

SONGS OF THE STREET & SANCTUARY

A MASTER'S CONDUCTING RECITAL

FRIDAY, MARCH 27TH 7:00PM

VAN CLIBURN CONCERT HALL AT TCU

PERFORMED IN COLLABORATION
WITH THE DALLAS STREET CHOIR &
THE GOULD CHAMBER SINGERS

SARAH GOULD, CONDUCTOR
ELIJAH ONG, HUAN YANG, & SCOTT AYERS, PIANISTS



Songs of the Street & Sanctuary

Director's Note

.....

My understanding of “the streets” has changed drastically throughout my life. As a child, I was told to look both ways before crossing. I was taught to exude caution—especially in “bad” neighborhoods. As I grew older, I learned the streets can be a place where I could march alongside others toward the goal of creating change in our society. What an empowering experience it is to march in the streets!

Over the past two years of my degree, I have had the absolute joy of getting to know, singing with, advocating for, and conducting the Dallas Street Choir.

Through these choir members—all people who have been affected by homelessness, whether presently, or in the past—I’ve learned so much more about what the “street” is. The street can be a gathering place, a resource, and for some, a home.

In the same regard, as a child, I understood a “sanctuary” to be the place I went to worship on Sundays. As I’ve grown older and my faith has strengthened and broadened, I’ve come to understand a sanctuary to be any place that brings a sense of holiness and wholeness. This may be in nature, a building, a home, or even a person.

When I dreamt up this program, I wanted to represent my friends in the Street Choir with the dignity, whimsy, resilience, and joy they exude each time we meet together. I hope that you, my dear audience, not only experience that joy and resilience, but feel inspired to go out into your streets and sanctuaries with a refreshed commandment to love your neighbor. Thank you for being here and supporting me and this mission!

If you would like to find out more about the Dallas Street Choir and learn how you can support the organization, please visit dallasstreetchoir.org.

PROGRAM



CHAMBER SINGERS

Va pensiero

Giuseppe Verdi

Elijah Ong, piano



DALLAS STREET CHOIR

Dr. Jonathan Palant, artistic director

Scott Ayers, piano

It's All Right

Curtis Mayfield

Lift Me Up

Andy Beck

Sanctuary

arr. Jerome Kurtenbach

Lean On Me/We Shall Overcome

arr. Mark Hayes

There Is More Love Somewhere

Adam Podd

*The audience is invited to sing along. Lyrics
can be found on **page 8***

PROGRAM

Continued



CHAMBER SINGERS

We Shall Walk Through the Valley

arr. Undine Smith Moore

Verleih uns Frieden gnädiglich

Heinrich Schütz

Dr. Christopher Aspaas, continuo

Sixto Elizondo, bass

Evocation

Hye-Young Cho (조혜영)

Huan Yang, piano

.....

TREBLE CHORUS

Through the house give glimmering light

Amy Beach

.....

CHAMBER SINGERS

I Will Tread Lightly

Alisa Bair

Golda Marcello, Sara Lwin, Nick Aune, soloists

Dr. Christopher Aspaas, tambourine; Sixto Elizondo, bass;

Elijah Ong, violin; Logan Scott, congas; Huan Yang, piano

.....

COMBINED CHOIRS

The Times They Are A-Changin'

arr. Adam & Matt Podd

Scott Ayers, piano

VA PENSIERO

.....

Considered one of Verdi's most famous pieces, "Va pensiero," from the opera *Nabucco*, is known as the "Chorus of the Hebrew Slaves." Although the piece takes place in 583 BC—with the Israelites lamenting their enslavement under the Babylon King Nebuchadnezzar, its sentiment has remained a pillar in Italian musical history. During Verdi's life, when Italians were ruled by the Austrians, the premiere in 1842 was met with cries of "Freedom for Italy." During the reign of Mussolini, "Va pensiero" once again became a rallying cry for freedom and empowerment. We open with this piece because it is a song of hope amidst distress. The song is not only a great reminder of the challenges we all face, but it provides perspective of a dreamed homeland. The homeless experience can feel very discouraging, and many unhoused individuals dream of a day when they can find their own homeland.

VA PENSIERO

.....

