

TCU School of Music Presents

Rise, Heart

Janson C. Guillen, *conductor*
featuring TCU students, professors,
alumni, & DFW music educators

Sunday, April 23, 2023, 3:00 PM
Van Cliburn Concert Hall at TCU
Free Admission

TCU



SCHOOL OF MUSIC

Presents

Janson C. Guillen, conductor
Amy Stewart, collaborative pianist
Joao Perez, Henry Haas, Noah Bowles, Max Healy, Tommy Pusateri, string quintet

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Van Cliburn Concert Hall

Program

Please hold your applause until the end of each set

Psalm 122: I Was Glad
from *Songs of Ascent*, No. 2

Shawn Kirchner
(b. 1970)

The Six Psalms
from *All-Night Vigil* Op. 37, No. 7

Sergei Rachmaninoff
(1873-1943)

Abendlied
from *Vier Quartette* Op. 92, No. 3

Johannes Brahms
(1833-1897)

Elegia (excerpt)
from *Piano Trio No. 1 in D Minor* Op. 32, No. 3

Anton Arensky
(1861-1906)

Lux Aeterna
from *Requiem* Op. 9, No. 7

Maurice Duruflé
(1902-1986)

Five Mystical Songs

- I. Easter*
- II. I Got Me Flowers*
- III. Love Bade Me Welcome*
- IV. The Call*
- V. Antiphon*

Ralph Vaughan Williams
(1872-1958)

James D. Rodriguez, baritone soloist

Conductor Acknowledgements

Janson C. Guillen

It has been an honor to collaborate with these fine musicians. Every person in this ensemble is either a current TCU student, TCU alum, or friend within the DFW music educator realm. Every person is a go-getter in their respective lives, and I could not be more grateful that they have volunteered their time to be a part of this culminating project. Thank you for this unforgettable experience and for your efforts in making tonight happen. With only five rehearsals on a very challenging repertoire, what you have accomplished is nothing small. Your work ethic, diligence, and attention to detail throughout this process have been remarkable. It was a privilege to work with all of you and know that every single one of you has a special place in my heart.

To Dr. Christopher Aspaas, thank you for your exemplary leadership and mentorship over the past (soon-to-be) six years. It has been an honor and privilege to learn from you during my undergraduate and graduate studies. I cannot thank you enough for your guidance and care for me, as well as the other students here at TCU. I am infinitely proud and grateful to be under your tutelage and thankful for the experiences you have given me during both degrees.

To Dr. Amy Stewart, I am incredibly grateful to have had the opportunity to collaborate with you on this project. Your musicianship and energy are unmatched, and you bring such positivity to each student's life. From being my ear training professor during the first two years of my undergrad to collaborating with you for my final conducting recital, I am happy that we have come full circle in this way. The singers and I are all thankful to collaborate with you.

Texts, Translations, & Notes

Psalm 122: I Was Glad

Shawn Kirchner

*I was glad when they said unto me,
“Let us go into the house of the Lord.”*

*Our feet will stand within thy gates,
O Jerusalem.*

*Whither the tribes go up,
The tribes of the Lord,
To give thanks unto the name of the Lord.*

*O pray for the peace of Jerusalem:
They shall prosper that love thee.
Peace be within thy walls.*

*Peace be within thee.
Prosperity within thy palaces,
Because of the house of the Lord our God,
I will seek thy good.
-Psalm 122*

We begin the program with a piece from American composer, Shawn Kirchner (born in 1970). Kirchner resides in Los Angeles as an active composer and songwriter. A gem to the American choral tradition, Kirchner is best known for his arrangements of American folk songs, which are frequently performed throughout the States. “I Was Glad” is the second movement from Kirchner’s *Songs of Ascent*, a ten-movement, 45-minute psalm cycle for harp, strings, chorus, and soloists that were written for Kirchner’s composer residency with the Los Angeles Master Chorale. Premiered on March 10, 2015, the texts for the work all belong to the “songs of ascent” — a set of fifteen Psalms (#120 – # 134) that were sung by pilgrims en route to Jerusalem, and which may even have been sung ritually in the ascent of the steps of the Temple itself. “I Was Glad” is a sacred piece with reoccurring themes dispersed in each section and excellently captures feelings of acceptance and hope. The driving rhythm of the strings always gives the listener a sense of moving forward, as the choral parts sing of courage, triumph, and inspiration. When combining these two forces, a greater sense of purpose and community is evoked as the piece finishes with a final declamation from the tenors and basses.

