

NATIONAL

ACDA
CINCINNATI
OHIO

TIMBER CREEK
HS CHAMBER

DIRECTED BY
ADRIAN KIRTLEY

ALISSA RUTH
ASSOCIATE DIRECTOR

SUVER

JIMIN
COLLABORATIVE
SEO PIANIST

TIMBER CREEK

CHAMBER

Soprano 1

Reighly Bucher	Sr.
Rebecca Rankin	Sr.
Mckayla Johnston	10th
Julia Hunter	9th

Soprano 2

Sr.	Sam Bustos
Jr.	Caitlyn Melton
Jr.	Emma Massengale
Jr.	Tailor Petris
10th	Eden Hood

Alto 1

Avery Ivey	Jr.
MacKenzie Braegger	Jr.
Brooklynn McLaughlin	9th

Alto 2

Sr.	Kirryn Parson
Sr.	Madison Simon
Jr.	Mia Cavazos
10th	Kennedy Schultz



Tenor

Amari Stephenson	Sr.
Arthur Frayzond	Sr.
Tim McCracken III	Sr.
Andres Uribe	Jr.
Giri Anup	10th

Bass

Sr.	Ethan Schreihof
Sr.	Tyler Holton
Jr.	Luke McCartney
Jr.	Ty Monninger
10th	Braden Sutton
10th	Brock Gray
9th	Daniel Quiroz

DIRECTORS



Head Director

Adrian Kirtley

Adrian Kirtley is a hill-country native, born and raised in Boerne, Texas. He holds his Bachelor's degree in Music Education from the University of Texas at San Antonio, and now is a frequent choral clinician, adjudicator, and lecturer on innovative choral education practices and in Dallas/Fort Worth, and San Antonio areas.

Adrian has taught at Taft High School in San Antonio, Benbrook Middle-High School in Fort Worth ISD, and now Timber Creek High School in Keller ISD. Since starting at Timber Creek HS in 2015, he has had a total of 46 All-State Choir Members, and averages at 6-7 Sweepstakes Choirs per year at UIL. A super fan of all things choral music, Kirtley and his Chamber Choir collaborate frequently on recording projects with Carl Fischer, American Baroque Opera, in addition to performances with Orpheus Chamber Singers and Fort Worth Chorale.

Since the Timber Creek HS Chamber's inaugural year, it's been named Grand Champion at the 2019 and 2021 Madrigal Festivals, Honor Choir at the 2020 and 2022 Madrigal Festivals, Commended Winner for the 2019 and 2021 "Mark of Excellence" Foundation, and 2021 National Winner for the "Medal of Distinction" in the Global Initiative for Talented Students.

Associate Director

Alissa Ruth Suver

Alissa Ruth Suver maintains a successful career as both a singer and teacher. As a soprano, her warmth, clarity, and flexibility have allowed her to perform a wide variety of repertoire across the United States, both as a soloist and ensemble singer.

Currently based in Fort Worth, Texas, Alissa can be heard with a variety of professional choral ensembles around the country, including the Santa Fe Desert Chorale, GRAMMY®-nominated Skyark, Orpheus Chamber Singers, GRAMMY®-winning Conspirare, GRAMMY®-winning The Crossing, and GRAMMY®-nominated True Concord. She has also appeared as a soloist with Bourbon Baroque (Louisville, KY) and American Baroque Opera Co. (Dallas, TX), appearing in both opera and oratorio performances. Her most recent album appearance is as a featured soloist on Skylark's newest album *La Vie en Rose*, released in February 2023.

In addition to her performance work, Alissa is an active teacher and conductor. She was a "Teacher of the Year" in her first year of teaching in Louisville, OH, and in her current role at Timber Creek HS, she directs four of the program's choirs and helps foster her students' love of choral music. Alissa holds a Bachelor of Music in Education degree from Capital University in her home state of Ohio.



DIXIT IN CORDE SUO

GYÖNGYÖSI Levente, 2012.

English translation

The fool hath said in his heart, There is no God. Corrupt are they, and have done abominable iniquity: there is none that doeth good. God looked down from heaven upon the children of men, to see if there were any that did understand, that did seek God. Every one of them is gone back: they are altogether become filthy, there is none that doeth good, no, not one. There were they in great fear, where no fear was! Oh that the salvation of Israel were come out of Zion! When God bringeth back the captivity of his people, Jacob shall rejoice, and Israel shall be glad. Amen.

Latin translation

Dixit insipiens in corde suo: "Non est Deus". Corrupti sunt et abominationes operati sunt; non est qui faciat bonum. Deus de cælo prospexit super filios hominum, ut videat si est intellegens, aut requirens Deum. Omnes declinaverunt, simul corrupti sunt; non est qui faciat bonum, non est usque ad unum. Illic trepidaverunt timore, et non erat timor. Quis dabit ex Sion be salutare Israel? Cum converterit Deus captivitatem plebis suae, exsultabit Iacob, et lætabitur Israel. Amen.