TEXT

*Va', pensiero, sull'ali dorate;
Va, ti posa sui clivi, sui colli,
ove olezzano tepide e molli
l'aure dolci del suolo natal!
Del Giordano le rive saluta,
di Sionne le torri atterrate...
Oh mia Patria sì bella e perduta!
O membranza sì cara e fatal!
Arpa d'or dei fatidici vati,
perché muta dal salice pendi?
Le memorie nel petto raccendi,
ci favella del tempo che fu!
O simile di Solima ai fati,
traggi un suono di crudo lamento;
o t'ispiri il Signore un concerto
che ne infonda al patire virtù!*

**Go, thoughts, on golden wings;
Go, settle upon the slopes and hills,
where warm and soft and fragrant are
the breezes of our sweet native land!
Greet the banks of the Jordan,
the towers of Zion ...
Oh my country so beautiful and lost!
Or so dear yet unhappy!
Or harp of the prophetic seers,
why do you hang silent from the willows?
Rekindle the memories within our hearts,
tell us about the time that have gone by
Or similar to the fate of Solomon,
give a sound of lament;
or let the Lord inspire a concert
That may give to endure our suffering.**

DALLAS STREET CHOIR MUSIC

.....

The repertoire performed today by the Dallas Street Choir represents a small sharing of the works this ensemble focuses on: messages of hope, resilience, and joy. Many of these choir members have different relationships with home, religion, and life situations, so the repertoire serves to be uplifting to both the singer and the listener. To be as open and accessible as possible, music is primarily sung in unison and taught by rote. Singers use binders with word sheets to sing. We hope the following pieces will inspire you, and maybe get you tapping your feet and clapping along!

The classic Mo-town tune, **“It’s All Right”** is often the first song we sing to start rehearsals. It’s impossible to not move and groove when you hear this song!

“Lift Me Up” is a gospel-inspired song that is a favorite of the street choir.

This arrangement of **“Sanctuary”** was written for the Dallas Street Choir. According to the original singer, Carrie Newcomer, this song focuses on “the importance of taking refuge from heartbreak until it is possible to ‘carry on.’”

This **“Lean on Me/We Shall Overcome”** medley blends two powerful anthems, reminding us to persevere and lend a helping hand to our neighbors.

THERE IS MORE LOVE SOMEWHERE

This traditional spiritual served as a message of love, hope, peace, and joy for individuals enslaved in the Georgia Sea Islands. A popular hymn in the Unitarian Universalist Church, the Podd brothers arranged this piece to bring people together during the isolation of the COVID-19 pandemic. Found in the middle of our program, this simple and heartfelt tune carries inspiration not just in the melody, but in the power of voices joined together.



TEXT

There is more love somewhere. (2x)
I'm gonna keep on 'til I find it.
There is more love somewhere.

Repeat above (3x)

Replace "love" with:

2- **hope**

3- **peace**

4- **joy**

Last verse:

Repeat I'm gonna keep on 'til I find it (3x)

ASL Translation created by Dr. Jonathan Palant

WE SHALL WALK THROUGH THE VALLEY

.....

Undine Smith Moore—often called the “Dean of Black Women Composers”—was a trailblazer and the granddaughter of enslaved individuals. Her arrangement of this traditional spiritual is beloved for its soaring leaps and chordal warmth. “We Shall Walk Through the Valley” began as a tune that the enslaved would sing, and the earliest print version of the song appears in the post-Civil War collection *Slave Songs of the United States*. Decades later, the song became a rallying cry of the Civil Rights Movement. The text is poignant to anyone who is experiencing strife. The homeless experience is often a “valley,” yet members of the street choir, many of whom have deep faith, choose to approach their trials with an attitude of peace.



TEXT

We shall walk through the valley in peace,
If Jesus Himself will be our leader,
we shall walk through the valley in peace.
There will be no more weeping there,
there will be no more sorrows there,
If Jesus Himself will be our leader,
we shall walk through the valley in peace.

VERLEIH UNS FRIEDEN GNÄDIGLICH

.....

Composed in 1648 during the final year of the Thirty Years' War, this beautiful setting of Martin Luther's text is a plea for peace. Heinrich Schütz (1585-1672) was deeply impacted by the aftermath and destruction of the war. The line "there is indeed no other who could fight for us, than you, our God alone" marks one of the first moments of homophony—suggesting that voices crying out together is more powerful than individuals fighting one another.

Experiencing homelessness can feel deeply isolating, and organizations like the Dallas Street Choir provide a consistent and real community for unhoused individuals. Even Baroque music can remind us of how community overpowers loneliness.

