sing creations music on,

Nature's glee is in every mood and tone
Songs I've heard everywhere, songs I've heard everywhere
Songs I've heard and felt and seen
Everywhere. Everywhere. Everywhere.

Sing creations music on!

VOX RESONARE

Aubry Adkison
Piper Baranowski
Alexandra Barker
Siena Brown
Casey Caldwell
Avery Caveness
Grace Choate
Madline Clarke
Teresa Coleman
Adeline Daley
Hunter Dow
Trinity Edwards
Bella Evans
Abigail Finch
Gracie Ford
Mabel Franks
Hailey Gallegos
Sarah Ganson
Claire Gauthier
Catherine Gibson
Sophia Giffin*
Jillian Harris
Claire Hatfield
Lainey Hopkins
Lily Jeffrey-Patton
Raemia Kelley
Louise Martin
Kali Neal
Grace O'Neil
Allie Owen
Samantha Pantin
Eden Pardo
Brooke Perez
Claire Petiprin
Zoie Pilate
Danielle Reeves
Lucia Rojas Nava
Monica Sanchez
Daniella Sellers
Carolyn Shadden
Sophie Smith
Loida Soriano
Emilija Soriute
Emily Spretz
Trinity Stevens
Jessica Sutadji
Sophia Trevino
Shikha Tripathi
Kiersten Vault
Adelina Villalobos
Sophia Yang*
Patty Yu
Catherine Yurasek
Zhuoqun Zhang
Minyu Zhang

MARLA RINGEL, CONDUCTOR
SYUZANNA KASZO, COLLABORATIVE PIANIST
TALIN EMERSON, GRADUATE ASSISTANT

UNIVERSITY SINGERS

ELIJAH ONG, COLLABORATIVE PIANIST

PROGRAM

BUCCINATE IN NEOMENIA TUBA

Giovanni Croce

CEDIT, HYEMS

Abbie Betinis

O QUAM GLORIOSUM

Tomás Luis de Victoria

IN THE MIDDLE

Dale Trumbore

TRAVELER'S HYMN

Matthew Lyon Hazzard

THULELE MAMA YA

Lisa Young

SING, MY CHILD

Sarah Quartel

Program Notes

Buccinate in neomenia tuba celebrates the New Moon (neomenia), marking the start of the ancient Jewish calendar month. Specifically, it points to the seventh month (Tishrei), calling the community to mark the Feast of Trumpetsand look ahead to the Feast of Tabernacles. While St. Jerome's Latin Vulgate translation uses the word tuba(a straight Roman military trumpet), the text originally called for the shofar, the ancient Hebrew ram's horn. These blasts served as a loud, communal proclamation of joy, an act of obedience, and a perpetual reminder of liberation.

Beyond its historical context, this piece offers a profound lesson in performance practice. A mentor once showed me how historical repertoire comes to life when you take the time to make deliberate, informed choices about phrasing and style. It is a powerful reminder that we often miss the beauty of something simply because we lack the patience or willingness to do the work required to truly understand it.

Betinis's *Cedit, Hyems* is a dramatic, almost epic narrative of a world moving out of isolation. Utilizing a text by the ancient poet Prudentius, the piece depicts a confused and troubled world waiting in anticipation of deliverance. It opens with a lonely, wandering flute and a hesitant chorus reflecting physical and emotional desolation. The music builds in intensity through unpredictable meter changes and shifting articulations, mirroring the confusion of a chaotic world. A powerful turning point arrives with the word "Lux" (Light), which instantly settles the musical unrest. It is the light that defeats darkness of a broken world. *O Quam Gloriosum* serves as a direct extension of both *Cedit, Hyems* and *Buccinate in neomenia tuba*.

BUCCINATE IN NEOMENIA TUBA

GIOVANNI CROCE
Psalm 81:3,1 and 98:6

Buccinate in neomenia tuba,
In insigni die solemnitatis vestrae
Alleluja

In voce tubae corneae,
exultate Deo adjutori nostro
Alleluja

Jubilemus Deo in chordis et organo,
In tympana et choro
Cantate et exultate et psallite sapienter
Alleluja

Blow the trumpet in the new moon
on the occasion of our solemn feast.
Alleluia.

Alleluia, with a sound of exultation.
With the sound of trumpets,
sing praises to God our judge.
Alleluia.

Alleluia, praise God,
with timbrels and organs,
with drums and voices
sing, and praise Him with the harp.