Dixit in corde suo

In this impassioned tour de force, Levente sets the text from Psalm 53; at its core, the first part of this text is a commentary on humanity at our very worst. The rhythmic intensity, twisting harmonic patterns, and ever-present dissonances invoke a sense of tension and unrest, embodying both the chaos of humanity as we know it and the frustration of God looking down upon humans and seeing no redeeming qualities. This agitation turns to fear with the basses' introduction of the "illic trepidaverunt..." text in the low part of their register, slowly layering on each of the other voices while the frantic, pattering heartbeat of the drum is ever-present. The end gives us a glimpse of hope; "through God, we can overcome." However, as we seamlessly move to the Bach, we are pulled back down into a version of who humans are our worst; accusatory, manipulative, and fearful.

—Alissa Ruth Suver

ST JOHN PASSION

Johann Sebastian Bach, 1750.

No. 16, “Wäre dieser nicht ein Übeltäter”

They led Jesus before the people in front of the judgement hall

English translation

Evangelist: Pilate came outside to them and said:

Pilate: “What charge do you bring against this man?”

Evangelist: the people answered and said:

Chorus: “If this man were not an evil-doer, we would not have turned him in to you!”

German text

Da ging Pilatus zu ihnen heraus, und sprach:

Was bringet ihr für Klage wider diesen Menschen?

Sie antworteten und sprachen zu ihm:

Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet!

No. 23 “Kreuzige! Kreuzige!”

The crowd then shouted to Pilate their verdict of the people:

Chorus: “Crucify! Crucify!”

Kreuzige! Kreuzige!

Evangelist: Tim McCracken III
Pilate: Luke McCartney

First performed on Good Friday in 1724 Leipzig's Nikolaikirche, this iconic work by J.S. Bach was composed in two parts, intended to flank either side of the sermon. The work as a whole tells the story of the Passion of Christ (the final years of his life and his suffering), pulling texts from the Gospel of St. John, psalm texts, and Passion poetry, among others. Of Bach's wealth of sacred writing, especially among his larger works, this is perhaps his most complex, both in texts used and intricacy of musical ideas. These excerpts were chosen to echo the sentiments sung in “Dixit in corde suo”: humanity, though not without hope, can find ourselves at our worst when we become angry, frightened, and condemnatory. As we move seamlessly from the crucifixion depicted here to “Holding Our Breath,” we're reminded that humanity's struggle to do good is continual and still ongoing today.

HOLDING OUR BREATH

Carlos Cordero, b.1992

“Breathing keeps us alive. It allows us to communicate. But when we are threatened—or in crisis—we hold our breath. During this pandemic, breathing has been deemed dangerous—the principal mechanism of how COVID-19 spreads. It is also the time when “I can’t breathe” became a man’s powerful last words, moving a nation to erupt into grief and protest. Cordero, a Venezuelan native living in Houston, TX, wrote a piece that yearns for a deep understanding of the concept of breathing, far beyond how the breath is used to produce sound. It explores how breathing connects us all and focuses on the vulnerability of breathing: individually and in a group, and to create space for the realization that we are inextricably connected. When we breathe together, we create music that can heal.”

-ACDA Genesis Prize/Poet Response

Can you breathe?
Please, help me!
I can’t breathe!

Can we breathe?
Can we breathe again?
We are holding on,
holding our breath.

With this one breath I pray,
With this one breath I hope,
With this one breath I let go,

I stay.
I say I love you,
I say goodbye,

With this one breath
we breathe,
We breathe again.

-Julie Flanders

ONLY IN SLEEP

Musica Baltica - MB1265

Ēriks Ešenvalds, b. 1977

Dedicated to the victims of the Robb Elementary
School shooting in Uvalde, TX



BY NIGHT

Elaine Hagenberg, b. 1979

SATB World Premiere

Commissioned for the
Timber Creek HS Chamber

2023 National ACDA
Convention

“Only in the darkness can
you see the stars.”

- Martin Luther King Jr.

SPECIAL THANKS

Timber Creek HS Feeder Pattern

Timberview MS, Head Director	Stephen Hawthorne-Hill
Timberview MS, Asst. Director	Helen McDaniel
Trinity Springs MS, Head Director	Clinton Hardy
Trinity Springs MS, Asst. Director	Jen Logan
Trinity Meadows Intermediate	Julia Durbin-Nyoka
(Former) Timberview MS Asst.	Lilly Bailey
(Former) Trinity Springs MS Asst.	Olivia Lane
Caprock Elementary	Jamie Deal
Woodland Springs Elementary	Andi Lavu
Ridgeview Elementary	Courtney Surface
Independence Elementary	Allie Thomas
Bette Perot Elementary	Kourtney McCollough
Eagle Ridge Elementary	Stephen Baker

Private Voice Faculty

Jeanette Furgo	Addison Vinson
Allison Rohrer	Nicholas Garza

Additional Thanks

James Johnson	Carlos Saenz	Hawke Huntley
Zach Steele	Emily Saenz	Brent Suver
Dr. Christopher Aspaas	Audrey Peterbark	Tim McCracken Jr.
Nora Henson	David Wright	Schuyler Ivey
Denise Eaton	Shelby Jones	Ann Schreihofner
Cheryl Wilson	Kimberly Kimball	Faith Bustos
Francis Cathlina	Brandy Rider	Zhanna Frayzond
Rachel Mareth	CJ Remo	Jimmy Baas
Nichole Gilley	Manami White	Mat Whitworth
Dr. Lynda Hasseler	Amy Blosser	James Barnes
Chere Campbell	Daniel Shinohara	Yulissa Cabello