The figured bass for the instrumentalists in this arrangement were created by Philipp Spitta (Editor), Heinrich Schütz, Sämtliche Werke, Band 8, Breitkopf und Härtel, Leipzig, 1889.

VERLEIH UNS FRIEDEN GNÄDIGLICH

.....

TEXT

*Verleih uns Frieden gnädiglich,
Herr Gott, zu unsern Zeiten;
Es ist doch ja kein ander nicht,
Der für uns könnte streiten,
Denn du, unsr Gott, alleine.*

Grant us peace graciously,
Lord God, in our time;
there is indeed no other
who could fight for us
than you, our God, alone.

EVOCATION

.....

Evocation is defined as “the act of bringing or recalling a feeling, memory, or image to the conscious mind.” Hye-Young Cho (b. 1969), one of Korea’s foremost choral composers, set text by Sowol Kim (1902–1934), to create this lyrical and emotional work. The rolling and dramatic piano complements the soaring, dynamic melody passed between voices. The text, “Unable to Forget” reflects on the memories of those who have passed on, recognizing that their memory will never be forgotten. People who have experienced life on the streets have often experienced grief and loss at a level that many who have not experienced homelessness can only vaguely imagine. While calculating the amount of deaths of unhoused individuals is challenging, hundreds die each year in Dallas-Fort Worth alone. May we not let them be forgotten; may we remember them with dignity.

Special thanks to Youngeun Noh & Sophia Yang for aid in pronunciation and translation.

EVOCATION

.....
TEXT

못 잊어 생각이 나겠지요.
그런대로 한세상 지내시구려,
사노라면 잊힐 날 있으리다.

못 잊어 생각이 나겠지요.
그런대로 세월만 가라시구려,
못 잊어도 더러는 잊히오리다.

그러나 또 한껏 이렇지요.
그리워 살뜰히 못 잊는데,
어쩌면 생각이 떠지나요.

Unable to forget, you will remember.

Still, live your life as it goes.

As life goes on,

a day may come when it fades.

Unable to forget, you will remember.

Still, let the years simply pass.

Though you cannot forget,

even so, little by little

it may fade away.

Yet there is also this:

When longing holds you so deeply

and you cannot forget,

how can the memory

not return?

THROUGH THE HOUSE GIVE GLIMMERING LIGHT

.....

Amy Beach's setting of the Shakespeare text from *A Midsummer Night's Dream* is buoyant, whimsical, and joyful. Composed in 1897 as the final work in her *Three Shakespeare Choruses, op. 39*, the piece sets the fairies' closing blessing as they celebrate and move through the palace, offering light and protection to the sleeping inhabitants within. In the context of this program, it serves not only as a beacon of light, but as a meditation on shelter itself—the warmth and blessing a home provides, no matter what that home look like. As the fairies sing and dance, the music invites the listener to think about how they can better guard, protect, and support those for whom shelter is uncertain, and shed a little “glimmering light” on those who need it most.



TEXT

Through the house give glimmering light,
By the dead and drowsy fire;
Every elf and fairy sprite
Hop as light as bird from brier;
And this ditty, after me,
Sing and dance it trippingly.

First rehearse your song by rote,
To each word a warbling note:
Hand in hand, with fairy grace,
Will we sing, and bless this place.

I WILL TREAD LIGHTLY

.....

A beautiful folk-like piece with bluegrass and musical theatre influences, “I Will Tread Lightly” feels like music of the earth. Alisa Bair is a music educator, music therapist, composer, and director, who has written many pieces that highlight heartfelt stories she feels need to be shared with the world. This piece serves as a reminder to treat our planet—our collective sanctuary—with respect. We have been given this great gift of an earthly home, and it is our duty to steward it. For many on the streets, they see many sides of this outdoor home, and my hope is we can partner with our neighbors to care deeply for our planet, and for one another. You will hear the titular phrase repeated as a motive throughout the piece, and I hope it will stick with you as you leave this space, as a reminder to be cognizant of the steps you take, where they lead you, and the wake you leave behind.

I WILL TREAD LIGHTLY

.....

TEXT

I lay no claim upon this land,
for it stood here before I came.
And I will only know a fraction of
the beauty it enfolds.
I will tread lightly.

I lay no claim upon this land,
for it was never mine to own
when I was born into the majesty
of all the life it holds.

