

The logo for TCU School of Music features the letters 'TCU' in a large, bold, purple, blocky font. A registered trademark symbol (®) is located to the right of the 'U'. The background of the entire page is a textured, light gray surface with various abstract purple and gray geometric shapes, including curved lines, concentric circles, and overlapping rectangles.

SCHOOL OF MUSIC

PUTTING PASSION INTO PRACTICE



SCHOOL OF MUSIC

Presents

REFUGE

Performed by the

TCU
Concert
Chorale

Christopher Aspaas, *conductor*

Nikos Myrogiannis-Koukos & Annika Stucky, *assistant conductors*

Cecilia Lo-Chien Kao, *collaborative pianist*

Recorded March 4th, 2021

ROBERT CARR CHAPEL

Fort Worth, TX

PROGRAM

“Nach dir Herr, verlanget mich” mvmt. 1 from BWV 150 J. S. Bach

“Otche Nash” from *Liturgy of St. John Chrysostom, op. 31* Sergei Rachmaninoff

Psalm 57 (part one) Betty Jackson King

Psalm 46 (world premiere) Christopher Aspaas

What Wondrous Love is This arr. Robert Scholz

Rest Ken Burton

Sweet Rivers arr. Shawn Kirchner

NOTES ON OUR PROGRAM

For many years, the TCU Chorale has sought spaces to perform off-campus as a result of less than desirable performances spaces for large vocal ensembles. In anticipation of performing in TCU's new Van Cliburn Concert Hall, I designed a program about the desire to find a "home." Unfortunately, the impact of construction delays and the pandemic have delayed our arrival in this new space.

Even though the Chorale has not found a home in our new space, we have found "home" in the opportunities we have had to gather, rehearse, and grow together as an ensemble and community. Through the challenges presented by rehearsal and performance protocols related to CoVid19, we have developed resilience and independence in unanticipated ways. We are stronger for these challenges and we celebrate what we are able to do every day.

Tonight's program is a story about the desire to find a home. We begin with setting by Johann Sebastian Bach in one of his earliest cantatas, BWV 150, *Nach dir Herr, verlanget mich*. The work is written in a very old style (for the time), with extreme contrasts of texture and mood occurring with each new line of text. Text painting is found throughout but especially in the opening motive of the choir: the words (in translation) "Lord, I long for you," are set to a octave leap (distant) followed by a descent by half-steps (a motive of sadness). Each voice part shares this motive three times, followed by an exclamation, "Mein Gott." The movement ends with a furious fugue whose opening resembles that of the first motive described above and then a sixteen-note pattern depicting our enemies' "rejoicing" (freuen) over us. The movement ends triumphant but not entirely resolved as it is just the beginning of Bach's cantata.

"Otche Nash," from Sergei Rachmaninoff's *Liturgy of St. John Chrysostum*, is a setting of the Lord's Prayer in Church Slavonic for double choir. Each choir sings a portion of the text while the other repeatedly intones "Otche Nash" (Our Father) until the climax of the piece on the words "but deliver us from the Evil One."

The first section of *Psalms 57* by African American composer, Betty Jackson King is a masterpiece of counterpoint and call and response. The work captures the essence of longing found in the text of Psalm, "Oh God, be merciful unto me" as it slowly ascends and crescendos to a mighty *forte* and then relaxes into a feeling of resolution in its final major sonority.

I composed *Psalms 46* with this program in mind. Growing up in the Lutheran Church, I remember singing this Psalm on Reformation Day each fall, but I did not recall some of

the more challenging parts of the text. I placed those challenging sections of text in the opening third of the piece, setting the stage for a pretty rough season that ends with the words, “God lifted Their Voice, and the earth melted. What desolation has been made of the earth.” The response comes from the sopranos in unison: “be still.” This is the turning point for our program from longing to invitation: a call to come home.