Keller ISD Administrative Support



Rick Westfall
Superintendent



Shawn Duhon
Principal



Kim Blann
Director of Fine Arts



Mansfield High School

VARSITY TREBLE CHOIR

The Mansfield Independent School District
proudly presents



MANSFIELD HIGH SCHOOL VARSITY TREBLE CHOIR

Reginal Wright - Director
Mariah Spiry - Associate Director/
Accompanist

Texas Christian University
February 27, 2023
7:30 PM

In Concert for the American Choral Directors Association
2023 National Conference
Cincinnati, Ohio

Aronoff Center, Procter and Gamble Hall
February 25, 2023
9:30 AM and 12:30 PM

Choral Hymns from the Rig Veda, Opus. 26 Gustav Holst

I. Hymn to the Dawn. (1874-1934)

IV. Hymn to the Travellers

Gustav Holst, primarily known for his orchestral work *The Planets*, also composed 52 choral works, two of which are *Hymn to the Dawn* and *Hymn of the Travellers* from the third part of opus 26, *Choral Hymns from the Rig Veda*. The texts are from the *Rig Veda*, a collection of over 1000 hymns of praise written in Vedic Sanskrit, which is one of Hinduism's four great canonical texts known as the *Vedas*.

For Holst, the turn of the 20th century marked a period of experimental intrigue in subjects pulled from Hindu

mysticism, English folk music, and the compositions of Maurice Ravel. Holst sought to forge a personal style in quest of music that is idiomatic of the English language. Published in 1911, *Choral Hymns from the Rig Veda* is a watershed composition that established Holst's importance as a figure in modern music. *The Planets* were composed between 1914-1917 after Holst's success with the hymns.

In the *Rig Veda* hymns, Holst incorporates instances of Indian raga (scales) while keeping them in character with Western music. Music critic Richard Cappell ascertains that "so far as the

spirit of the music went, the hymns might almost as well have belonged to prehistoric Gloucestershire as to the valley of the Hindus." *Choral Hymns from the Rig Veda* are in four parts that are performed separately and not as one complete set. The third set is the most widely performed of op. 26, with *Hymn to the Dawn* and *Hymn of the Travellers* being chief among them. Holst incorporates unusual scales, canon, asymmetrical meter, cross-rhythms, the scaffolding of parts, and wordless countermelodies to paint the prowess of the sun as it rejuvenates life while giving guidance and direction.



Jubilate Deo Levente Gyöngyösi (b. 1975)

Levente Gyöngyösi has received worldwide acclaim for his works in various genres. Born in Transylvania, Gyöngyösi moved to Hungary upon his acceptance into the Bartok Conservatory at age 14. After Gyöngyösi's time at the conservatory concluded, he studied composition and piano at the Liszt Academy, where he studied with the famous composer György Orbán. Gyöngyösi remains active as a performer as the basso continuo keyboardist for the Orfeo Orchestra under the direction of György Vashegyi.

Commissioned in 2012 by Kathleen Rodde and Cantamus at Iowa State University, *Jubilate Deo* is one of the most famous works in the treble chorus repertoire. Written in the same vein as the first movement (*Gloria in excelsis Deo*) of his *Gloria Kajoniensis* (2008), Gyöngyösi incorporates devices such as chromaticism, imitation, syncopation, mixed meters, and driving rhythms coupled with virtuosic violin and percussion accompaniment to convey the Psalm 66 text.

GRAM

Wandl' ich in dem Wald des Abends Fanny Mendelssohn-Hensel (1805 - 1847)

Fanny Mendelssohn-Hensel was an exceptionally talented pianist and composer. By age 14, she could play all 24 preludes of Bach's *Das wohltemperierte Klavier* (*The Well-tempered Clavier*) from memory. Although her obvious prodigious talents were comparable to her famous brother, Felix Mendelssohn Bartholdy, Mendelssohn-Hensel fell victim (as did other female composers) to social prejudice and patriarchal norms established in contemporary society.

Mendelssohn-Hensel came from a wealthy and well-educated family. Her grandfathers were the philosopher (hailed as the "German Plato") Moses Mendelssohn, on her father's side, and the prominent banker and entrepreneur Daniel Itzig, both giants in developing Jewish society in 18th-century Europe. Therefore, Mendelssohn-Hensel stayed in the shadow of her famous brother as a performer and composer. Despite these societal norms, Mendelssohn-Hensel has a total of 450 published works (many posthumously) to her credit, most of which are smaller piano forms and lieder.

Mendelssohn-Hensel's setting of *Wandl' ich dem in Wald Des Abends* indicates her thorough study of Bach. Mendelssohn-Hensel uses Bachian chromaticism, voice-leading, and articulations, combined with her harmonic language and a subtle ternary form to fit Heinrich Heine's text depicting a forlorn lover's walk through the woods.



