

TICKETS, PROGRAM, AND LIVESTREAM INFORMATION AT HTTPS://CALENDAR.TCU.EDU/SCHOOL_OF_MUSIC/CALENDAR Please hold your applause until the end of each set

PROGRAM

Ave, generosa

Hildegard of Bingen Anna Borges, soloist

Rytmus

Ivan Hrušovský

Venite exultemus Domino

Jan Pieterszoon Sweelinck

The Last Words of David Randall Thompson

Choral Dances from Gloriana

Benjamin Britten John Dubois, tenor soloist Maia Jourde, harpist

I. Time

II. Concord
III. Time and Concord
IV. Country Girls
V. Rustics and Fishermen
VI. Final Dance of Homage

This recital is given in partial fulfillment of the requirements of a Doctor of Musical Arts degree in Choral Conducting. Debbie Seitter is a student of Dr. Christopher Aspaas.

PROGRAM NOTES

Tonight's program is in honor of Queen Elizabeth II and her reign of 70 years, the longest of any British monarch and the longest verified reign of any female monarch in history.

We begin with Ave generosa by Hildegard of Bingen, one of the few prominent women in medieval church history. In this glorious chant, Hildegard skillfully weaves together several symbols to celebrate the Virgin Mary. Our next selection is Rytmus composed by Slovak composer Ivan Hrušovský. Rytmus is a piece about honoring Eve with quickly moving lines in Latin combined with hints of modal texture.

Our program continues with Venite, Exultemus Domino by Jan Pieterszoon Sweelinck, a Dutch composer of the late Renaissance and early Baroque periods. This Latin motet includes active

counterpoint with busy interplay between voices. The dramatic setting of The Last Words of David was written by Randall Tompson in 1949 and includes roaring ascending scales to reflect the great strength of the Old Testament text.

We complete our program with Choral Dances from Gloriana by Benjamin Britten, a unique force in British music. His opera, Gloriana was completed as a part of the musical celebrations for Queen Elizabeth II's Coronation in 1953. The Choral Dances are derived from the second act when Queen Elizabeth I or "Gloriana" visits the town of Norwich. The loyal English subjects decide to present a masque in her honor. The music bursts into life with a depiction of the demigod Time followed by his wife Concord, showing a cleverness and sense of humor typical of Britten. Time and Concord is a double canon juxtaposing male and female voices. Country Girls and Rustics and Fishermen are songs about the gifts they brought the Queen and in the end, they join together for the moving goodbye, Final Dance of Homage.

TEXTS & TRANSLATIONS

Ave, generosa by Hildegard of Bingen (1098-1179)

Hildegard of Bingen was a German abbess, visionary mystic, and composer. She experienced visions leading her to pursue a religious life at 15 years old. She is one of four women named a doctor of the church, meaning that her doctrinal writings have special authority in Roman Catholicism. She is considered by many to be a patron saint of musicians and writers. In this hymn, Hildegard skillfully weaves together several symbols to celebrate the Virgin Mary's union with God.

Ave generosa gloriosa et intacta puella, tu pupilla castitatis,

tu materia sanctitatis, que Deo placuit.

Nam hec superna infusio in te fuit, quod supernum Verbum in te carnem induit. Amen. Hail, nobly born, hail, honored and inviolate, you Maiden are the piercing gaze of chastity,

you the material of holiness

the one who pleasèd God.

For heaven's flood poured into you as heaven's Word was clothed in flesh in you. Amen.

Rytmus by Ivan Hrušovský (1927-2001)

Rytmus is one of three etudes by Slovak composer Ivan Hrušovský. Born in Bratislava, Hrušovský wrote an extensive amount of works ranging from orchestral suites to folk choir pieces. Rytmus is a piece about honoring Eve that shows Hrušovský's ability to close the gap between new and old classical music. The resulting harmony is tonal, with a hint of modal textures. Rhythmic and harmonic challenges provide the interest, while brief Latin-based phrases make up the highly accessible text. The quickly moving lines in combination with the poly-modal 20th century harmonies create a jolting and energizing experience for the listener.

Ave Eva <u>fons amoris</u>,

tu regina venustatis. Be greeted Eve, you source of love,

you are the queen of nobleness.



Venite exultemus Domino by Jan Pieterszoon Sweelinck (1562-1621)

Venite, Exultemus Domino is written by Dutch composer, Jan Pieterszoon Sweelinck, who represents the Netherlands School during the transitional period from the Renaissance to the Baroque. He was known as the "Father of North German Organ Music" because he taught many of the early German organ composers, including Peter Hasse, Samuel Scheidt, and Johann Heinrich Scheidemann.