CEDIT, HYEMS

ABBIE BETINIS
Prudentius (4c) and Anonymous (14c)

Nox, et tenebrae, et nubila
confusa mundi et turbida,
lux intrat, albescit polus,
Christus venit, discedite!

Cedit, hyems, tua durities,
frigor abiit; rigor et glacies
brumalis et feritas, rabies,
torpor et improba segnities,
pallor et ira, dolor et macies.

Nunc amor aureus advenies,
indomitos tibi subjicies,
tendo manus...

Night -- confused, disordered,
Disturbed darkness of the world --
Light breaks in, the heavens grow bright,
Christ has come! Depart!

Now, Winter, yieldeth all they dreariness,
The cold is over, all they frozenness,

All frost and fog, and wind is untowardness.
All sullenness, uncomely sluggishness,
Paleness and anger, grief and haggardness.

Now Love, all golden, comest thou to me,
Bowing the tameless ‘neath thine empery.
I stretch my hands…

Derek Smilowski, flute

O QUAM GLORIOSUM

TOMÁS LUIS DE VICTORIA
Revelation 7:9

O quam gloriosum est regnum,
in quo cum Christo gaudent omnes Sancti!
Amicti stolis albis,
sequuntur Agnum, quocumque ierit.

O, how glorious is the kingdom,
in which all the saints rejoice with Christ!
Arrayed in white robes,
they follow the Lamb, wherever he goes

Program Notes (cont.)

Time is our most valuable resource, yet the busyness of shifting seasons can easily trick us into wishing away our days or rushing through entire chapters of our lives. This next set of pieces serves as a deliberate reminder to pause, recalibrate, and ground ourselves in the present moment. In Dale Trumbore’s setting of Barbara Crooker’s poem *In the Middle*, the piano serves as an unreliable timekeeper, ebbing and flowing like our own perception of time while the word "time" itself repeats as a constant refrain to slow down. Though the accumulating pressures of daily responsibilities often leave us feeling overwhelmed, it is the simple, quiet moments that remind us how beautiful a slower pace can be.

Confronting the uncertainty of mortality deeply shapes how one values a purposeful existence. This necessity to find gratitude and presence in real time carries directly into Matthew Lyon Hazzard's *Traveler's Hymn*, written in memory of the composer's partner's late fiancé. For anyone who has had to speak about a loved one who passed away

too soon, the piece forces a profound reflection on how we ourselves will be remembered promoting a deep desire to savor shared moments right now rather than wishing retrospectively that we had been more present.

This adult weight of worry stands in stark contrast to the youthful simplicity explored in Lisa Young's Zulu choral piece, *Thulele Mama Ya*. Meaning "don't cry" or "don't worry, Mama," the music is playful and simple, beautifully capturing the short season of childhood where worries are few and largely superficial. It highlights a central paradox of time and perspective: as adults, we spend years accumulating wisdom and the burdens that come with it, yet we must constantly look to the innocence of youth to be reminded of a pure, unburdened love of life. Sarah Quartel's *Sing, My Child* serves as the definitive punctuation mark for this set. It is the ultimate, timeless wish of hope, joy, and freedom that any parent holds for their child.

IN THE MIDDLE

DALE TRUMBORE

text by Barbara Crocker

In the Middle of a life that's as complicated as everyone else's,
struggling for balance, juggling time.
The mantle clock that was my grandfather's
has stopped at 9:20; we haven't had time
to get it repaired. The brass pendulum is still,
the chimes don't ring. One day I look out the window,
green summer, the next, the leaves have already fallen,
and a grey sky lowers the horizon. Our children almost grown,
our parents gone, it happened so fast. Each day, we must learn
again how to love, between morning's quick coffee
and evening's slow return. Steam from a pot of soup rises,
mixing with the yeasty smell of baking bread. Our bodies
twine, and the big black dog pushes his great head between;
his tail, a metronome, 3/4 time. We'll never get there,
Time is always ahead of us, running down the beach, urging
us on faster, faster, but sometimes we take off our watches,
sometimes we lie in the hammock, caught between the mesh
of rope and the net of stars, suspended, tangled up
in love, running out of time.

TRAVELER'S HYMN

MATTHEW LYON HAZZARD
text by Jonathan Talberg

Standing aft, looking into the canal,
I saw my reflection years ago:
Strong, trim, confident, wine-drunk on life,
Unaware of the coming storm.

Rain falls and becomes a flood.
Storm clouds come and go.
Weather changes
with its thunder and silence.