Hébé Ernest Chausson (1855-1899)

Arr. Mari Esabel Valverde

North Texas-based, award-winning composer Mari Esabel Valverde is one of the prominent young voices in choral music. Valverde has received commissions from prestigious associations such as the American Choral Directors and Texas Choral Directors. Her works received premieres from ensembles such as the Seattle Men's and Women's Chorus and Boston Choral Ensemble. In 2016,

Valverde served as the featured composer at the Gay and Lesbian Association of Choruses Festival, where her *Our Phoenix* premiered.

Valverde's *Hébé* is a beautiful arrangement of the lovely chanson by 19th-century French composer

Ernest A. Chausson. Known for his role in developing the French chanson and the French renaissance in the latter half of the 19th century, some scholars believe Chausson bridged the gap between Debussy and the older generation of composers, such as Franck and Massenet.

Hébé is the sixth song of Chausson's 1882 set of chansons known as *Sept mélodies*. *Hébé* has a charm that separates it from the other six due to its modality (Phrygian), compressed melody (less than an octave), and light piano texture that doubles the melody most of the time.

Give Me Jesus Arr. Reginal Wright

Theological scholar Eileen Guenther states, "Spirituals affirm a complete trust in God to make right in the next world what was done wrong in this world." In his 1845 autobiography, *Narrative of the Life of Frederick Douglass: An American Slave*, Douglass reflected upon the singing of spirituals: "Each voice was a witness against slavery and a prayer that God would deliver us from our chains...I often found myself in tears listening to them."

The quotes above strongly relate to *Give Me Jesus* as it is a strong statement of faith through

the eyes of the enslaved. The text delivers a simple, sobering message stating that while facing loneliness, death, or other trials, we need to look to Jesus and Jesus alone, with lyrics that are gentle metaphors for going to heaven, the resurrection, and Judgment Day.

Reginal Wright captures the essence of this classic hymn beautifully in this highly effective setting. Wright employs simple harmony and declamation of the text that powerfully captures the heart of the dichotomy between sorrow and hope "that breathed the prayers and complaint" of his ancestors.



Children, Go Where I Send Thee! Arr. Kevin Phillip Johnson

The African-American spiritual, *Children, Go Where I Send Thee* is well-known in choral circles. Dr. Kevin Johnson's arrangement is innovative, as he incorporates the cumulative structure technique (a simple verse structure altered by progressive addition so that each verse is longer than the previous), with percussion, claps, and rap to build the excitement in each verse.

Dr. Johnson ends with a contemplative statement of the theme in a solo voice.

Kevin Johnson is an Associate Professor of Music and Glee Club Director of Spelman College in Atlanta, Georgia. Dr. Johnson is a highly-sought conductor, clinician, and composer. With several works published by Colla Voce, GIA Publications, and Treble Clef Press, Dr. Johnson also publishes through his own company, Lion and Lamb Publishing. Dr. Johnson's compositional output is diverse, ranging from spirituals such as *Children, Go Where I Send Thee* to liturgical works commissioned by the Catholic Church.





Soprano 1

Jacey Bannister
Levi Buchanan
Vanya Calderon
Brianna Hamilton

Emily Hornberger
Mia Jimenez
Breana Lawson
Chelsea Le
Abby McDonald

Addison Neal
Jessica Ortiz
Kimberlyn Schwartz
Kandice Wagner

Soprano 2

Isabella Batac
Elyse Buttermann
Veronica Escobedo
Yohanah Galvao
Anjali Khare

Mia Lam
Grace Lipscomb
Yaliah Lopez
Brianna Nguyen

Emily Peak
Franchesca Sabando
Madeleine Simpson
Jordan Wilson
Kristen Wish



Alto 1

Audrey Brittain
Abby Hirtzel
Olivia Knight

Shirley Makolo
Kate Paba
Roxye Pierce
Caeya Pollard-Terrell

Lexie Pool
Audrey Staheli
Mallory Ray

Alto 2

Ean Anderson
Kendyl Bailey
McKinley Barth

Georgia Gattis
Harmony Hartfield
Demi Johnson
Salamot Ligali-Hassan

Kaitlyn Minor
Camryn Samuel
Emily Stonecipher

A portrait of Reginal Wright, a Black man with a shaved head and a goatee, wearing black-rimmed glasses, a white dress shirt, a black bow tie, and a blue tuxedo jacket with black lapels. He is standing with his arms crossed. The background is a dark, textured grey with a gold, starry, curved border on the left side.

MANSFIELD HIGH SCHOOL CHOIR DEPT.

Reginal Wright is in his 21st year of public school teaching. As an educator Reginal has earned many awards including Outstanding Teacher, Who's Who Among America's Teachers and the Secondary Educator of the Year Award. Reginal has performed music throughout Europe and the United States.