Sweelinck's Venite Exultemus Domino is a Latin motet that includes active counterpoint. Melodic material is separated by cadences and a new motive is used to establish each section. Sweelinck combines modal formulas with the newer concepts of major and minor tonality. This new concept of vertical harmonies rather than modally oriented lines led to the emergence of tonal harmony.

Venite, exultemus Domino: jubilemus Deo, salutari nostro.

Praeoccupemus faciem ejus in confessione; et in psalmis jubilemus ei.

Quoniam Deus magnus Dominus et Rex magnus super omnes deos O Come, let us sing unto the Lord; let us joyfully sing to God our Savior.

Let us come before his presence with Thanksgiving and show ourselves glad in Him with psalms.

For the Lord is a great God and a King above all Gods.





The Last Words of David by Randall Thompson (1899-1984)

The Last Words of David by Randall Tompson was commissioned in 1949 by the Boston Symphony Orchestra to honor Serge Koussevitsky's 25th anniversary as music director. Few American composers have written music with more versatility than Randall Thompson. In the opening maestoso section, the roaring ascending scales reflect the great strength of the Old Testament text, II Samuel 23:4. A softening of text and harmony alludes to the omniscient ruler as envisioned by the patriarch, David and concludes with a contrapuntal "Alleluia, Amen." In this performance, we hear Thompson's alternative accompaniment, a performance solution which retains much of the drama of the original orchestral score.

He that ruleth over all must be just, ruling in the fear of God. And he shall be as the light of the morning, when the sun riseth, even a morning without clouds; as the tender grass springing out of the earth by clear shining after rain.

Alleluia. Amen.



Choral Dances from Gloriana by Benjamin Britten (1913-1976)

Benjamin Britten was born in Lowestoft, Suffolk and began composing prolifically as a child. He was a leading figure in British classical music for writing music in a wide variety of genres for singers of all ages. His operas, song cycles, and instrumental compositions quickly fell into the canon of western music. Britten's opera, Gloriana was completed in 1953 as a part of the musical celebrations for Queen Elizabeth II's Coronation. The English libretto was written by William Plomer and based on the 1928 novel Elizabeth and Essex: A Tragic History by Lytton Strachey.

The Choral Dances are derived from the second act when Queen Elizabeth I visits the town of Norwich. The loyal English subjects decide to present a masque in her honor. The music bursts into life with "Time", a vivacious madrigal that explores engaging rhythmic and harmonic patterns. Concord is written entirely in perfect chords. Time and Concord is a double canon juxtaposing male and female voices. The sprightly Country Girls is a dance about flowers and makes extensive use of dotted rhythms and antiphonal use of the treble voices. Rustics and Fishermen is an energetic scherzo-like dance sung by the tenors and basses about the gifts they brought the Queen. In the end, they join together for the Final Dance of Homage, a well-poised setting of the loyal subjects' final celebration and bidding to Gloriana.



Choral Dances from Gloriana Music by Benjamin Britten (1913-1976) Text by William Plomer (1903-1973)

John Dubois, tenor Maia Jourde, harpist

Spirit of the Masque: The masque begins,

Melt earth to sea, sea flow to air, and air fly into fire! The elements, at Gloriana's chair, mingle in tuneful choir.

Spirit: And now we summon from this leafy bower the demigod that must appear! 'Tis Time!

I. Time

Yes, he is Time, Lusty and blithe! Time is at his apogee! Although you thought to see A bearded ancient with a scythe. No reaper he That cries 'Take heed!' Time is at his apogee! Young and strong in his prime! Behold the sower of the seed!

Spirit: Time could not sow unless he had a spouse to bless his work, and give it life: Concord, his loving wife!

II. Concord

Concord is here Our days to bless And this our land to endue With plenty, peace and happiness. Concord and Time Each needeth each: The ripest fruit hangs where Not one, but only two, only two can reach.

Spirit: Now Time and Concord dances this island doth rejoice: And woods and waves and waters make echo to our voice.

III. Time and Concord

From springs of bounty, Through this county, Streams abundant Of thanks shall flow. Where life was scanty, Fruits of plenty Swell resplendent From earth below! No Greek nor Roman Queenly woman Knew such favour From Heav'n above As she whose presence Is our pleasance Gloriana Hath all our love!

Spirit: And now, country maidens bring a tribute of flowers to the flower of princes all.

IV. Country Girls

Sweet flag and cuckoo flower Cowslip and columbine, Kingcups and sops-in-wine, Flower-de-luce and calaminth, Harebell and hyacinth, Myrtle and bay and rosemary between, Norfolk's own garlands for her Queen.

Spirit: Behold a troop of rustic swains, bringing from the waves and pastures the fruits of their toil.

