



TCU

SCHOOL OF MUSIC

ENSEMBLE CONCERT SERIES

presents

Everyone Sang

VOX RESONARE

SYUZANNA KASZO, COLLABORATIVE PIANIST

UNIVERSITY SINGERS

ELIJAH ONG, COLLABORATIVE PIANIST

MARLA RINGEL, CONDUCTOR

TUESDAY, APRIL 28 AT 7:00 PM

VAN CLIBURN CONCERT HALL AT TCU

TCU

SCHOOL OF MUSIC

music.tcu.edu



CONCERT CHORALE



VOX RESONARE

CHORAL ARTS at

TEXAS CHRISTIAN UNIVERSITY



FROG CORPS

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



UNIVERSITY SINGERS



VOCAL JAZZ

CONTACT US FOR DETAILS!

SING@TCU.EDU

VOX
RESONARE

PROGRAM

AURORA LUCIS RUTILAT

ANDREA RAMSEY

CANTICUM NOVUM

IVO ANTOGNINI

MIS ON INIMENE?

PÄRT UUSBERG

THEY MAY TELL YOU

ANDREA RAMSEY

UNTIL I REACH MY HOME

BRANDON A. BOYD



AURORA LUCIS RUTILAT

ANDREA RAMSEY

text attributed to St. Ambrose (340-397)

*Aurora lucis rutilat,
caelum laudibus intonat,
mundus exultans iubilat,
gemens infernus ululat,*

*Ille, qui clausus lapide
custoditur sub milite,
triumphans pompa nobile
victor surgit de funere.*

*Cum rex ille fortissimus,
mortis confractis viribus,
pede conculcans tartara
solvit catena miseros!.*

*Solutis iam gemitibus
et inferni doloribus,
Quia surrexit Dominus!
resplendens clamat angelus.*

Translation

Light's glittering morn bedecks the sky,
heaven thunders forth its victor cry,
the glad earth shouts its triumph high,
and groaning hell makes wild reply:

While he, the King of glorious might,
treads down death's strength in death's despite,
and trampling hell by victor's right,
brings forth his sleeping Saints to light.

Fast barred beneath the stone of late
in watch and ward where soldiers wait,
now shining in triumphant state,
He rises Victor from death's gate.

Hell's pains are loosed, and tears are fled;
captivity is captive led;
the Angel, crowned with light, hath said,
'The Lord is risen from the dead.'

STRING QUARTET

Eden Agabs, violin | Amalia Torrealba Adames, violin
Naiomy Jimenez, viola | Jason Vierra, cello

CANTICUM NOVUM

IVO ANTOGNINI

*Cantate Domino canticum novum:
Cantate Domino omnis terra.
Cantate Domino,
et benedicite nomini ejus:
annuntiate de die in diem salutare ejus.*

Sing to the Lord a new song:
Sing to the Lord, all the earth.
Sing to the Lord, bless his name:
show forth his salvation from day to day.

MIS ON INIMENE

PÄRT UUSBERG

text by Doris Kareva (b. 1958)

*Mis on inimene?
Kas ingli vari?
Või igatsushüüd
hingeühtsuse poole?*

*Igaüks meist on pill,
läbi mille vorratuid vise vilistab Jumala tuul:
hoia, küll siis hoitakse sind.*

What is human?
The shadow of an angel?
Or a cry of yearning
towards a union of souls?

Each of us a pipe
For God's wind to whistle:
take care, then you are cared for.

THEY MAY TELL YOU

ANDREA RAMSEY

Text by Isabella Cook

and they may tell you, mountain woman
that you were never meant to rise this high
but you
of the snowy eyes and purple skies
were born to climb
forget the rocky footing
you have nowhere to go but up.

and they may tell you, river woman
that your mouth would be prettier shut
but you
of the swift words and clear currents
were born to speak
forget the icy stares
from your source springs only truth.

and they may tell you, meadow woman
that you are not worth the air you breathe
but you
of the green roots and pure blooms
were born to grow
forget the empty hearts
everything you touch opens up.

but don't forget, ocean woman
that sometimes, your waves will break
the tides can't come in strong every day
and even the moon makes mistakes.
so when your waters falter, they may ask you
who do you think you are?
and you can tell them

THEY MAY TELL YOU (cont.)

i am a woman
i keep the company
of women like me
women of forest
women of fire
women of sunshine
women of sea
and we lay claim to everything
from coral reef to redwood tree

and even then, they may tell you
don't get ahead of yourself
ignore them
go as far as you can

A note about the text

The poet, Isabella Cook, began writing as a high school freshman. The poem was inspired by the singers in her treble choir, whom Isabella describes as "lovely, kind, and strong."