Robert Scholz’s arrangement of *What Wondrous Love is This* follows *Psalm 46*. “Dr. Bob” as his students knew him, was my first conductor as a student at St. Olaf College and also taught me conducting while I was there. Later, as a member of the faculty there, I followed in his footsteps, and was blessed to have his guidance and mentorship. He was a true servant-leader. Robert Scholz passed away on February 21, 2021, and this program is dedicated to his memory and his legacy. His setting of *Wondrous Love* needs no explanation: it is a brilliant rendering of this simple folk hymn.

Ken Burton is the conductor of the London Adventist Choir and the composer of our next selection, *Rest*. I found this setting of Matthew 11 on a recording by the Aeolians of Oakwood University and was struck by its colors and simplicity. The piece is dominated by jazz harmonies and colorful chord progressions and ends with soaring soprano voices before the final chord: “rest.”

Our last piece was commissioned by the Atlanta Master Chorale and conductor Eric Nelson for a performance at the National Conference of the American Choral Directors Association in Minneapolis several years ago. Its lively piano introduction sparks a celebratory mood over which the voices layer on this American hymn from 1804. It declares an impending arrival: “My rapturous soul shall drink and feast In love’s unbounded sea; The glorious hope of endless rest Is ravishing to me.”

THANKS to the faculty and staff that daily contribute to our students' success:

The TCU College of Fine Arts, Dr. Richard Gipson, Interim Dean

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, Division Chair

TEXTS & TRANSLATIONS

“Nach dir Herr verlanget mich” BWV 150, mvmt. 2

J. S. Bach

Nach dir, Herr, verlanget mich.
Mein Gott, ich hoffe auf dich.
Laß mich nicht zu Schanden werden,
daß sich meine Feinde nicht freuen über mich.

*Lord, I long for you.
My God, I hope in you.
Let me not be put to shame,
so that my enemies will not rejoice over me.
– Psalm 25:1-2*

“Otche Nash” from *Liturgy of St. John Chrysostom*, op. 31

Sergei Rachmaninoff

Отче наш, Иже еси на небесех!
да святится имя Твое.
да приидет Царствие Твое,
да будет воля Твоя,
яко на небеси и на земли.
Хлеб наш на сушный даждь нам днесь
и остави нам долги наша,
якоже и мы оставляем должником нашим:
и не введи нас во искушение,
но избави нас от лукаваго. Аминь.

*Our Father, who art in heaven,
hallowed be Thy name.
Thy Kingdom come.
Thy will be done
on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our debts,
as we forgive our debtors;
And lead us not into temptation,
but deliver us from the Evil One. Amen.*

Psalm 57 (part 1)

Betty Jackson King

Oh God, be merciful unto me.

Psalm 46

Christopher Aspaas

*The earth changes
the mountains are shaken into the heart of the sea.
The waters roar and are troubled,
the nations rage,
the kingdoms are moved.
God lifted Their voice,
and the earth melted.
What desolation has been made of the earth.
"Be still."
There is a river whose streams make glad the city of God.
God is our refuge and our strength.
"I will be exalted among the nations, exalted in the earth."
The God of Hosts is with us,
a present help in trouble.
"Be still."*

What Wondrous Love

arr. Robert Scholz

*What wondrous love is this, O my soul, O my soul,
what wondrous love is this, O my soul!
What wondrous love is this that caused the Lord of bliss
to bear the dreadful curse for my soul, for my soul,
to bear the dreadful curse for my soul!

When I was sinking down, sinking down, sinking down,
when I was sinking down, sinking down;
when I was sinking down beneath God's righteous frown,
Christ laid aside his crown for my soul, for my soul,
Christ laid aside his crown for my soul!

