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SCHOOL OF MUSIC

Presents

All We Are,
We Have Found in Song

Performed by the

TCU

University Singers

Janson C. Guillen, *graduate conductor*

Andrew Packard, *collaborative pianist*

December 3, 2021

PepsiCo Recital Hall

Fort Worth, TX

PROGRAM

If Ye Love Me

Thomas Tallis

“Little Organ” Mass

Joseph Haydn

- I. Kyrie
- II. Gloria
- III. Credo
- IV. Sanctus
- V. Benedictus
- VI. Agnus Dei

Catherine DiGrazia, soprano soloist
Santiago Ariza, Lev Ryadchenko, Max Healy, string trio

Geistliches Lied, Op. 30

Johannes Brahms

Flight Song

Kim André Arnesen

CONDUCTOR ACKNOWLEDGEMENTS

Janson C. Guillen

It has been an honor to collaborate with the TCU University Singers. I would like to express my deepest gratitude to the musicians who contributed to tonight's performance. After the events of the past year and a half, we are incredibly grateful that we can share tonight's program with a live audience and relive the wonderful experience of hearing a live performance. Thank you to the TCU School of Music for continually promoting an environment of musical excellence and for providing these students with the resources to expand their learning and grow in their passion.

To Dr. Christopher Aspaas, thank you for your exemplary leadership, mentorship, and time in ensuring that each student knows their value and purpose. Your guidance and care do not go unnoticed, and the students and I are incredibly grateful for your role in our lives. To our collaborative pianist, Andrew Packard, I am incredibly grateful that I have had the opportunity to collaborate with such an incredible musician. Your energy and attention to detail bring light to each student's musical life and we are all thankful to collaborate with you.

To my voice professor, J. David Brock, thank you for continually inspiring me to always seek exceptional musicianship. Your passion for teaching voice is something that I try to emulate with my own choirs and it always an honor to learn from you.

To the TCU University Singers, thank you for this unforgettable experience and for your efforts in making tonight happen. With only eight rehearsals on challenging repertoire, what you have accomplished is no small feat. Thank you for coming into every rehearsal with a great work ethic and for being diligent musicians throughout this process. It was a privilege to work with all of you and I will truly miss our moments of laughter and music making.

TEXT, TRANSLATIONS, & NOTES

If Ye Love Me

Thomas Tallis

*If ye love me, keep my commandments
And I will pray the Father,
And He shall give you another comforter.
That He may bide with you forever:
E'en the spirit of truth.
-John 14: 15-16*

We begin the program with a piece from English Renaissance composer, Thomas Tallis (1505-1585). Tallis served as an organist and singer for a variety of churches in England from 1530 to 1540, including St. Mary-at-Hill, the Benedictine priory in Dover, and Canterbury Cathedral. In 1543, Tallis was appointed as a singer, organist, and composer for the Chapel Royal and remained here for the rest of his life. During this time, Tallis served during the final four years of Henry VIII's reign, the full reign of Edward VI and Mary Tudor, and more than half of the reign of Elizabeth I. His success and ability to compose under shifting religious affiliations allowed him to have the first exclusive license in England to print and publish music in 1575. *If Ye Love Me* is one of Tallis' well-known choral works. This piece is considered a *full anthem*, which means that the anthem is composed for four parts that sing the whole piece. Anthems in the English Renaissance were frequently written in an AAB or ABB form and *If Ye Love Me* stands true to tradition, composed in ABB form. The choir begins the A section in homophony and seamlessly transitions into a polyphonic texture, with the words "and I will pray the Father," being passed around between different voice parts. The B section begins with the tenors singing the words, "That He may bide with you forever," and Tallis elegantly writes for each part in the choir to take a turn singing these words. This style of polyphony occurs again with each choral part taking turns singing the words, "E'en the spirit of truth."

“Little Organ” Mass

Joseph Haydn

Kyrie

*Kyrie eleison.
Christe eleison.*

*Lord, have mercy.
Christ, have mercy.*

Gloria

*Gloria in excelsis Deo et in terra pax
hominibus bonae voluntatis. Laudamus
te, benedicimus te, adoramus te,
glorificamus te, gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex caelestis, Deus
Pater omnipotens.*

*Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius
Patris, qui tollis peccata mundi,
miserere nobis; qui tollis peccata
mundi, suscipe deprecationem
nostram. Qui sedes ad dexteram
Patris, miserere nobis.*

*Quoniam tu solus Sanctus, tu solus
Dominus, tu solus Altissimus, Jesu
Christe, cum Sancto Spiritu: in gloria
Dei Patris. Amen.*

*Glory to God in the highest, and on
earth peace to people of good will.
We praise you, we bless you, we
adore you, we glorify you, we give
you thanks for your great glory,
Lord God, heavenly King, O God
almighty Father.*

*Lord Jesus Christ, Only Begotten
Son, Lord God, Lamb of God, Son of
the Father, you take away the sins of
the world, have mercy on us; you
take away the sins of the world,
receive our prayer; you are seated at
the right hand of the Father, have
mercy on us.*