The Six Psalms

Sergei Rachmaninoff

*Sláva v vishñih Bógu,
i na zemlí ñ ir.
v chelovětseh blagovoléñiye.
Ghóspođi, ustñé moi otvêrzesñi
i ustá moyá vozvestiat
hvalú Tvoyú.*

*Glory to God in the highest,
and on Earth peace,
good will among men.
O Lord, open Thou my lips,
and my mouth shall proclaim
Thy praise.
-Luke 2:14, Psalm 51:15*

The next piece on our program comes from late Romantic/early 20th-century Russian composer, Sergei Rachmaninoff (1873-1943). Rachmaninoff was one of the most prevalent Russian composers, and his *All-Night Vigil* is regarded as one of the monuments of choral music. This seventh movement of the *All-Night Vigil* can go by many titles: “Shestopsalmiye,” or “The Six Psalms” because the Six Psalms are typically read aloud during a real All-Night Vigil service in the Orthodox tradition. It can also be titled as “Gloria in Excelsis” because of the English translation of the text, and “The Lesser Doxology,” which is found in Rachmaninoff’s autograph due to his use of only a portion of the Znamenny chant (a Russian Orthodox traditional chant) titled, “The Great Doxology.” This movement begins the canonical hour of “Matins” in the Orthodox All-Night Vigil service. The piece opens with a rather thin texture between the second soprano, altos, first tenors, and second tenors. Rachmaninoff writes the Znamenny chant melody in the second soprano and alto parts in the beginning, utilizing the first and second tenors as accompaniment. Throughout the piece, you’ll notice that the bass part will serve as a low drone, similar to an organ pedal. The texture will continue to develop until the climax of the piece, where Rachmaninoff employs an eleven-part divisi consisting of three soprano parts, two alto parts, three tenor parts, and three bass parts. It is evident in the climax that Rachmaninoff is attempting to imitate bell-like sounds, possibly representing the pealing of bells that may occur to indicate that the Matins portion of the service has begun. The piece concludes in a mostly four-part texture with occasional divisi in the alto and bass parts. While the harmonic progression may not sound familiar in the context of this program, the switch to a hymn-like texture with a lush counterpoint is similar to that of the sixth movement in the *All-Night Vigil*.

Abendlied (Evening Song)

Johannes Brahms

*Friedlich bekämpfen Nacht sich und
Tag;*

*wie das zu dämpfen,
we das zu lösen vermag.*

*Der mich bedrückte,
schläfst du schon Schmerz?
Was mich beglückte, sage,
was wars doch, mein Herz?*

*Freude wie kummer,
fühl ich, zerrann,
aber den Schlummer
führten sie leise heran.*

*Und im Entschweben,
immer empor,
kommt mir das Leben ganz wie
ein Schlummerlied vor.*

*Night and day are engaged in peaceful
struggle;*

*as if they are able to dampen,
or to dissolve.*

*Are you asleep
Grief, who depressed me?
What was it then,
my heart, that made me happy?*

*Both joy and sorrow,
I feel, did melt away,
but gently,
they introduced the slumber.*

*And, while evermore,
floating upward,
Life itself appears to me
like a lullaby.
-Friedrich Hebbel*

The second part of the program begins with the third movement from the ninety-second opus of popular Romantic era composer, Johannes Brahms (1833-1897). This cycle is called the *Vier Quartette* because it was originally intended to be sung by a quartet of singers, although most performances of this work are often performed with a fuller choir. For this set of pieces completed in 1884, Brahms chose to set four poems by Goethe, Daumer, Allmers, and Hebbel to music. Brahms perfectly brings this text by Hebbel to life by creating a harmonic language that mimics the mood of the text. In the first stanza (and the musical A section), we start with a major tonality, but as the “night and day” struggle, Brahms employs accidentals which affect greatly affect the harmonies and the listener’s expectations of what they will hear. By the end of the A section, Brahms has slowly lessened the use of accidentals, gently setting the listener back down into the major tonality we first heard. This compositional technique is mimicked in the second stanza in a minor tonality, to represent the grief and questioning of love. This is repeated in the third stanza back in a major tonality. In the final stanza, Brahms creates a gentle rocking effect between the choral parts and piano to represent the sense of “upward float” like that of a lullaby.