The characters in the poem—the mountain woman, river woman, meadow woman, and ocean woman—are based on specific friends from the choir, while ocean woman also serves as a personal reminder for Isabella. The reference to "ocean woman" is a call for women to embrace their imperfections. This nod to oceanic science illustrates how even grand natural forces, such as the moon's gravitational pull, are imperfect, and a reminder that almost no wave reaches the shore whole.

Each stanza challenges harmful stereotypes—such as being too talkative, ambitious, or opinionated—that many women are made to feel ashamed of. Through this work, Isabella strives to validate the voices and experiences of women everywhere.

UNTIL I REACH MY HOME

Traditional Negro Folk Tune

ARR. BRANDON A. BOYD

Ava Gilbert, soloist

Lord, until I reach my (mah) home.
Until I reach my (mah) home;
I never (nevuh) expect my (mah) journey over,
'til I reach my home.

I would not be a sinner (sinnuh)
I'll tell you the (duh) reason why;
I'm afraid my (mah) Lord might call my name
and I wouldn't be ready to die.

I went up to the (duh) valley
I didn't go there (der) to stay;
Then (den) my (mah) soul got happy,
Then (den) I stayed all day.

"Ain' a That Good News?"
I got a crown up in a that (dat) kingdom
ain-a that (dat) good news?
I got a crown up in a that (dat) kingdom
ain-a that (dat) good news?
I'm a gonna lay down this (dis) world
gonna shoulder up a my (mah) cross,
gonna take it home, gonna take it home,
gonna take it home to my (mah) Jesus,
ain-a that (dat) good news?

Joe Donohue, percussion

A note from the arranger about
"Until I Reach My Home"

Spirituals (or Negro folk songs, African-American spirituals, Jubilee Songs, Sorrow Songs, or Slave Songs) were created by those enslaved on plantations and farms out of the most dehumanizing conditions imaginable. As African-American Sacred music scholar, J. Wendell Mapson, Jr., states, "spirituals are distinctly an American contribution, not born in Africa. Emerging out of the experience of a people in slavery, spirituals express the full range of human emotion: pain, fear, joy, sorrow, despair, hope, futility, and faith."

Until I Reach My Home, a traditional Negro folk-tune first appears in "Religious Folk-Songs of the Negro: As Sung at Hampton Institute," in a 1927 historic collection of spirituals edited by R. Nathaniel Dett. Spirituals often share similar themes, harmonies and phrasal structures as a common thread. For example, Until I Reach My Home and Ain'a That Good News? both express slaves' longing for freedom and everlasting peace that only heaven could offer.

The solos represent a "preacher" preaching to the people, delivered with conviction and fervor, inspiring the listeners to want to hear the "good news."

VOX RESONARE

TEXAS CHRISTIAN UNIVERSITY

Vox Resonare, meaning "the voice resounds," reflects our belief that the act of creating together extends beyond the music itself.

We are a women's vocal ensemble focused on the power of expression—both individual and collective. We see strength and sensitivity as complementary, not opposing forces. Through music, we create space for both, where each voice contributes to something greater.

We embrace the courage in vulnerability. Through shared song, we amplify the voices of strong, authentic women, allowing them to resonate with honesty and depth.



VOX RESONARE
THE SINGERS

Madison Bailey	Eowyn Lightbearer
Alexandra Barker	Sabrina Martinez Aune
Sawyer Byers	Maddie Merchant
Casey Caldwell	Jenni Meza
Caroline Caruso	Kali Neal
Kate Conti	Laurianna Newcomb
Christina Diggs	Grace O'Neil
Trinity Edwards	Milkah Ogega
Lillie Eichenlaub	Jenesis Paget
Hailey Gallegos	Brooke Perez
Catherine Gibson	Claire Petiprin
Sophia Giffin	Laura Pollack
Ava Gilbert	Trinity Robinson
Sophie Gwaldo	Daniella Sellers
Jillian Harris	Umna Siddiqui
Lainey Hopkins	Abigail Smart
Emmy Irvin	Emily Spretz
Samantha Irvin	Peyton Spugnardi King
Lily Jeffrey-Patton	Trinity Stevens
Victoria Johnston	Shikha Tripathi
Raemia Kelley	Sophia Sunah Yang
Noni Kibuchi	

MARLA RINGEL, CONDUCTOR
SYUZANNA KASZO, COLLABORATIVE PIANIST
NICKLAS AUNE, GRADUATE ASSISTANT

Everyone Sang.

UNIVERSITY SINGERS
ELIJAH ONG, COLLABORATIVE PIANIST

PROGRAM

RESPONSORIAL I.

from "On the Power of Sound"

Eric Barnum

KHUTŠO

Mokale Koapeng & Roderick Williams

Tim McCracken, conductor

UBI CARTIAS

by Ola Gjielo

EVERYONE SANG

Matthew D. Nielsen

TIDES

Reginal Wright

PROGRAM (cont.)