As a conductor, he is a sought after clinician in both middle and high school. He has enjoyed the opportunity to conduct honor choirs throughout the United States. As a composer, Reginal's works have been commissioned by middle school, high school, college and professional choirs. His works have been performed by All State Choirs and Invited choirs for State and National Conventions. Reginal received both his Bachelor and Masters of Music Education degrees from Stephen F. Austin State University in Nacogdoches, Texas. He is currently the head choral director at Mansfield High School. His choirs are consistent sweepstakes winners in both concert and sight reading contests. Choirs under his direction also earn "Outstanding in Class" awards at State and National Music Festivals. In 2012 and 2022 the Mansfield High School Varsity Treble was featured as a SWACDA Invited Choir. In 2018, the Mansfield High School Varsity Tenor Bass was honored as a Texas Music Educators Association Invited Choir. Reginal resides in Arlington with his wife Renetta, son Gabrien, daughter Reece and Yorkie Cooper.

Reginal Wright CHORAL DIRECTOR



Mariah Spiry
ASSOCIATE CHORAL DIRECTOR

Mariah Spiry is in her 9th year of choral music education. Mariah holds both a Bachelor and Master of Music Education in Choral Music from Baylor University and Florida State University, respectively. At Baylor, she studied choral pedagogy, literature, and conducting with Dr. Lynne Gackle. While at Baylor, Mariah served as a guest harpist for all major ensembles and several community churches. At FSU, she continued her choral graduate studies with Dr. Judy Bowers, Dr. Kevin Fenton, and Dr. André Thomas. Through her graduate work, she was thrilled to learn alongside fellow music educators from around Texas, the states, and throughout the world. Choirs under Mariah's direction

consistently earn superior results at UIL Concert and Sight-Reading Evaluation. She focuses on student-centered choral education, where every member of a program is an invaluable part of the whole. Mariah is also thankful for continued choral performance opportunities as a soprano in the Dallas Chamber Choir under the direction of Jon Le-Culpepper. Mariah is a first-generation college graduate, and she credits her former choir and orchestra directors for instilling in her a passion for music, teaching, and being a life-long learner. She lives in Carrollton, TX with her husband Gabe Edwards, who is a music minister and tenor vocalist himself. They enjoy their time at home making music and living with their two adorable bunnies.

Jessica Baker-Falls
VOICE INSTRUCTOR

Jessica Baker-Falls was born in Longview, Texas. She began to study music from her mother and father who taught her to play the piano and guitar, respectively. She joined her middle school band but decided to join the musical theatre program at her high school to pursue the instrument she was most interested in, her voice.

Jessica chose to study music in college, beginning her education at Killgore Junior College and graduating from East Texas Baptist University in December of 2018. Before pursuing her Master of Music in Voice Performance, Jessica began to perform locally in recitals and in church services. After receiving her master's from Stephen F. Austin



State University in 2021, she moved to the Mansfield area and began teaching at Mansfield Highschool. In addition to teaching at Mansfield High, she is also an adjunct professor at Tarrant County Community College and performs with the Fort Worth Chorale.

Robyn Hollimon
VOICE INSTRUCTOR

A summa cum laude graduate of Baylor University, **Robyn Hollimon** recently retired after 30 years of choral directing in Texas secondary schools. She has also served the past 16 years as Director of Music at Genesis UMC in Fort Worth where she leads the Chancel Choir and coordinates music for Sunday morning worship and special events throughout the year.

During Ms. Hollimon's career, her choirs received numerous UIL and Festival awards and performed five times for TMEA and SWACDA conventions and as a demonstration choir for the 2007 ACDA convention. She has served on convention session panels for church music at TCDA and for men's choirs at ACDA and served several years in TMEA region leadership.

Ms. Hollimon has personally coached over 100 Texas All-State Choir members and has taught in summer youth programs for several Texas universities. In the summer of 2018, she served as Music Director for the Musical Theatre Lyric



Academy in Vicenza, Italy.

Ms. Hollimon is currently a private voice instructor for Mansfield ISD and is an active choral clinician and adjudicator throughout Texas. She resides in southwest Fort Worth with her husband of 30 years, Scott.



Soprano One



Soprano Two



Altos



MANSFIELD HIGH SCHOOL PYRAMID

Asa E. Low Intermediate — Bridgett Wigley
Mary Orr Intermediate — Maura Spellman
Brooks Wester Middle School — Mark Riley
Rogene Worley Middle School — Mark Husband
Willie Brown Elementary — Robin Husband
J.L. Boren Elementary — Katie Carney
Martha Reid Elementary School — Garrett Cobb
Roberta Tipps Elementary — Tiffany Williamson

MANSFIELD HS ADMINISTRATION

Trend Dowd - Principal
Christi Miller - Academic Associate Principal
Pete Cavasos - Assistant Principal
Michelle Dudley - Assistant Principal
Dr. Jacquetta Haygood - Assistant Principal
Michael Yeary - Assistant Principal

FINE ARTS DEPARTMENT

Dr. Darwert Johnson - Director
Dr. Chuck Roe - Assistant Director
Sheila Bell - Secretary
Leenora Mintz - Bookkeeper



TCU

CONCERT CHORALE

HANDS

2023 ACDA NATIONAL CONFERENCE
CINCINNATI, OHIO

please, hold applause until the end of the program

save me, o god

patrick vu (b. 1998)

manuscript

*Commissioned by the TCU Concert Chorale for performances at
the 2023 TMEA Convention and 2023 ACDA National Conference*