*For You alone are the Holy One, you
alone are the Lord, you alone are
the Most High, Jesus Christ, with the
Holy Spirit, in the glory of God the
Father. Amen.*

Credo

*Credo in unum Deum, Patrem
omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.*

*I believe in one God, The Father
Almighty,
Maker of heaven and earth,
and of all things visible and
invisible.*

*Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.*

*And in one Lord, Jesus Christ the
Only-begotten Son of God.
Born of the Father before all ages.*

*Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.*

*God of God, Light of Light,
true God of True God.
Begotten, not made,
of one substance with the Father.
By whom all things were made.*

*Qui propter nos homines,
et propter nostram salutem
descendit de coelis.
Et incarnatus est de
Spiritu Sancto ex Maria Virgine:
Et homo factus est.*

*Who for us men
and for our salvation came
down from heaven.
And became incarnate by the
Holy Spirit of the Virgin Mary:
And was made man.*

*Crucifixus etiam pro nobis;
sub Pontio Pilato passus,
et sepultus est.*

*He was also crucified for us,
suffered under Pontius Pilate,
and was buried.*

*Et resurrexit tertia die,
secundum Scripturas.*

*Et ascendit in caelum:
sedet ad dexteram Patris.*

*Et iterum venturus est cum gloria
judicare vivos et mortuos
cujus regni non erit finis.*

*Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre,
et Filio simul adoratur et
conglorificatur:
qui locutus est per Prophetas.*

*Et unam, sanctam, catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et exspecto resurrectionem
mortuorum.
Et vitam venturi saeculi.
Amen.*

*And on the third day He rose again
according to the Scriptures.*

*He ascended into heaven and
sits at the right hand of the Father.*

*He will come again in glory
to judge the living and the dead and
His kingdom will have no end.*

*And in the Holy Spirit,
the Lord and Giver of life,
Who proceeds from the Father and
the Son.
Who together with the Father
and the Son is adored and glorified,
and who spoke through the
prophets.*

*And one holy, Catholic and
Apostolic Church.
I confess one baptism
for the forgiveness of sins
and I await the resurrection of the
dead
and the life of the world to come.
Amen.*

Sanctus

*Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra
gloria tua.
Osanna in excelsis.*

*Holy, holy,
Lord God of Sabaoth,
Heaven and Earth are full
of Thy Glory.
Hosanna in the highest.*

Benedictus

*Benedictus qui venit
in nomine Domini.
Osanna in excelsis.*

*Blessed is He who cometh
in the name of the Lord.
Hosanna in the highest.*

Agnus Dei

*Agnus Dei, qui tollis
peccata mundi,
Miserere nobis.*

*Lamb of God, who takes away
the sins of the world,
Have mercy upon us.*

The next piece on our program comes from Classical era composer, Joseph Haydn (1732-1809), who was born in a town southeast of Vienna in Rohrau, Austria. In 1759, Haydn was appointed as the *Kappelmeister* at the court of Count Morzin under Prince Nikolaus Esterházy. For the rest of his life, Haydn served the Esterházy family. It was under the reign of Nikolaus that Haydn's composition career began flourishing. The *Little Organ Mass* goes by different titles such as the *Kleine Orgelmesse* and *Missa Brevis Sancti Johannis de Deo*. The Mass is titled "Little Organ," because of the use of the popular chamber organ that was frequently employed in music of the Baroque era (ca. 1600-1750). The *Missa brevis* (abbreviated Mass) form was popular in South Germany and Austria during the Classical era (ca. 1750-1820). The abbreviated masses are characterized by their reduced orchestration, shortened duration of movements, and textual phrasing being telescoped or overlapped by Haydn. This is preeminent in

movements like the Gloria and Credo, which contain large amounts of text. The Kyrie is the first movement of the Mass and is in an ABA' form, a common form for most Kyries throughout history. This piece is characterized by its consonant harmonies, beautifully written voice-leading, and sudden switches in dynamic. While the choir sings in homophony, the string trio serves to rhythmically drive the piece forward through articulation and melismatic passages. The Gloria gives us our first taste of how Haydn is able to fit a large amount of text into about sixty seconds of music. Haydn overlaps the text, assigning each voice part to sing different lines of the Gloria simultaneously. This piece contrasts from the Kyrie, where the choir serves as the rhythmic drive of the piece and the strings are purely accompaniment! The Credo is divided into three sections: Allegro, Adagio, and Allegro. In the Allegro sections, Haydn repeats his method of overlapping the large amount of text within the choir, in order to more quickly advance us through the piece. The Adagio section slows down in tempo and features true homophony, with gorgeous duets between the sopranos and altos, and tenors and basses. To conclude the Credo, Haydn reuses the same melodies, harmonies, and rhythm from the "Amen" section of the Gloria. During the Sanctus, the choir switches between singing in homophonic and polyphonic or fugal textures. Take note of the ending "Osanna in excelsis" section, as Haydn will repeat this musical moment at the end of the Benedictus. The Benedictus is characterized by its extensive organ and soprano solos, with the aforementioned "Osanna" from the Sanctus. Haydn's gorgeous soprano line is the epitome of lyric writing. The Mass ends with the Agnus Dei, which is characterized by its slow, legato, and solemn nature. Similar to the Kyrie, the Agnus Dei features consonant harmonies, great counterpoint, and sudden changes in dynamic.

