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SCHOOL OF MUSIC

Presents

Behold and Marvel: Songs of Praise and Love

Performed by the

TCU

*University Singers and
Concert Chorale*

Nikolaos Myrogiannis-Koukos & Annika Stucky, *conductors*
Cecilia Lo-Chien Kao, Veniamin Blokh, Andrew Packard,
& Oscar Verdeal, *collaborative pianists*

Recorded November 12 and 15, 2020
ROBERT CARR CHAPEL
Fort Worth, TX

PROGRAM

“Kyrie” from *Messe Solennelle Op. 16*

Louis Vierne

University Singers Hermoso Canto
Conducted by Nikolaos Myrogiannis-Koukos
David Preston, organ

“Agnus Dei” from *Missa super Dixit Maria*

Hans Leo Hassler

“Ad Pedes” from *Membra Jesu Nostri*

Dieterich Buxtehude

University Singers Bel Canto
Conducted by Annika Stucky
Oscar Verdeal, collaborative pianist

Exultate Deo

Hans Leo Hassler

University Singers Hermoso Canto
Conducted by Nikolaos Myrogiannis-Koukos

Die mit Tränen Säen

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Chorale Voces Viventem
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Cecilia Lo-Chien Kao, basso continuo

“Kyrie” from *Missa Brevis in D Major*

W.A. Mozart

Chorale Canticum Novum
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Veniamin Blokh, collaborative pianist

Ubi Caritas

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Conducted by Annika Stucky

O Praise the Lord

Ulysses Kay

Chorale Canticum Novum
Conducted by Annika Stucky

The Cloths of Heaven

Mari Valverde

Chorale Voces Viventem
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As Torrents in Summer

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Chorale Canticum Novum
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A Red, Red Rose

James Mulholland

Andrew Packard, collaborative pianist

Eri

Yiannis Konstantinidis

University Singers Hermoso Canto
Conducted by Nikolaos Myrogiannis-Koukos

THANK YOU

We would like to express our deep gratitude to the TCU School of Music, to Dr. Christopher Aspaas for his instruction and mentorship, and to all the singers and collaborative artists that have contributed to this performance. We know it has been a challenge for all of us to continue practicing our craft under these unprecedented circumstances. We have both worked relentlessly and in great depth for this conducting recital. Working closely with four individual chamber choirs and with a brief rehearsal period is a challenge of itself. But to do it while wearing masks and being attentive to every protocol regarding the novel coronavirus, we truly had to overcome significant challenges. The nature of singing in a choir lies in coming together, gathering, standing side by side. We were all so happy to do some of that, even under these new, unfamiliar conditions.

We have come a long way from last Spring. From March to May and from August to today, it has been a wild journey. But at the end of the day, it is the journey that counts as much as the destination. For both of us, this journey has been more than rewarding. Nikos experienced the cancellation of his Spring recital, which was reorganized, rescheduled, and integrated into this concert. Annika organized her portion of this recital shortly after the beginning of classes, with limited transition between her previous teaching career and her new role as a graduate student. But we were never alone. We were both blessed to have brilliant guidance, patience, faith in ourselves and our cause, endless support from every member of our TCU community, and most importantly, our friends and colleagues performing in all four ensembles.

These ensembles are home to aspiring performers and future educators whose skills, leadership and interminable energy lit our way and made us overcome every inch of doubt and fatigue that we may have experienced in our path. When we all work together, nothing really seems impossible. Together, no matter the circumstances, we can achieve everything. Everyone is grateful for something they have this time of the year. Let us be grateful for sharing our growth, our passion, our most precious moments with such a remarkable group of friends and colleagues. Let us be grateful for sharing great music with great people.