Save me, O God!
For the waters have come in unto my soul,
I sink deep in the mire and I cannot stand.
I drown in deep waters, and the floods engulf me.
Save me, O God,
I am weary from crying.
My throat is dry, my eyes grow dim as I wait for my God.
Hear me, O Lord, answer me,
save me, O God.
— *Psalm 69:1-3, 17*



heu me, domine (excerpt) vincente lusitano (c. 1520-c. 1561)

ed. peter gibeau

imslp.org

*Heu me, Domine,
quia peccavi nimis in vita mea:
quid faciam miser,
ubi fugiam, nisi ad te, Deus meus?*

Alas, Lord,
for we have sinned too much in life:
what shall I, poor wretch, do,
where shall I flee, but to you, my God?
— *Responsory for the 5th lesson in the Matins of the Dead*

hurt (excerpt)

trent reznor
arr. eric whitacre (b. 1970)

Hal Leonard 00323127



I hurt myself today
To see if I still feel
I focus on the pain
The only thing that's real

The needle tears a hole
The old familiar sting
Try to kill it all away
But I remember everything

What have I become?
My sweetest friend
Everyone I know goes away
In the end

And you could have it all
My empire of dirt
I will let you down
I will make you hurt
— Trent Reznor

*please be advised, this performance
includes acts of simulated gun violence*



snow dance for the dead

seán doherty (b. 1987)

Cailíno Music Publishers

CMP 418 11 037

Natso (the sound of a bullet being chambered)

Kal! (the sound of a pistol being fired)

Dance little children to the rhythm of the snow.

— *Lola Ridge*



hear my prayer

christopher aspaas (b. 1973)

Aspen Hill Music, LLC

www.aspenhillmusic.com

Hear my prayer, O God,

and give ear to my cry.

Don't be silent at my tears.

My life's but a hand's breadth to you, O God,

for I am a stranger with you.

Hear my cry, O God.

— *Psalm 39, alt*

the lord is the everlasting god (excerpt) kenneth jennings
(1925-2015)
Shawnee Press 35013338

The Lord is the everlasting God,
the Creator of the ends of the earth,
Who does not faint or grow weary;
whose understanding is unsearchable.
God gives power to the faint, and strengthens the powerless.
Even youths will faint and be weary,
and the young will fall exhausted;
But those who wait for the Lord shall renew their strength,
They shall mount up with wings like eagles,
They shall run and not be weary, they shall walk and not faint.
Have you not heard? Have you not known?
— *Isaiah 40 (alt.)*



hands jocelyn hagen (b. 1980)
Jocelyn Hagen Music
JH-C034

Notes on Our Program

Our program is entitled, "Hands." At first, I thought to call it "Fall" since the story we are telling is of one who has fallen—out of favor, from grace, you name it... The more I lived with the music and words, however, I found the imagery of hands to be omnipresent: hands to cover and hide, hands that hang in despair, hands that push away, hands that kill, hands that beckon for supplication, hands that reach out in comfort, hands that hold.

We begin in a place of despair with a new setting of Psalm 69 by Patrick Vu '22, "Save Me, O God." Patrick's piece is filled with pleading fragments of melody and jarring dissonance. This is followed by Vincente Lusitano's setting of "Heu Me, Domine." Scholars consider Lusitano (c. 1520 – c. 1561) to be one of the most prominent black composers and theorists of the Renaissance, and in this work his approach to dissonance and chromaticism defies the 'rules' of his time.

Our program continues with Eric Whitacre's arrangement of Trent Reznor's "Hurt," originally performed by Nine Inch Nails. Reznor says of the song, "What I was going through when I was writing...was not knowing who I was anymore." We move from a story about indirectly hurting to purposeful violence in Seán Doherty's "Snow Dance for the Dead." This work sets a text by poet Lola Ridge that depicts the Russian Revolution of the early 20th century: a time when the "Cheka" (a precursor to the KGB) was purposed to protect the Revolution from "reactionary forces" and eventually became a tool to repress all opponents of the communist regime. Known for their violence, the Cheka mercilessly killed thousands, including innocents and children, and Doherty graphically depicts this through sound and gesture. Unfortunately, this provocative work is all too timely for us in the United States: as of February 14th, there have been seventy-seven mass shootings in 2023.

We respond with a psalm setting (Psalm 39)—a text that acknowledges one's despair and loneliness ("my life's but a hands-breadth... for I am stranger with you... hear my cry"). The piece ends unsettled and unsure that there will be a reply. Following "Snow Dance for the Dead," I don't know who is pleading to be heard: the oppressor or victim.

Our concert ends with two works that intend to reconcile the loneliness, despair, and anger of the previous works with an answer of peace, comfort, and strength. "The Lord is the Everlasting God," Kenneth Jennings' setting of the prophet Isaiah, provides a promise of renewal and hope. Jennings supports the words of comfort and strength with lush harmonies and one of the most satisfying final cadences in choral music. Jocelyn Hagen, the composer of our last selection, "Hands," writes that her piece is about "a simple gesture, the act of uniting, coming together." In the memorable words of Stephen Sondheim, "No one is alone, truly, no one is alone."