To God and to the Lamb, I will sing, I will sing,
to God and to the Lamb, I will sing;
to God and to the Lamb, who is the great I AM,
while millions join the theme, I will sing, I will sing,
while millions join the theme, I will sing!
– American folk hymn, alt.*

*Come unto Him, He'll give you rest,
all ye that labour, and heavy laden,
you'll find rest unto your souls.
His yoke is easy, His burden light,
take His yoke upon you, and learn of Him,
you'll find rest unto your souls.
– Matthew 11: 28-29, alt.*

Sweet Rivers

arr. Shawn Kirchner

*Sweet rivers of redeeming love Lie just before mine eyes
Had I the pinions of a dove, I'd to these rivers fly.
I'd rise superior to my pain, With joy and outstrip the wind:
I'd cross o'er Jordan's stormy waves And leave the world behind.*

*A few more days, or years, at most, My troubles will be o'er:
I hope to join the heavenly host on Canaan's happy shore.
My rapt'rous soul shall drink and feast in love's unbounded sea,
The glorious hope of endless rest is ravishing to me.*

*O! come, my Savior, come away And bear me through the sky,
Nor let thy chariot wheels delay, But quickly draw though nigh.
Then I shall join the angel throng And circle round thy throne,
I'll sing through all the ages long, And joy to be thine own.
– John Adam Granade*

The **TCU Concert Chorale**, the University's flagship choral ensemble, is committed to the exploration and performance of the finest repertoire from the 16th century to today. One of six choral ensembles in the School of Music, the Chorale is a highly-select, auditioned group of forty-five singers including music majors as well as students from other academic disciplines. All members of the Chorale recognize the important role of the arts in their personal and professional development.

In this pandemic season, the Chorale has divided into two chamber choirs for the purposes of managing risk while maximizing our ability to make music. Rehearsals for these smaller ensembles allow us to use more facilities at TCU and also provide the opportunity for simultaneous rehearsals and student-led sectionals. All of our rehearsals meet or exceed the standards set by the CDC and recent research for spacing and time allotted.

The Concert Chorale has had a remarkable history under the leadership of Texas visionaries B. R. (Bev) Henson (1929-1998) and Ronald Shirey (1933-2009) with TMEA, SWACDA, and National ACDA Conference appearances. Under Shirey's leadership, the Chorale performed numerous times at Carnegie Hall.

The Chorale frequently collaborates with the Fort Worth Symphony Orchestra, the TCU Symphony, and numerous choral ensembles from Dallas/Ft. Worth. The Chorale was also featured as one of two university choirs to perform at the 2018 TMEA Annual Conference and recently performed at the SouthWestern American Choral Directors Association Conference in Little Rock, Arkansas.



The TCU Concert Chorale in PepsiCo Recital Hall, Spring 2019

TEXAS CHRISTIAN UNIVERSITY

Concert Choral

Faith Adams	Kalina Fajardo	Sydney Palomo
Isaiah Allen	Olivia Flores	Kat Piña
Reed Bennett	Olivia Garza	Emily Platon
Aubrey Bosse	G. G. Nathan Gepanaga	Hayden Ponder
Amber Bowen	Grace Griffin	Rachel Rowe
Jordan Brinkschroeder	Joshua Hauptert	Asa Santos
Rachel Brookover	Rachel Heiser	Abbey Sensenich
Jacob Brown	Tommy Holloway	Tristen Smith
Chloe Bruns	Abigail Hurd	Andy Stellar
Kayden Burns	Emily Jackson	Tyler Stuart
Emma Cave	Jack Johnson	Annika Stucky
Sarah Clark	Peyton Macha	Wesley Vaughn
Isaak Crum	Alan Montes	Patrick Vu
Victor Doan	Anna Morgan	Andrew Walters
John Dubois	Nikolaos Myrogiannis-	Jessica Webba
Jacob Dyksterhouse	Koukos	Maggie Williams
Coleton Evans	Tristan Olvedo	Sarah Zimmerman

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

TCU SCHOOL OF MUSIC



The new TCU Music Center (projected completion Fall 2020) will place a world-class facility in TCU's new Creative Commons.

At the heart of this new building is a state-of-the-art performance hall—the **Van Cliburn Concert Hall at TCU**. This new facility will significantly transform our campus, our programs and the Fort Worth performing arts community.

www.music.tcu.edu

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