TEXT, TRANSLATIONS, NOTES

“Kyrie” from *Messe Solennelle Op. 16*

Louis Vierne

*Kyrie eleison,
Christe eleison,
Kyrie eleison!*

*Lord have mercy,
Christ have mercy,
Lord have mercy!*

Our concert begins with an emphatic “Kyrie eleison,” the first movement of *Messe Solennelle in C Sharp Minor*, composed in 1899 by Louis Vierne (1870-1937). The original voicing of the Mass is for SATB Chorus and two organs. Vierne’s music is derivative of the great French Catholic Church tradition that shaped 19th century sacred music significantly. The composer’s style, despite being majestic, stands out for being not as theatrical as the church music composed by his contemporaries like Cesar Franck and Camille Saint-Saens. The “Kyrie” succeeds in captivating the essence of the text and the overall sentiment that surrounds it: “Lord, have mercy!” In order to strengthen this narrative, Vierne employs two unifying motives; one for the organ’s pedal (with which the piece starts) and one for the choir. These two motives are developed through an elaborate A-B-A’ form, in which the middle section is a contrasting, mellow, yet expressive “Christe eleison” initiated as a solo for the Tenor section. The piece ends with the return of the main motives, which are ultimately driven to a powerful major-chord finale.

Agnus Dei from *Missa super Dixit Maria*

Hans Leo Hassler

*Agnus Dei,
qui tolis peccata mundi,
dona nobis pacem.*

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

Hans Leo Hassler (1564-1612) was a significant German Renaissance composer and organist. Having studied with Gabrieli in Venice, he later spread the Italian musical style throughout Germany. While often compared to Palestrina and Lassus for his form and style, Hassler achieved an atmosphere of intimacy and quietude through his work that became his identity. “Agnus Dei” is the final movement of Hassler’s four-voice *Super Dixit Maria* mass, which was published in 1599. The *Mass* is a parody, or imitation mass, based on his own motet *Dixit Maria ad angelum*. It is a small but mighty example of Hassler’s compositional artistry, expressive subtlety, mastery of beautiful sonority, and dedication to text. The piece begins with deliberate polyphonic and imitative lines that rise and fall gracefully with the text. Each voice presents the opening motive independently, then elegantly reclines into the background. As the basses complete the cycle of unique entrances, the tenors begin a beautiful counter melody that emerges from the texture propelling the listener forward to a gentle cadence in the first moment of homophony. The second section remains homophonic, becoming more animated through melismatic lines and subtle syncopation, until the final embellished cadence on *pacem*, peace. Throughout his piece, Hassler maintains a dedication to imparting meaning through a special partnership between the text and his beautifully crafted lines.

*Ecce super montes
pedes evangelizantis
et annunciantis pacem*

*Salve mundi salutare,
salve Jesu care!
Cruci tuae me aptare
vellem vere, tu scis quare,
da mihi tui copiam*

*Behold upon the mountains the
feet of one who brings good tidings,
who speaks of peace.*

*I greet you, salvation of the world,
I greet you, dear Jesu
I would take up your cross
Truly, you know why,
Give me your wholeness.*

No records exist to verify the date and place of the birth of Dietrich Buxtehude, although he recognized Denmark as his native country. He is best known as an important predecessor to J.S. Bach, famous for his organ music and impressive repertoires of sacred vocal and instrumental chamber music. “Ad Pedes,” or “To the Feet,” is the first movement of his cantata entitled *Membra Jesu Nostri* composed in 1680. The full title, *Membra Jesu nostril patientis sanctissima* translates to, “The most holy limbs of our suffering Jesus.” The composition is unique in that it is Buxtehude’s only cantata not written in German; rather, the Latin text originated from a Medieval hymn and incorporates Biblical texts predominantly from the Old Testament. Each section is a deeply reverent and personal meditation of Christ’s body crucified on the cross. Today’s performance highlights the opening text from Nahum 2:1. The vocal lines climb and descend as praises are sung to the one upon the mountain bringing good tidings and peace. A delicate soprano solo then intimately speaks with Jesus as the savior of the world. The choir returns to the opening prophetic lines from Nahum 2:1, and finally finishes with a triumphant coda using the same intimate text first presented by the soprano solo. Even though the rest of this somber and profound work will continue to ponder the suffering of Christ, the first movement ends with a hopeful and jubilant expression of Jesus as the savior of the world.