I DON'T FEEL NO WAYS TIRED

Traditional spiritual | arr. Stacey V. Gibbs

Kai Diamond, conductor

O SALUTARIS HOSTIA

Ēriks Ešenvalds

Maggie Bogaski, soprano | Sarah Squires, soprano

PRECIOUS LORD

Thomas A Dorsey | arr. by Arnold Sevier

Kaylynn Langham, conductor

STUDENT CONDUCTORS

Three pieces on tonight's concert were selected and prepared by members of our junior cohort as part of an optional capstone project. This experience brings together the full range of skills they've developed throughout their time at TCU including score study, rehearsal planning, teaching strategies, diagnostic skills, and people management.

I am grateful to each of them for what they contribute to our program, and the perspectives they shared with the ensemble this semester. It has been a pleasure to watch them work and to sing for them!

RESPONSORIAL I.

from "On the Power of Sound"

ERIC BARNUM

text by William Wordsworth

...As Deep to Deep

Shouting through on valley calls,

All worlds, all natures, mood and measure keep

For praise and ceaseless gratulation, poured

Into the ear of God, their Lord!

KHUTŠO

MOKALE KOAPENG & RODERICK WILLIAMS

Morena re kgopela khutsho.

Mono, mono Afrika.

Khutsho ebe Afrika.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lord, grant us peace.

Here, here in Africa.

Let peace prevail in Africa.

Lamb of God, who takes away the sins of the world, have mercy on us.

Lamb of God, who takes away the sins of the world, grant us peace.

Riley Feltch, saxophone | Israel Ledezma, percussion

Khutso (Chant for Peace) was composed a month after the death of Mokale Koapeng's father as a both a meditation on grief and the enduring hope for peace.

TIM MCCRACKEN, CONDUCTOR

GRADUATING STUDENTS

I feel grateful and privileged to be a small part of my students' journey here at TCU. It's rewarding to watch them grow and mature over the years, and I love seeing what their futures hold. As they transition into the next season, I hope they embrace the unpredictable and rarely linear path that awaits them. Part of the fun is figuring it out.

A special thank you goes to my Music Education students, especially David McDaniel and graduate student Nick Aune, for their exceptional musical leadership. Beyond their musical contributions, they have set a strong example of professionalism, positivity, and work ethic for the entire group. Their leadership will continue to inspire.

TIDES

REGINAL WRIGHT

text by Cara Cullen

When we are tethered to fear we cannot hope
to abolish injustice;
courage gains ground
only when we recognize it beneath our own feet.
You can't test the parting of the sea
without setting foot on the sand.
Faith in the potential
is the only way to reclaim humanity.
While caution and division
shout above the waves;
hope is the tide that rises
again
and again

TIDES (cont.)

persistent even in retreat
already planning to rush in once more.
A chance – to try again
Try again,
better this time
more compassionate this time,
more loving this time,
more understanding this time.
We should be the sea
that never tires of returning to the shore;
that retreats and gathers strength
to fight
again
and again.

Eden Agabs, violin | Naiomy Jimenez Alba, viola

a note from the poet

I wrote 'Tides' in the fall of 2020 when our country felt so fractured: the increasing threat of COVID, the continued wrestling with racial and social injustice; political division and anger that was reaching [a] fevered pitch. Everyone was so loud, yet we couldn't hear what was being said. It was in one of those moments, when I felt paralyzed by hopelessness, that I framed the piece that would become 'Tides.' I needed a reason to keep loving well and leaning in to my neighbors and listening, even when I didn't agree. It's when we give up trying that we have truly lost.

– Cara Cullen, 2021

UBI CARITAS

OLA GJEILO

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unusal Christi amor.
Exsultemus et in ipso jucundemur.*

UBI CARITAS (cont.)

Timeamus et amemus Deum vivum.

Et ex corde dilligamus nos sincero.

Amen.

Where Charity and love are, God is there.

The love of Christ has gathered us together.

Let us rejoice and be glad in it.

Let us revere and love the living God.

And from a sincere heart let us love one another.

Amen

EVERYONE SANG

MATTHEW D. NIELSEN

text by Siegfried Sassoon

Sara Lwin and Daniella Sellers, soloists

Everyone suddenly burst out singing;

And I was filled with such delight

As prisoned birds must find in freedom,

Winging wildly across the white

Orchards and dark-green fields; on - on - and out of sight.

Everyone's voice was suddenly lifted;

And beauty came like the setting sun:

My heart was shaken with tears; and horror

Drifted away ... O, but Everyone

Was a bird; and the song was wordless; the singing will
never be done.