These hands have never toiled to feed this
ancient fertile ground,
to sow the seeds of fortune in its clay.
But the sky has shed her tears of life, the
sun has spread her warmth.
The heavens keep their vigil night and day.
I will tread lightly,
so I may leave a garden fit to grow.

I lay no claim upon this land,
for it's a world we can't replace.
And though it's far away,
I hope one day
my footprint leaves no trace.

I will tread lightly,
and I will learn to tiptoe as I go,
so I may leave a garden fit to grow.

THE TIMES, THEY ARE A-CHANGIN'

.....

This stunning arrangement of Bob Dylan's iconic song continues Dylan's vision of the rally cry for which he intended. In 1985, Dylan noted, "This was definitely a song with a purpose...

I wanted to write a big song, with short concise verses that piled up on each other in a hypnotic way. The civil rights movement and the folk music movement were pretty close for a while and allied together at that time." Adam Podd's (b. 1986)

arrangement melds Dylan's folk roots with re-harmonized chordal glory, fit to perfectly end this concert. The

song lends itself well to a collaboration between all singers that were involved in this project. Choral music, as we know, can be deeply collaborative and healing. In closing our program, we urge you to heed the call: be slow to judge, quick to lend a hand, and active in movements that you value; because friends, the times indeed are a-changin'.

THE TIMES, THEY ARE A-CHANGIN'

.....

TEXT

Come gather 'round people
Wherever you roam
And admit that the waters
Around you have grown
And accept it that soon
You'll be drenched to the bone
If your time to you is worth savin'
And you better start swimmin'
Or you'll sink like a stone
For the times they are a-changin'
Come mothers and fathers
Throughout the land
And don't criticize
What you can't understand
Your sons and your daughters
Are beyond your command
Your old road is rapidly agin'
Please get out of the new one
If you can't lend your hand
For the times they are a-changin'
The line it is drawn
The curse it is cast
The slow one now
Will later be fast
As the present now
Will later be past
The order is rapidly fadin'
And the first one now
Will later be last
For the times they are a-changin'

GOULD CHAMBER SINGERS

.....

Sarah Gould, conductor

Soprano

Sofie Barron
Alyssa Lewis
Sara Lwin
Louise Martin
Randi Roanhaus
Shikha Tripathi

Tenor

Nicklas Aune
Alexander Carr
Camden Corley
Trent Mosty
Miguel Pesce

Alto

Sabrina Martinez
Aune
Rashaad Calaham
Kaylyn Davis
Evelyn Lydick
Golda Marcello
Michelle Pearce

Bass

Kayden Burns
Reed Gradke
Josh Hauptert
Jack Johnson
Jordan Kuzmack
Nick Shea
Jadon Turner

DALLAS STREET CHOIR

The Dallas Street Choir (DSC), a 501(c)(3) nonprofit organization, was established in October 2014 by Dr. Jonathan Palant. To date, over 2,000 individuals have attended at least one of our weekly rehearsals amassing over 20,000 hours of cultural enrichment. In addition to presenting concerts at The Stewpot, a Dallas-based day shelter for the city's homeless and at-risk, the DSC has performed at the Winspear Opera House, the Moody Performance Hall, the George W. Bush Presidential Library, for both area private and public-school students, and at numerous other venues throughout North Texas. The choir has sung alongside opera stars, worked with esteemed composers, & collaborated with notable figureheads. The DSC has been invited to perform nationally at Carnegie Hall and at two national conferences with the American Choral Directors Association. They have additionally been invited to perform at state and region conferences and events. In 2025, DSC premiered a new work, "Shelter Me: An Original Rock Oratorio" by Jacob Ryan Smith. The tagline for the Dallas Street Choir is "Homeless, Not Voiceless."

SPECIAL THANKS TO:

DSC Founder & Director: Dr. Jonathan Palant

DSC Team: Scott Ayers, Betty Heckman,

Kathy Leos, & Evan Powers

DSC Board of Directors

THE VOCAL ARTS AT TCU

MISSION

To educate and empower students of the Vocal Arts to perform at the highest level in their arts 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 TO:

TCU Director of Choral Activities, Dr. Christopher Aspaas
TCU College of Fine Arts, Dr. Amy Tully, Dean
TCU School of Music, Dr. Marc Reed, Director
TCU Vocal Faculty, Twyla Robinson, Division Chair
VCCH at TCU Stage Management Team
Center for Connection Culture
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