Exultate Deo

Hans Leo Hassler

*Exultate Deo
Adjutori nostro
Jubilare Deo Jacob
Sumite Psalmum
Et date Tympanum
Psalterium Jucundum
Cum Cythara.*

*Sing with Joy to God
Our Strength;
Shout joyfully to the God of Jacob,
Raise a Song
And strike the Drum,
The Sweet-sounding Lyre
With the Harp.*

German composer and organist Hans Leo Hassler (1564-1612) included this Exultate Deo in his *Sacri Conventus*, a collection of works published for the first time in 1601 and again in 1612. The piece asks for five voices (SSATB). Based on David's Psalm 81, the piece comprises of a wide variety of stylistic devices to express the rapturous and exclamatory nature of the text. Hassler employs an A-B-C-D-C-D form; the first half of the text ("Exultate Deo, adjutori nostro/Jubilare Deo Jacob") is presented through a rigorous, intense contrapuntal section. The second half of the piece is more jubilant; the joy of singing to the Lord unfolds through the juxtaposition of a fast, homophonic section in triple meter ("Sumite psalmum"), a powerful statement in duple meter ("et date tympanum") and lastly, a melismatic section that imitates the sound of the sweet-sounding lyre and harp ("Psalterium jucundum cum cithara"). Hassler repeats the second half of the piece with minor alterations, as the climax drives the hymn to a truly majestic and triumphant finale.

Die mit Tränen Säen

Heinrich Schütz

*Die mit Tränen säen,
werden mit Freuden ernten.
Sie gehen hin und weinen
und tragen edlen Samen
Und kommen mit Freuden
und bringen ihre Garben.*

*They who sow with tears
will reap with joy.
They go out and weep
and carry precious seeds,
And come with joy
and bring their sheaves.*

Die mit Tränen Säen is a motet for five voices (SSATB) by German Baroque-era composer Heinrich Schütz (1585-1672). It is the tenth motet of the collection *Geistliche Chormusik* (Sacred Choral Music) which first appeared in print in Dresden in 1648. The nature of these motets, including the one in question, is best described by the composer himself: “examples of compositions that employ counterpoint without basso continuo in the stile antico fashion, following the model of my teacher, Giovanni Gabrieli”. Die mit Tränen Säen is a setting of Psalm 126:5-6. The antithesis of the first two lines used is expressed by Schütz with unbridled extravagance: “They who sow in tears” unfolds throughout slow, melismatic sections in duple meter, while “Shall reap with joy” unravels swiftly, syllabically and in a significantly faster triple meter. As the modality of the stile antico is constantly melded with the novelties of the seconda prattica and the early Baroque, the next section (“They go forth and weep”) consists of extremely fluid and dissonant sonorities, which ultimately resolve to a new, faster section. Delicate counterpoint and a rigorous agogic rhythm are used until the finale to describe emotional victory over grief and how sorrow is replaced with a refreshing ray of hope.

“Kyrie” from *Missa Brevis in D Major*

W.A. Mozart

*Kyrie eleison,
Christe eleison,
Kyrie eleison!*

*Lord have mercy,
Christ have mercy,
Lord have mercy!*

Wolfgang Amadeus Mozart is easily one of the most recognizable composers in the world of classical music, especially for his vast output of well-loved operas and exquisite symphonies. His *Mass in D Major* was written in 1774 during his post at the Salzburg Cathedral. Attempting to satisfy the demands for brevity from his employer, Mozart composed a mass with reduced instrumentation, no orchestra preludes, and largely homophonic settings. Despite such concision, Mozart has crafted a texturally elegant mass that incorporates the layering of earlier compositional techniques with classical formal structures. It begins with a simple, unison statement by the sopranos singing “Kyrie,” which is then answered enthusiastically by the full ensemble. The tenors and the basses continue a similar conversation while the sopranos and altos dance atop the opening “Kyrie” motive. After a gracefully ornamented cadence, the altos and tenors continue the same descending motive, now with a sweet two-note phrase accompanying the word “Christe.” The more subdued lines culminate in sparkling sixteenth-note contrary motion within all voices. As the altos begin the opening motive again, more and more sixteenth-note passages begin to glimmer from within the texture as each voice is added. Mozart carefully crafts an appropriate rounding gesture as the choir returns to the opening phrase, punctuated by dramatic dynamic contrasts in the final two phrases.

*Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exultemus, et in ipso iucundemur.
Timeamus, et amemus Deum vivum.
Et ex corde diligamus nos sincero.*

*Where charity and love are, God is there.
Christ's love has gathered us into one.
Let us rejoice and be pleased in Him.
Let us fear, and let us love the living God.
And may we love each other with a sincere heart.*

In 1960, Maurice Duruflé (1902-1986) composed four motets based on Gregorian themes dedicated to Auguste Le Guennant, the director of the Gregorian Institute of Paris. *Ubi Caritas* is the first of this Opus 10 and has become a favorite in the choral cannon repertoire. The text, which is central to the rhythmic motion of the piece, is attributed to Paulinus of Aquileia in 796 and has long been used as one of the antiphons for Maundy Thursday. The mix of the chant-like free-flowing movement and hymn-like homophony creates a meditative and prayerful effect. Duruflé's music reflects his introspective and often self-critical nature, as the composer only published fourteen works in his lifetime. The choir opens with hushed, reverent tones, ruminating upon the love of Christ. After a gentle conclusion of the first section, the ensemble blossoms into a period of exaltation and joy. While the rise and fall of the chant melody continues, the voices extend to a fullness of range and sound that almost bursts and the seams with wonder. The final section returns to the reverent sonorities of the beginning, with stretched vocal lines that draw the listener in to experience the tenderness of charity and love.

*O praise the Lord, all ye nations:
praise him all ye people.
For his merciful kindness is great to'ard us;
and the truth of the Lord endureth forever.
Praise the Lord!*

Ulysses Kay was born to a musical family in 1917 (d. 1995); he was encouraged by his mother and her brother, the famous Joe “King” Oliver, to study piano, violin, and saxophone. His musical career flourished, receiving degrees from the University of Arizona and the Eastman School of Music. He also studied with Paul Hindemith at Yale University, received a fellowship for creative work at Columbia University, a Fulbright scholarship abroad, six honorary doctorates, and was the first African-American to receive a Prix de Rome, winning two between 1949 and 1952. *O Praise the Lord* is from a set entitled “A New Song: Three Psalms for Chorus” published in 1963. It is reflective of Kay’s chromatic yet still tonal musical language. Using Psalm 117, he writes with confident contrapuntal lines that never become crushingly dissonant atop shifting rhythms. The opening fanfare gives way to harmonically surprising and exciting polyphony. In the middle section, Kay demonstrates his talent with soaring melodies as the voices join for a moment of beautifully crafted homophony. This unity then melts away as the independent lines return, but still within the contemplative slower tempo of the B section. After an unsettled cadence, the opening fanfare breaks forth sending us forward into the intensity of the first section, now at a forte dynamic that communicates unfettered joy and peace.

*Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.*

The Cloths of Heaven, one of W. B. Yeats' most popular poems, is set into music by Texan composer Mari Esabel Valverde (b. 1987). An ascending lyric motive is initiated by the piano and picked up right away by the Sopranos and then the Altos. The piano has a prominent role as a constant reminder of true love's uneven weight, or in the composer's own words, "a love that is certain but longs to break from its hopelessness and finally connect with bliss." As the piece enters its middle section, the initial major key gives its place to a more and more fluid harmonic environment. At the same time, Valverde highlights the essence of repetition in the original poetic text by using identical melodies and harmonic structures in those places. The finale of the piece truly lives up to Yeats' expressive means, as a brief point of imitation is matched with the re-statement of the piece's initial motive ("tread softly"). The homophonic structure and high register choices of the final statement ("because you tread on my dreams") is a striking way to explain how true love is interlocked with dreaming and letting go of grief and sorrow, regardless of their unbearable intensity.