Written in 1919, shortly after the end of World War I, Siegfried Sassoon's poem Everyone Sang captures a sudden, almost miraculous release of joy in the wake of,

EVERYONE SANG (cont.)

conflict. As a conscripted British soldier during the war, Sassoon, like many artists, channeled the trauma and grief of his experiences into his work. Everyone Sang describes a moment when relief and shared humanity burst forth spontaneously, as if the world itself were singing.

Matthew Nielsen's setting creates vivid aural imagery. In the opening, one can almost hear how news of the war's end would have spread through the trenches. Nielsen then uses shifting meter and lilting rhythmic patterns to evoke the weightlessness of birds taking flight toward freedom. In the conclusion, the choir sings aleatorically, gradually fading into silence—capturing the complex, bittersweet nature of the moment and the unresolved emotional aftermath that the text represents.

I DON'T FEEL NO WAYS TIRED

Traditional spiritual

ARR. STACEY V. GIBBS

Oh, I am seekin' fo' a city, hallelujah.
I am seekin' fo' a city, hallelujah.
For a city into de Kingdom, hallelujah.

Oh Lord, I don' feel no ways tired,
Childun oh, glory hallelujah,
Fo' I hope to shout glory
When dis worl' is on fiyer,

Dere's a bettuh day a comin', hallelujah.

I DON'T FEEL NO WAYS TIRED (cont.)

When I leave dis worl' of sorry, hallelujah,
Fo' to jine dat holy numbuh, hallelujah.

Oh, I am seekin' fo' a city, hallelujah.
I am seekin' fo' a city, hallelujah.
For a city into de Kingdom, hallelujah.
For a city into de Kingdom, hallelujah.

Oh Lord, I don' feel no ways tired,
Childun oh, glory hallelujah,
Fo' I hope to shout glory
When dis worl' is on fiyer,
Childun oh, glory hallelujah.

KAI DIAMOND, CONDUCTOR

O SALUTARIS HOSTIA

ĒRIKS EŠENVALDS

text from Prayer of St Thomas Aquinas

Maggie Bogaski, soprano | Sarah Squires, soprano

*O salutaris hostia,
Quæ cæli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.
Uni trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria.
Amen.*

O SALUTARIS HOSTIA (cont.)

O, saving victim,
who opens the door of heaven:
hostile armies press,
give us strength; bring us aid.
To the One and Triune Lord,
may there be everlasting glory;
May the one who gives life without end
give peace to us in our homeland.
Amen.

PRECIOUS LORD

THOMAS A. DORSEY, ARR. BY ARNOLD SEVIER
text by Thomas A. Dorsey

Precious Lord, take my hand,
Lead me on, let me stand,
I am tired, I am weak, I am worn;
Through the storm, through the night,
Lead me on to the light:
Take my hand, precious Lord,
Lead me home.

When my way grows drear,
Precious Lord, linger near,
When my life is almost gone,
At the river I stand,
Guide my feet, hold my hand:
Take my hand, precious Lord,
Lead me home.

KAYLYNN LANGHAM, CONDUCTOR





UNIVERSITY SINGERS

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-Maxing"
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!

Camden Corley	Sara Lwin
Telvin Culberson	Adrian Martinez
Kaylyn Davis	David McDaniel
Kai Diamond	Ethan McGregor
Ahmed Elghazali	Danna Melendez
Sophia Giffin	Will Moeller
Emmy Irvin	Jadyn Thompson
Kaylynn Langham	Sophia Yang

Nicklas Aune, Graduate Assistant

UNIVERSITY SINGERS

Giri Anup	Sara Lwin
Nicklas Aune	Golda Marcello
Elliot Banks	Louise Martin
Hannah Chapman	Adrian Martinez
Timothy Chong	Tony Martinez
Camden Corley	Cate McCorquodale
Telvin Culberson	Tim McCracken
Kaylyn Davis	David McDaniel
Kai Diamond	Ethan McGregor
Ahmed Elghazali	Danna Melendez
Sixto Elizondo V	Jenni Meza
Rachel Elrod	Will Moeller
Karolina Flores	Laurianna Newcomb
Catherine Gibson	Hector Nieves
Sophia Giffin	Jenesis Paget
Ava Gilbert	Hunter Payne
Reed Gradke	Brooke Perez
Zachary Harlow	Caleb Perez
Cade Harrison	Gael Pizana
Claire Hatfield	Daniella Sellers
Emmy Irvin	Trinity Stevens
Noni Kibuchi	Jadyn Thompson
Kaylynn Langham	Jadon Turner
Emma Lewis	Sophia Yang

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

Joe Donohue



SCHOOL OF MUSIC