Anchored alone at the isthmus,
I pondered other ports,
Forgotten lines and strange journeys,
Familiar music—once heard, then gone.

Rain falls and becomes a flood.
Storm clouds come and go.
Weather changes
with its thunder and silence.

We held each other as long as time allowed,
Drank, staring at the sea.
He loved it as he loved you—
deeply, without hesitation.

Joe Donohue, percussion

THULELE MAMA YA

LISA YOUNG

This piece is inspired by the Zulu phrase '*thula mama*' mearning 'don't cry' or 'don't worry mama'.

Emily Spretz, soloist
Davis Carr, Joe Donohue, Alex Price, Logan Scott, percussion

SING, MY CHILD

words and music by
SARAH QUARTEL

Sing for the promise in each new morning.
Sing for the hope in a new day dawning.
All around is beauty bright!
Wake in the morning and sing, my child.

Dance in the joy of the day unfolding.
Dance as you work and dance as you're learning.
All around is beauty bright!
Take in the day and dance, my child.

But when troubles come and worry is all that can be found,
gather your strength and hear your voice. Sing, my child.

Laugh in the cool and the fresh of the ev'ning.
Laugh in your triumph, and laugh in succeeding.
All around is beauty bright!
Rest in the ev'ning and laugh, my child.

Hannah Chapman, Kai Diamond, Sara Lwin,
Will Moeller, Jadon Turner, small group

Joe Donohue, percussion

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UNIVERSITY SINGERS is an auditioned mixed choral ensemble that also functions as a music education lab choir, offering future educators practical experience in choral leadership and instruction. The ensemble is guided by values identified by its members, which shape the way we work together. This semester, we've focused on five key priorities:

"Joy-Maxxing"
Being responsible for our energy
Intentional engagement
Embracing healthy discomfort
Collectivism

LEADERSHIP TEAM

Each semester, music education students have the opportunity to serve on the Leadership Team. This cohort has regular teaching responsibilities and is largely responsible for the incredible culture of this ensemble. I am tremendously grateful for these individuals. Thank you for your work and leadership!

Giri Anup
Elliot Banks
Hannah Chapman
Camden Corley
Telvin Culberson
Kaylyn Davis
Kai Diamond
Sophia Giffin
Ava Gilbert
Zach Harlow
Emmy Irvin

Kaylynn Langham
Sara Lwin
Adrian Martinez
Ethan McGregor
Danna Melendez
Will Moeller
Hunter Payne
Caleb Perez
Jadyn Thompson
Sophia Yang

UNIVERSITY SINGERS

Usman Ali
Giri Anup
Elliot Banks
Bryce Box
Hannah Chapman
Timothy Chong
Addy Cook
Camden Corley
Telvin Culberson
Kaylyn Davis
Kai Diamond
Ahmed Elghazali
Sixto V Elizondo
Rachel Elrod
Angelina Elsisi
Claire Gauthier
Catherine Gibson
Sophia Giffin
Ava Gilbert
Zach Harlow
Cade Harrison
Ryan Hoppe
Emmy Irvin
Kaylynn Langham
Sara Lwin
Adrian Martinez
Tony Martinez
Cate McCorquodale
Tim McCracken
Ethan McGregor
Danna Leal Melendez
Will Moeller
Jayden Nguyen
Hector Nieves
Faith Olores
Allie Owen
Eden Pardo
Hunter Payne
Brooke Perez
Caleb Perez
Gael Pizana
Daniel Quiroz
JJ Ruiz
Emily Spretz
Trinity Stevens
Jadyn Thompson
Sophia Trevino
Shikha Tripathi
Jadon Turner
Sophia Yang
Catherine Yurasek

MARLA RINGEL, CONDUCTOR
ELIJAH ONG, COLLABORATIVE PIANIST

THE VOCAL ARTS AT TCU

MISSION

To educate and empower students of the Vocal Arts
to perform at the highest level in their art and in their lives

VISION

To take our place as a leading center of excellence in Vocal Arts: regionally, nationally, and globally

GOALS

To emphasize collaboration
To instill professional and personal integrity
To encourage diversity of thought, skills, and musical expression To enrich the TCU community and beyond



SPECIAL THANKS

TCU College of Fine Arts
Amy Tully, Dean

TCU School of Music
Marc Reed, Director

TCU Vocal Faculty
Twyla Robinson, Division Chair

TCU Choral Faculty
Christopher Aspaas & Amy Pummill-Stewart

TCU Stage Management

TCU Percussion
Brian West & Joe Donohue

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