As Torrents in Summer

Edward Elgar

*As torrents in summer, Half dried in their channels,
Suddenly rise, tho' the sky is still cloudless.
For rain has been falling.
Far off at their fountains;*

*So hearts that are fainting Grow full to o'erflowing,
And they that behold it, Marvel, and know not
That God at their fountains
Far off has been raining!*

This lovely part song was first published in 1896 within Edward Elgar's *Scenes from the Saga of King Olaf*, Opus 30. Elgar (1857-1934) was an English Romantic composer who drew inspiration from the landscape and culture of his own country. *Scenes from the Saga of King Olaf* is a cantata for soloists, full choir, and orchestra, and is based on the epic poem by Henry Wadsworth Longfellow telling the story of the life, battles, and death of the Norse crusader. *As Torrents in Summer* serves as the moving final chorus of the epilogue. The poem draws a beautiful parallel between rivers flooding in summer because the rain is so far away; in the same way, our fainting hearts grow full because of the provision of divine love. Elgar tells the story though setting his text both in homophony and overlapping lines. The choir begins together, rising with the water in dynamic and range. The tenors then commence an elegant exchange of phrases, singing of the elusive rains and God in the first and second sections respectively. These musical lines spill over one another in abundance until finally peacefully coming together, suggesting that the needs of the earth and our hearts and have been met.

Come to Me, My Love

Norman Dello Joio

*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 brimful of love abide and meet;
Where thirsting longing eyes
Watch the slow door
That opening, letting in, lets out no more
Yet come to me in dreams, that I may live
My very life again though 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!*

Come to Me, My Love was composed in 1972 by New York-born composer and longtime choir director Norman Dello Joio (1913-2008). Christiana Rossetti's poem "Echo" is loosely adapted and set into music in a manner that manages to unfold the entirety of the emotional spectrum narrated in the poem. The main idea of the piece, stated and elaborated upon at the beginning by an intense and extensive piano solo, contributes to the unraveling of a deeply nostalgic sentiment. Simple melodic ideas are constantly intermixed with dense sonorities and a complex harmonic foundation. Reminiscence is often interrupted by intense pain and grief, as dynamic fluctuations happen more and more rapidly. Conversely, at the climax of the piece, lyricism and clarity in texture take over, only to return to a whispering conclusion almost instantly. The final words of the poem ("And whisper low, as long ago") are delivered through the piece's initial motive, as reminiscence and sorrow fade to silence.

*I believe in the Sun
Even when it's not shining.
I believe in love
Even when I feel it not.
I believe in God
Even when He is Silent.*

Even When He Is Silent, by Norwegian composer Kim André Arnesen (b. 1980), was commissioned in 2011 by the St. Olaf festival in Trondheim, Norway and was premiered in that same year by the Nidaros Cathedral Boys' Choir. The text of the piece, which was found written on a wall at a World War II concentration camp, includes three simple but powerful statements. Beautiful melodic moments are paired with lush and warm harmonic colors, as the first sentence ("I believe in the sun even when it's not shining") slowly unravels. As the sun of the text is interpreted by the composer as a metaphor for hope, brighter harmonic sonorities and bigger dynamic contrasts take over. The second phrase, a credo to selfless love, serves at first as a continuation of the first phrase, as Arnesen seems to consider love the natural outcome of uninterrupted faith. However, it soon becomes a separate section in the piece: one that employs resounding dynamics and roaring high register choices as the piece reaches its climax. For the conclusion, the composer turns to the last phrase of the text, as the essence of the divinity is approachable only when hope, faith, and true love are present. The word "silent" is beautifully translated into sound by means of a bright, peaceful, and reassuring whisper.

*Senke, strahlender Gott, die Fluren dürsten
Nach erquickendem Tau, der Mensch verschmachtet,
Matter ziehen die Rosse, senke den wagen hinab.*

*Sehe, wer aus des Meeres krystallner Woge
Lieblich lächelnd dir winkt! Erkennt dein Herz sie?
Rascher fliegen die Rosse.
Thetys, die göttliche, winkt.*

*Schnell vom Wagen herab in ihre Arme
Springt der Führer. Den Zaum ergreift Kupido.
Stille halten die Rosse,
Trinken die kühlende Flut.*

*Auf dem Himmel herauf mit leisen Schritten
Kommt die duftende Nacht; ihr folgt die süsse Liebe.
Ruht und liebet! Phöbus, der Liebende, ruht.*

*Let it sink, radiant God- the fields thirst
for refreshing dew; the people languish,
the steeds are weary- let the chariot sink down!*