Lux Aeterna

Maurice Duruflé

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.*

*May eternal light shine on them, Lord,
with your saints forever,
you are good.*

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

*Give them eternal rest, Lord
and may light perpetual shine upon them.*
-Liturgical text

Maurice Duruflé (1902-1986) was a French composer and organist during the 20th century known for his choral, orchestral, and organ compositions. A graduate of the Conservatoire de Paris, Duruflé was hired as the assistant organist at Notre Dame in 1927 by renowned organist, Louis Vierne. In 1929, Duruflé became the titular organist at St. Étienne du Mont in Paris, where he played until his death in 1986. Duruflé did not have a vast compositional output due to his struggle with perfectionism. He was extremely critical of his compositions and only published a handful of his works, often throwing away many of his pieces or continually making edits to already published pieces. Although his compositional output is sparse, Duruflé's *Requiem* Op. 9 is one of his most popular and beloved pieces. He was commissioned to write the *Requiem* in 1941, completed it in 1947, published it in 1948, and revised it again in 1961. Three different instrumentations exist of Duruflé's *Requiem*: One with choir and organ only (this was the edition first published in 1948); a second edition with choir and a reduced orchestra consisting of three trumpets, timpani, harp, organ (written differently from the choir and organ only version), and strings; and, a third edition with choir and a full orchestra consisting of three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four French horns, three trumpets, three trombones, tuba, timpani, cymbals, bass drum, tamtam, celesta, harp, organ, and strings. The "Lux Aeterna" is the seventh movement in Duruflé's *Requiem*, and features a haunting, yet captivating opening melody entangled with harmonies that make the soul yearn for more. The constantly switching time signature of this opening also keeps the listener attentive to finding closure between each musical phrase. The choir serves an ethereal, angelic role in praying for eternal light and rest. You will find that the moving rhythms and harmonic colors of the strings contrast beautifully to the stillness and tranquility of the choir.

Easter

*Rise, heart: thy Lord is risen.
Sing his praise
Without delays.
Who takes thee by the hand, that thou likewise
With him may'st rise:
That as his death calcined thee to dust,
His life may make thee gold, and much more, Just.*

*Awake, my lute, and struggle for thy part
With all thy art.
The cross taught all wood to resound his name
Who bore the same.
His stretched sinews taught all strings, what key
Is best to celebrate this most high day.*

*Consort both heart and lute, and twist a song
Pleasant and long:
Or since all music is but three parts vied,
And multiplied:
O let thy blessed Spirit bear a part,
And make up our defects with his sweet art.*

I Got Me Flowers

*I got me flowers to strew thy way:
I got me boughs off many a tree;
But thou wast up by break of day,
And brought'st sweets along with thee.*

*The Sun arising in the East,
Though he give light, and the East perfume:
If they should offer to contest
With thy arising, they presume.*

*Can there be any day but this,
Though many suns to shine endeavor?
We count three hundred but we miss:
There is but one, and that one ever.*

Love Bade Me Welcome

*Love bade me welcome; yet my soul drew back,
Guilty of dust and sin.
But quick-eyed Love, observing me grow slack
From my first entrance in,
Drew nearer to me, sweetly questioning,
If I lack'd any thing.*

*A guest, I answer'd, worthy to be here:
Love said, You shall be he.
I the unkind, ungrateful? Ah, my dear,
I cannot look on thee.
Love took my hand, and smiling did reply,
Who made the eyes but I?*

*Truth, Lord, but I have marr'd them: let my shame
Go where it doth deserve.
And know you not, says Love, who bore the blame?
My dear, then I will serve.
You must sit down, says Love, and taste my meat:
So I did sit and eat.*

The Call

*Come, my Way, my Truth, my Life:
Such a Way, as gives us breath:
Such a Truth, as ends all strife:
Such, a Life, as killeth death.*

*Come my Light, my Feast, my Strength:
Such a Light, as shows a feast:
Such a Feast, as mends in length:
Such a Strength, as makes his guest.*

*Come, my Joy, my Love, my Heart:
Such a Joy, as none can move:
Such a Love, as none can part:
Such a Heart, as joys in love.*

Antiphon

*Let all the world in every corner sing,
My God and King.*

*The heavens are not too high,
His praise may thither fly:
The Earth is not too low,
His praises there may grow.*