Geistliches Lied, Op. 30

Johannes Brahms

*Lass dich nur nichts nicht dauren
Mit Trauern,
Sei stille!
Wie Gott es fügt,
So sei vergnügt
Mein Wille.*

*Let naught afflict thee
with grief;
Be calm
As God ordains,
so be content
my will.*

*Was willst du heute sorgen
Auf morgen?
Der Eine
steht allem für;
Der gibt auch dir
das Deine.*

*Why take thought for
the morrow?
The one [God]
who gives thee
What is thine
watches over all.*

*Sei nur in allem Handel
Ohn Wandel,
Steh feste!
Was Gott beschleusst,
Das ist und heisst
das Beste.*

*All in thy doings
be steadfast
And true.
What God decrees
is, and is acknowledged,
the best.*

Amen.

*Amen.
-Paul Flemming*

The *Geistliches Lied* Op. 30 was Johannes Brahms's (1833-1897) first choral composition written in 1856, at the age of twenty-two. Brahms was fascinated by the canons and counterpoint from the music of the Renaissance and Baroque eras, and he worked to incorporate those styles in his earliest compositions. Brahms employs a double canon at the interval of the ninth between soprano and tenor, and alto and bass, while also writing beautiful melodies, extended harmonies, and good counterpoint. The form for this piece is an ABA with an added coda at the end. Regarded as one of the best "Amen" codas in music. While there are still canonic elements in the coda between the basses and altos, the sopranos and tenors have a soaring melody that interacts with the other through beautiful moments of suspension and release that are pleasing to both the ear and soul.

Flight Song

Kim André Arnesen

*All we are, we have found in song:
You have drawn this song from us.
Songs of lives unfolding
Fly overhead, cry overhead:
Longing, rising from the song within.*

*Moving like the rise and fall of wings,
Hands that shape our calling voice
On the edge of answers
You've heard our cry, you've known our cry:
Music's fierce compassion flows from you.*

*The night is restless with the sounds we hear,
Is broken, shaken by the cries of pain:
For this is music's inner voice
Saying, yes, we hear you
All you who cry aloud,
And we will fly, answering you:
So our lives sing, sing
Wild we will fly,
Wild in spirit we will fly.*

*Like a feather falling from the wing,
Fragile as a human voice,
Afraid, uncertain,
Alive to love, we sing as love,
Afraid, uncertain,
Yet our flight begins as song.
-Euan Tait*

Kim André Arnesen (b. 1980) is a Norwegian composer who is well known for his choral compositions and is an elected member of the Norwegian Society of Composers. *Flight Song* was written as a gift to Dr. Anton Armstrong, conductor of the St. Olaf Choir in Northfield, Minnesota. When St. Olaf performed Arnesen's *Even When He is Silent*, Arnesen was impressed by the choir's work

and the personal development and safe environment that Dr. Armstrong provides for his choristers. Arnesen decided to write and dedicate *Flight Song* to the St. Olaf Choir to show his gratitude for their performances on tours in Norway and the United States. *Flight Song* is also Arnesen's first collaboration with the Welsh-Scottish poet and librettist, Euan Tait (b. 1968). Tait's inspiration for the poem occurs from the view from his house, which overlooks the Wye and Severn rivers. The presence and sound of seabird wings and calls gave Tait the idea to use flight as a metaphor for the beginning of a young adult life. Tait writes, "A human life preparing to take off, and the movements of a conductor's arm like the beating of a soul's great wings, are images at the heart of this piece." The piece begins with a flowing piano melody that gives the listener a sense of peace, freedom, and tranquility. The opening melody, sung by the tenors and basses, state the piece's message: "All we are, we have found in song." As the sopranos and altos take over the melody, Arnesen supports the soaring melody line with lush harmonies sung by the tenors and basses. When the tenors and basses retake the melody, the piece begins to build, and the harmonies become sweeter. The sweet harmonies get put on hold for a second as Arnesen writes purposeful dissonance on the words, "Is broken, shaken by the cries of pain: for this is music's inner voice." While the choir suddenly sings softer after this moment, the listener's heart strings are sure to feel tugged when the choir uses crescendo to reach the climax of the piece. The beautiful text of, "Yes, we hear you, all you who cry aloud, and we will fly," is accompanied by the soprano and tenor melody, which resembles crying aloud, and the alto and bass countermelody, which resembles soaring and flying. After the climax, the choir diminishes in texture allowing the altos to sing the final bit of text, and the sopranos to soar above the alto melody like a bird. As the choir sweetly concludes this program, the final message is realized: Despite fear and uncertainty, our journey begins as song.

**THANKS to the faculty and staff that daily contribute to
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The TCU School of Music, Dr. Sean Atkinson, Director
The TCU School of Music Administration, Faculty, and Staff
The TCU School of Music Vocal Faculty, Angela Turner-Wilson,
Division Chair

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