*Behold the one who beckons you, sweetly smiling, from the sea's crystalline wave!
Does your heart recognize her?
Faster fly the steeds; Thetys, the divine one, beckons.*

*The driver leaps quickly from the chariot into her arms.
Cupid seizes the reins;
the steeds stand still and drink at the cooling stream.*

*Ascending in the sky with quiet steps
comes the fragrant night; sweet love follows.
Rest and love! Phoebus, the loving one, rests.*

Johannes Brahms (1833-1897) published his *Drei Quartette* Opus 64 in 1874, in which *Der Abend* is the second of the three-piece set. Known for being incredibly meticulous in his compositional endeavors, Brahms spares no detail or diminished insight from *Der Abend*. Friedrich Schiller's poem is an expressive mood piece, describing the settling of the evening dew through romantic and mystical images. Brahms artfully paints the vivid text using the piano as a primary character with the choir, personifying many figurative elements throughout the work. The piano begins a plodding motive, giving way to voices pushing and pulling in exhaustion through dense and weighty harmonies. The exertion gives way to refreshing sighs as the tenors and basses sing of the sea's crystal waves now in sight rolling in the form of sweeping arpeggiated piano lines. The horses then take off at an elated gallop toward the beckoning Thetys, a water nymph. Suddenly, there is a moment of hushed magic as the horses stop – the piano falls silent and the choir hesitantly continues forward as the horses drink from the cool waters. Now refreshed from the dew, the night may continue to gently fall, and all may love and rest.



*Legacies of light
Ages ago, you spun light into the bleak
Ancient light falls on my eye
And I?
A star
sacred stellar dust
casting light out through time
In whose sky will my light fall?*

Kyle Pederson (b. 1971) is a composer, lyricist, and pianist currently based in Minneapolis. Many of his works meet at the intersection of faith and music, exploring the space between sacred and secular. Through its meditative text and peaceful affect, *Stars* ponders the connectedness of creation. Pederson artfully pairs lush harmonies with intriguing dissonances, seeking to “evoke the vastness and mystery of space [while] simultaneously capturing the intimacy of connection” (Pederson). His poem speaks of the ancient light from distant worlds traveling to us through the beauty of the night sky. He draws a powerful connection between humanity and distant stars as members of the same universe and created with the same substance. As such, our own light illuminates the equally distant and intimate worlds of the hearts and minds of others. Pederson brings the piece to a close in contemplation: *In whose sky will my light fall?*

A Red, Red Rose

James Mulholland

*O my Luve's like a red, red rose
That's newly sprung in June;
O my Luve's like the melodie
That's sweetly play'd in tune;
As fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry;
Till a' the seas gang dry, my dear,
And the rocks melt with the sun;
I will luve thee still, my dear,
While the sands o' life shall run.
And fare thee well, my only Luve
And fare thee well, a while!
And I will come again, my Luve,
Tho' it were ten thousand mile.*

In *A Red, Red Rose*, the words of Scottish poet Robert Burns are set into music for SATB and piano accompaniment by American composer James Mulholland (b. 1935). It is the first piece of a 4-piece set entitled “Four Robert Burns Ballads.” The whole set was first published in 1980, but it was actually composed in the late 1960s. Based on the number of performances and number of copies sold, it is one of his most popular works. As the composer himself is of Irish heritage, his music seems to be greatly influenced by the lyricism that can be found in the Romantic-era vocal music of Great Britain. Specifically, he employs a simple melody, which is initially stated by the piano, only to be taken over by the choir immediately afterwards. As the Sopranos present the lyric melodic material for the entirety of the piece, Mulholland chooses simple harmonic progressions. Dynamic and temporal fluctuations are used intermittently to highlight the emotional weight of loving someone albeit being physically apart from them. The text is slightly modified at the end by Mulholland as his song ends with a promise: “I will come again”. The piano responds to the above promise quite promptly, stating the head of the main melody-the representation of love in the piece-for one last time.