*Let all the world in every corner sing,
My God and King.*

*The Church with Psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.*

*Let all the world in every corner sing,
My God and King.
-George Herbert*

The final set of this afternoon's program comes from 20th-century English composer, Ralph Vaughan Williams (1872-1958). Published and premiered in 1911, Vaughan Williams sets poems from George Herbert's *The Temple: Sacred Poems*, written in 1633. Ironically, Herbert was an Anglican priest and poet while Vaughan Williams was an atheist for most of his life, but later identified as a "cheerful agnostic." The first and last pieces in the cycle are more declamatory and triumphant, while the inner three pieces are more personal and contemplative. "Easter" begins the work with the baritone soloist proclaiming the joy of Christ rising, echoed for emphasis by the choir. The soloist continues to preach, "sing his praise without delay," "the cross taught all wood to resound his name," "His stretched sinews taught all strings, what key is best to celebrate his most high day," are only a few examples of Herbert's intense musical imagery. "I Got Me Flowers" creates a more intimate feeling of pondering Christ's resurrection. Nature becomes Herbert's imagery here, with the choir unifying with the soloist at the end. "Love Bade Me Welcome" features a person's struggle with feeling unworthy of Christ's love. In this piece, Love is Christ's consistent reassurance to this person that they are worthy. "The Call" explores the confidence of this person in the Divine, with each verse representing different aspects of the Divine. "Antiphon" is the final declaration of triumph, joy, and strength in Christ's Love.

THE JCG SINGERS

Janson C. Guillen, *conductor*

Amy Stewart, *collaborative pianist*

Joao Perez, Henry Haas, Noah Bowles, Max Healy, Tommy Pusateri, *string quintet*

Kyle Barker*

Eduardo Guerrero

Emily Platon*

Melissa Barker*

Owen Harvey

Hayden Ponder

Amber Bowen

Rachel Heiser

Jordan Riek

Landon Bradley

Meredith Hendricks

Marla Ringel

Jacob Brown*

De'Evin Johnson*

Ryan Sawicki

Jeremy Brown

David McDaniel

Helen Schrader

Audrey Burchfield

David Mejia

Debbie Seitter*

Kayden Burns

Maddie Miller

Andy Stellar

Amber Davis

Ana Maria Mitoraj

Sam Taylor

Victor Doan

Anna Morgan

Adam Thomas*

Morgan Drummond

Max Navarro

Wesley Vaughn

John Dubois

Mike Needham

Nathan Geganaga

Michael Nguyen

**Denotes section leader*

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. Christopher Aspaas, Dr. Marla Ringel & Dr. Amy
Stewart
Dr. Amy Stewart, collaborative pianist
Joao Perez, Henry Haas, Noah Bowles, Max Healy, Tommy Pusateri,
string quintet
TCU choir members, alumni, & DFW friends



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 learned and grew 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*. Recently, Janson was a featured conductor with the TCU Concert Chorale at their TMEA performance in 2023.

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.



Amy Pummill Stewart is an Instructor in the choral, musicology, and theory departments at TCU. She conducts the Purple, White, and Blues, teaches Survey of Rock, Elementary Ear Training, and Intro to University Life. Amy attended TCU, graduating with her Bachelor of Music in Vocal Performance and Master of Music in Organ Performance, and holds a Doctor of Worship Studies from the Robert Webber Institute of Worship Studies – Jacksonville, Fl.

After graduating from TCU in 2000, Amy made her home in New York City where she worked as a sound engineer for BR Productions. While there, she maintained an active singing career and was featured as a soloist with Skitch Henderson and the New York Pops. Additionally, she served as an organist for Noroton Presbyterian Church in Darien, Connecticut.

Amy started as a young child in the recording studio, where she performed on hundreds of recordings for educational and choral publications and commercials. Amy has been featured as a soloist with the Santa Fe Desert Chorale, the Santa Fe Symphony, the Fort Worth Symphony Orchestra, the Corpus Christi Symphony, the Windsong Chamber Choir, the Arlington Master Chorale, and the Choral Artists of Fort Worth. She has performed in productions with the Fort Worth Opera, Parterre Box Opera Troupe in New York City, and the Zwei-Groschen-Oper in Humbach, Germany. She occasionally tours around the country with her family's four piano/four voice show, ClaviVoce.

As a conductor, Amy has led a variety of ensembles including adult church choirs, youth and children's choirs, handbell choirs, jazz ensembles, symphony pops choruses and collegiate choirs. Each summer, she serves as music director for Bloys Campmeeting, often conducting hymns for upwards of 2000 people. As a collaborative pianist, Amy has accompanied TCU's Concert Chorale, The Choral Union, University Singers, and Cantiamo. She has also collaborated with students and colleagues in recitals and juries. She serves as the accompanist for the North Carolina Summer Institute for the Choral Arts Middle School Choir.