V. Rustics and Fishermen

From fen and meadow In rushy baskets They bring ensamples of all they grow. In earthen dishes Their deep-sea fishes; Yearly fleeces, Woven blankets; New cream and junkets, And rustic trinkets, On wicker flaskets, Their country largess The best they know.

Spirit: Led by Time and Concord, let all unite in homage to Gloriana, our hope of peace, our flower of grace.

VI. Final Dance of Homage

These tokens of our love receiving O take them, Princess great and dear. From Norwich city you are leaving, That you afar may feel us near.

THE 2023 TCU CONCERT CHORALE

Isaiah Allen Anna Borges Amber Bowen Landon Bradley Kayden Burns Emma Cave Alicia Cruz Catherine DiGrazia Victor Doan Morgan Drummond John Dubois Coleton Evans Olivia Garza Madilynn Gomez Eduardo Guerrero Janson Guillén Jack Johnson Alyssa Lewis David McDaniel Dory McDonald Casey McEvoy Isaak McGuire David Mejia Charlie Nelson Margaret Nicholson Sydney Palomo Courtney Parnitke Alyssa Perrin Johanna Quigley Jordan Riek Ryan Sawicki Katie Schulte Carson Scott Tristen Smith Lydia Taylor Sam Taylor Wesley Vaughn

THE TCU CONCERT CHORALE



Christopher Aspaas, conductor Janson Guillén, assistant conductor Cecilia Lo-Chien Kao, collaborative pianist

> Van Cliburn Concert Hall at TCU April 29th, 2023 7:00pm

PROGRAM

INVOCATION

Creator Spirit, Heavenly Dove

Kenneth Jennings

sung without pause

I See the Heaven's Glories Shine

Andrea Ramsey

VISION

There's a City Called Heaven

And I Saw a New Heaven

PROMISE

For God Commanded Angels

Felix Mendelssohn ed. Kenneth Jennings

Saints Bound for Heaven arr. Alice Parker & Robert Shaw

CALL

In Paradisum

Z. Randall Stroope

Traditional Spiritual arr. Robert Page

Edgar Bainton

sung without pause

For those of you familiar with the TCU Chorale, you know that this has been quite a year. In October, we hosted our first TCU Choral Invitational that brought Martin and Timber Creek High Schools together for an exciting collaborative event. In December, the Chorale joined Frog Corps, Cantiamo, and the TCU Symphony Orchestra for the First Annual Christmas Festival at TCU (save the date for next year's events on December 1 & 3!) featuring solo pieces from all of the ensembles, audience hymns, and four combined works for the nearly 200 participating students. Our preparations for performance at TMEA in San Antonio involve two pre-Conference performances with multiple ensembles on- and off-campus. As if that was not enough, we hosted a pre-Conference concert with Mansfield and Timber Creek High Schools before traveling to Cincinnati to represent TCU at the National Conference of the American Choral Directors Association. Again, this has been a year...

So, I decided to assemble a program that was engaging but with a meaning and message of hope: *Songs of the Heavens*. As you read the texts and translations below, the themes of invocation, vision, promise, and call emerge throughout.

Our first selection, *Creator Spirit, Heavenly Dove*, sets an ancient chant melody in a series of musical variations to paint the mood of each text followed by a fanfare-like setting of the Doxology. Andrea Ramsey's setting of Emily Brontë's poem, *No Coward Soul is Mine*, captures the strength and presence of God within all of us.

The second set of pieces in our program begins with an arrangement by Robert Page of the Traditional Spiritual, There's a City Called Heaven. I heard this work on an album produced by the Aeolians of Oakwood University, and managed to find the arrangement after a few days of searching (and help from Horned Frog alumna, Annika Stucky '22—thanks Annika!). A soaring soprano solo sails above warm and exquisite harmonies creating a mood of transcendently peaceful mood. This segues into Edgar Bainton's *And I Saw a New Heaven*, a setting of text from the Book of Revelation. Each section of the choir is given sweeping melodies to express the text. A poignant moment occurs with a sudden shift to G Major from the original d minor when the tenors sing "And God shall wipe away all tears..."

Felix Mendelssohn composed his motet, *For God Commanded Angels*, after hearing that a friend had successfully evaded an attempted assassination. This work was later modified and orchestrated for inclusion in his epic oratorio, *Elijah*. Mendelssohn creates a dialogue between the trebles and the tenors and basses of the chorus and combines those forces in moments of extreme drama ("lest you dash your foot against a stone") and the promise of salvation ("for He shall protect you"). We follow this stunning motet with an arrangement by Alice Parker and Robert Shaw of the Traditional American hymn, *Saints Bound for Heaven*. The 'call and response' texture as well as bold and syncopated rhythms make this a jubilant proclamation of deliverance.