*Erini pou'soun to proi
Pou'soun to mesimeri
Pou'soun to 'liovasilema
Neratzofilimeni?
Yinou ston kambo lemonia
Ki'ego sta ori hioni
Na liono na potizode
I droseri sou kloni.*

*Irene! Where were you in the morning?
Where were you at noon?
Where were you at sunset,
bitter orange-kissed?
Become a lemon tree in the plain
And I'll become snow in the mountains,
So that I melt and water
Your crisp branches.*

Our concert concludes with a joyous note from one of the conductors' homeland. Greek composer Yiannis Konstantinidis (1903-1984) included an arrangement of popular folksong Eri in his collection of 8 Songs from the Dodecanese, which was composed in 1972 and was dedicated to the conductor of the "Aristotle University Choir", Yiannis Mantakas. It was not until 1980, however, when the full cycle was first published and premiered. The majority of the composer's output consists of elaborate and highly sophisticated folksong arrangements-this collection (and the piece in question, specifically) is no exception. While Konstantinidis studied composition in Germany during the late 1920s and early 1930s, his personal style was heavily influenced by mannerisms that can be traced to early 20th-century France and is definitely more relevant to the orchestration techniques and the lush harmonic language of Debussy and Ravel, rather than the contrapuntal and avant-garde composer societies of the German speaking countries. The song originates from the Greek island of Tilos, and speaks of a man's longing for Eri (short for Irene in Greek) as he describes more and more vividly his feelings towards her. The composer employs simple materials for his storytelling: the range of each voice does not exceed the octave, while the Soprano, Tenor and Bass voices all sing the main melody in turns. At the same time, Eri's name is sung constantly from the other voices, in order to highlight the man's persistence. In order to achieve a climactic impression, Konstantinidis employs a highly chromatic sequence -both in terms of line and harmony-shortly after the middle of the piece. It all ends in an energized whisper, as the initial question of the text (Irene, where were you?) is brought up for one last time.

**THANKS to the faculty and staff that daily contribute
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The TCU School of Music, Dr. Kristen Queen, Interim Director
The TCU School of Music Administration, Faculty, and Staff
The TCU School of Music Vocal Faculty, Angela Turner-Wilson,
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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

TEXAS CHRISTIAN UNIVERSITY

University Singers

Catherine Anderson
Reed Bennett
Amber Bowen
Landon Bradley
Rachel Brookover
Jacob Brown
Kayden Burns
Emma Cave
Sarah Clark
Isaak Crum
Alicia Cruz
Victor Doan
Kalina Fajardo
Calen Garza
Oliva Garza
G.G. Nathan
Gepanaga

Madilyn Gomez
Janson Guillen
Josh Haupt
Rachel Heiser
Tommy Holloway
Anna Jacobson
Adrianna
Jagodzinski
Jackson Keese
Alyssa Lewis
Peyton Macha
Isaak McGuire
Maddie Miller
Anna Morgan
Nam Nguyen
Sydney Palomo
Courtney Parnitke

Amanda Peterson
Emily Platon
David Preston
Rachel Rowe
Ryan Sawicki
Abbey Sensenich
Tristen Smith
Andy Stellar
Sam Taylor
Raul Valencia
Carmen Vermillion
Patrick Vu
Andrew Walters
Tasha Weathersbee
Maggie Williams
Zoe Wright

Concert Chorus

Faith Adams
Isaiah Allen
Aubrey Bosse
Amber Bowen
Jordan Brinkschroeder
Rachel Brookover
Jacob Brown
Chloe Bruns
Kayden Burns
Sarah Clark
Isaak Crum
John Dubois
Jacob Dyksterhouse
Coleton Evans
Kalina Fajardo
Olivia Flores

Calen Garza
Olivia Garza
G. G. Nathan Gepanaga
Grace Griffin
Janson Guillen
Joshua Haupt
Rachel Heiser
Abigail Hurd
Adrianna Jagodzinski
Jack Johnson
Peyton Macha
Ben McKean
Maddie Miller
Anna Morgan
Nikos Myrogiannis-
Koukos

Tristan Olvedo
Sydney Palomo
Emily Platon
Hayden Ponder
Rachel Rowe
Abbey Sensenich
Tristen Smith
Andy Stellar
Tyler Stuart
Annika Stucky
Patrick Vu
Andrew Walters
Jéssica Webba
Maggie Williams