TCU CONCERT CHORALE

Christopher Aspaas, conductor

Janson Guillén & Debbie Seitter, assistant conductors

Cecilia Lo-Chien Kao, collaborative pianist

Isaiah Allen	Eduardo Guerrero	Sydney Palomo
Anna Borges	Janson Guillen	Courtney Parnitke
Amber Bowen	Joshua Hauptert	Alyssa Perrin
Landon Bradley	Rachel Heiser	Johanna Quigley
Kayden Burns	Jack Johnson	Jordan Riek
Emma Cave	Alyssa Lewis	Ryan Sawicki
Alicia Cruz	Peyton Macha	Katie Schulte
Catherine DiGrazia	David McDaniel	Carson Scott
Victor Doan	Dory McDonald	Debbie Seitter
Morgan Drummond	Casey McEvoy	Tristen Smith
John Dubois	Isaak McGuire	Lydia Taylor
Coleton Evans	David Mejia	Sam Taylor
Olivia Garza	Anna Morgan	Wesley Vaughn
G. G. Nathan Geganaga	Charlie Nelson	Andrew Walters
Madilynn Gomez	Margaret Nicholson	Macie Wright

**A special thanks to the Chorale Alumni who helped us achieve
these Conference performance opportunities**

CHORALE ALUMNI

Since Fall 2019

Faith Adams	Olivia Flores	Tristan Olvedo
Amaya Aguilar	Calen Garza	Kat Piña
Asa Oliver Ambrose	Grace Griffin	Emily Platon
Charlton Anthony	Jess Harper	Hayden Ponder
Reed Bennett	Tommy Holloway	Jacque Reyes
Aubrey Bosse	Abi Hurd	Allyson Romero
Annie Brenkus	Emily Jackson	Rachel Rowe
Jordan Brinkschroeder	Adriana Jagodzinski	Abby Sensenich
Rachel Brookover	De'Evin Johnson	Andy Stellar
Jacob Brown	Alex Koch	Connor Stewart
Chloe Bruns	Susannah Leonard	Tyler Stuart
Audrey Burchfield	Maddie Miller	Annika Stucky
Melissa Cannon	Ben McKean	Adam Thomas
Lee Clark	Alan Montes	Patrick Vu
Isaak Crum	Nikos Myrogiannis-Koukos	Tasha Weathersbee
Mark Dingler	Max Navarro	Jessica Webba
Jacob Dyksterhouse	Evan North	Maggie Williams
Kalina Fajardo	Nam Nguyen	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



SPECIAL THANKS TO:

TCU College of Fine Arts, Dr. Amy Tully, Dean
TCU School of Music, Dr. Sean Atkinson, Director
TCU Vocal Faculty, Dr. James Rodriguez, Division Chair
TCU Choral Faculty, Dr. Marla Ringel &
Dr. Amy Pummill-Stewart
Dr. Corey Trahan, Director of Opera Theatre
Trinity United Methodist Church, Arlington, TX
Children's Choir of Texas
Hebron High School
Mansfield High School
Timber Creek High School
Trinity Springs Middle School
Dr. Cecilia Lo-Chien Kao, collaborative pianist
TCU Concert Chorale members & alumni



Christopher Aspaas serves as Director of Choral Activities and Associate Professor of Music at TCU. Christopher received his Ph.D. in Choral Music Education at The Florida State University in Tallahassee, his M.M. in Choral Conducting from Michigan State University in East Lansing, his B.M. in Voice Performance from St. Olaf. Christopher has served on the faculties of St. Olaf College in Northfield, Minnesota, Central Washington University in Ellensburg, Washington and Mount Holyoke College in South Hadley, Massachusetts.

At TCU, Christopher leads the Concert Chorale, TCU's flagship mixed ensemble as well as the Frog Corps, TCU's premier male vocal ensemble. He also teaches coursework in basic conducting, choral conducting, choral literature, advanced choral conducting and oversees the graduate choral conducting program. In 2020, the Concert Chorale travelled to Little Rock, Arkansas to perform as an invited choir for the SWACDA Conference, and recently represented TCU at the 2022 National Collegiate Choral Organization's Biannual Conference with a video performance filmed during the pandemic of Aspaas' new setting of Psalm 46.

His travels as a guest conductor, clinician, adjudicator and lecturer have taken Christopher to Alabama, Alaska, Alberta, British Columbia, California, Colorado, Florida, Iowa, Illinois, Kentucky, Massachusetts, Minnesota, Missouri, Nebraska, New York, North Carolina, North Dakota, Ontario, South Carolina, South Dakota, Texas, Virginia, Washington, Wisconsin, Wyoming, and three times to the Sultanate of Oman. He has conducted All-State Choruses in Alabama, Colorado, Florida, Kentucky, Montana, Minnesota, Mississippi, North Carolina, North Dakota, Oregon, South Carolina, South Dakota, Virginia and Wisconsin as well as the British Columbia and Manitoba All-Province Honour Choirs. Additionally, Christopher led the All-Northwest Mixed Choir in 2015 and ACDA Southern Division Men's Honor Choir in 2016. Christopher recently led the 2018 AMIS Men's Honor Choir in Berlin, Germany and the 2019 APAC Honor Choir in Shanghai, P.R.C.