Our final selection was written by Z. Randall Stroope during the early months of the pandemic in memory of those who lost their lives to the illness. The work's recitative-like opening of both verses leads into a powerful refrain ("May choirs of angels greet you"). Although the text ends with a stack of exclamation points, Stroope's beautiful composition ends with subtle and beautiful sonorities.

Creator Spirit, Heavenly Dove Kenneth Jennings

Creator Spirit, heavenly done, Descend upon us from above; With graces manifold restore Your creatures as they were before.

To you, the Comforter, we cry; To you, the gift of God most high, True fount of life, the fire of love, The soul's anointing from above.

In you, with graces sevenfold, We God's almighty hand behold; While you with tongues of fire proclaim To all the world his holy name.

Your light to every sense impart, And shed your love in every heart; You own unfailing might supply To strengthen our infirmity.

Keep far from us the cruel foe, And peace from your own hand bestow; Upheld by you, our strength and guide, No evil can our steps betide.

Praise with the Father and the Son And Holy Spirit, with them one; And may the Son on us bestow
The gifts that from the Spirit flow. *attr. Rhabanus Maurs, 776-856*

I See the Heaven's Glories Shine Andrea Ramsey

No coward soul is mine No trembler in the world's storm-troubled sphere I see Heaven's glories shine And Faith shines equal arming me from Fear

O God within my breast Almighty ever-present Deity Life, that in me hast rest, As I Undying Life, have power in Thee

With wide-embracing love Thy spirit animates eternal years Pervades and broods above, Changes, sustains, dissolves, creates and rears

Though earth and moon were gone And suns and universes ceased to be And Thou wert left alone Every Existence would exist in thee

There is not room for Death Nor atom that his might could render void Since thou art Being and Breath And what thou art may never be destroyed. — Emily Brontë

There's a City Called Heaven

Traditional Spiritual arr. Robert Page

There's a city called heaven 'Crosst a beautiful sea, There's a city called heaven And it's waitin' just for me.

> I'm a sinner walkin' somewhere On a road that's going someplace, And I'm hopin' that this somewhere Leads a-close to Jesus' face. *There's a city called heaven...*

Oh, my burden's mighty heavy And my heart is like a hollow, But my Jesus gives me comfort When my spirit sinks so low. *There's a city called heaven...*

And I Saw a New Heaven

Edgar Bainton

Then I saw a new heaven and a new earth; for the first heaven and the first earth had passed away, and the sea was no more. And I saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband. And I heard a loud voice from the throne saying:

"See, the tabernacle of God is among mortals. He will dwell with them; and they will be his people, and God himself will be with them; he will wipe every tear from their eyes. Death will be no more; mourning and crying and pain will be no more, for the first things have passed away." — *Revelation 21:1-4*

For God Commanded Angels

Felix Mendelssohn ed. Kenneth Jennings

For God commanded angels to watch over you, that they shall protect you, in all your living keep you; for their hands will uphold and guide you, lest you dash your foot against a stone, stumbling. — Psalm 91:11-12

Saints Bound for Heaven Traditional American arr. Alice Parker and Robert Shaw

Our bondage it shall end by and by. From Egypt's yoke set free, Hail the glorious jubilee, And to Canaan we'll return by and by.

Our deliverer He shall come by and by. And our sorrows have an end With our threescore years and ten, And vast glory crown the day by and by.

And when to Jordan's floods we are come, Jehovah rules the tide And the waters He'll divide, And the ransom'd host shall shout we are come.

In Paradisum

Z. Randall Stroope

In paradisum, may angels lead you, In paradisum, may martyrs greet you; And lead you to the holy city, Paradisum, alleluia.

May choirs of angels greet you with alleluia, hosanna. Aeternum habeat, requiem in paradisum! Requiem, rest.

Green pastures, still waters, love and mercy call your name; And lead you to the holy city, Paradisum, alleluia.

May choirs of angels greet you, with alleluia, hosanna! Aeternum habeat, requiem in paradisum! Hosanna! Alleluia!

TCU CONCERT CHORALE

Christopher Aspaas, *conductor* Janson Guillén & Debbie Seitter, *assistant conductors* Cecilia Lo-Chien Kao, *collaborative pianist*

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graduating May '23 **student teaching Fall '23*

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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



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Frog Corps (non-auditioned) MUSI 10140/60140 T 7:00-9:00

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University Singers (auditioned) MUSI 10060/60060 TR 11:00-12:20

Cantiamo (non-auditioned) MUSI 10130/50970 TR 2:00-2:50

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