Christopher has produced more than forty compositions and arrangements for mixed, tenor-bass, and treble choirs. His works are published by Augsburg Fortress, earthsongs, Gentry, Hal Leonard, and Aspen Hill Music, a publishing house Christopher founded in 2013. His works are frequently performed by All-State Choruses and Honor Choirs, and have been featured at TMEA, SWACDA, and the National Conference of the American Choral Directors Association.



Taiwanese Pianist Cecilia Lo-Chien Kao enjoys performing in a wide variety of settings, which includes chamber music, opera, orchestral ensembles, new music ensembles and choral music. She has collaborated with many distinguished artists including Lynn Harrell, Stefan Jackiw, Robert McDuffie, Bion Tsang, Gerardo Riberio, David Coucheron, Jennifer Stumm, and many members of the Atlanta Symphony Orchestra, St. Louis Symphony Orchestra and the Colorado Symphony Orchestra.

Kao is currently the coordinator of collaborative pianists of the prestigious Meadowmount School of Music founded by Ian Glamian in Westport, New York. She has been a collaborative pianist at Columbus State University and Mercer University in Georgia, where she worked with students of the Robert McDuffie Center for Strings.

She has appeared at Carnegie Weill Hall and can be heard with cellist Bion Tsang on his CD *The Blue Rock Sessions* (2017). She was also a member of the Boulder Altitude Directive, a modern music ensemble dedicated to commissioning and performing new music, during their inaugural season. Cecilia has received fellowships for both the Aspen School of Music and Music Academy of the West where she studied with Jonathan Feldman. She also was a chamber music artist at the Amelia Island Chamber Music Festival in Florida.

Kao holds a Doctor of Musical Arts degree in Collaborative Piano from the University of Colorado Boulder and a Master of Music degree in Collaborative Piano from the University of Texas at Austin, where she studied with the pioneer pedagogue, Anne Epperson. Prior to her move to the U.S., she was one of the first pianists to receive the Master of Arts degree in Collaborative Piano from National Taiwan Normal University in Taipei, where she also received her bachelor's degree in Piano Performance. Her principal teachers include Anne Epperson, Margaret McDonald, Alexandra Nguyen, Elizabeth Pridgen and Chi-Chen Wu, Shu-Cheng Lin. Kao is currently the Assistant Professor of Professional Practice and Collaborative Piano Artist at Texas Christian University in Fort Worth.



Janson C. Guillen is finishing his final semester of the M.M. Choral Conducting degree at Texas Christian University in Fort Worth, Texas and serves as a graduate assistant to the choral department. In 2021, he received his Bachelor of Music Education at TCU, graduating magna cum laude.

Janson was born and raised in Brownsville, Texas, and has always been proud to represent his hometown.

He graduated from Veterans Memorial Early College High School and was a student under Linda Holkup and Melody Eriksen. Because of his directors, Janson was able to learn and grow in his passion for choral music and was a four-year TMEA All-State choir member. He is grateful for the experiences and opportunities to serve and lead while a student at VMECHS.

At TCU, Janson currently serves as the assistant conductor for the TCU Concert Chorale and Frog Corps ensembles. During his undergraduate years, Janson was successful in the TEXOMA NATS competitions, placing 3rd in 2017, 2nd in 2018, and 1st in 2020. With the TCU Concert Chorale, Janson was a featured soloist at their last TMEA performance in 2018, as well as at the “Bernstein at Bass Hall” concert. Janson also performed as the baritone soloist for the world premiere of Nico Guiterrez’s Requiem for the New World.

Outside of his studies, Janson sings with professional choral ensembles, Pasión, conducted by Dr. Eric Posada, and New American Voices, conducted by Dr. Z. Randall Stroope. Janson also holds the Associate Choirmaster Scholar position at Trinity Episcopal Church in Fort Worth, Texas.



Debbie Seitter is a DMA student in the Choral Conducting program at Texas Christian University. She serves as a graduate assistant to the TCU Concert Chorale and Frog Corps tenor/bass choir. She also works as the choir director at City Point United Methodist Church in North Richland Hills. During her career as a music educator, Debbie directed choral programs at both middle school and high school levels. She previously served as the children’s choir coordinator at Highland Park United Methodist Church and an assistant conductor to the Children's Chorus of Greater Dallas.

A native of San Antonio, Debbie received a Master of Music degree in Choral Conducting summa cum laude from Texas Tech University, and a Bachelor of Music degree in Music Education summa cum laude from Baylor University. She is honored to have been an adjudicator and guest clinician at several contests and region/honor choirs, as well as a session presenter at the TMEA and TCDA conventions. Recently, Debbie performed as a soloist with the Fort Worth Youth Orchestra.



SCHOOL OF MUSIC

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TCU ALL-STATE CHOIR CAMP

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