

ENSEMBLE CONCERT SERIES

Cantiamo

presents.

*a spark
from within*

Marla Ringel, conductor

Sara Steele, collaborative pianist

in collaboration with

The Singing Girls of Texas

Kerra Simmons, conductor

Sewon Kim, collaborative pianist

Tuesday, April 23rd at 7:00 PM
Van Cliburn Concert Hall at TCU

TCU
SCHOOL OF MUSIC

PROGRAM

The Singing Girls of Texas

KERRA SIMMONS, CONDUCTOR

SEWON KIM, PIANIST

KAIPAAVA

ARR. JUSSI CHYDENIUS

MY SOUL IS AWAKENED

SARAH QUARTEL

Cantiamo

MARLA RINGEL, CONDUCTOR

SARA STEELE, PIANIST

VOICE ON THE WIND

SARAH QUARTEL

ORION

SUSAN LABARR

SHE SANG THE STARS:

TALES OF THE KAVELAVA

IN COLLABORATION WITH
THE SINGING GIRLS OF TEXAS

KERRA SIMMONS, GUEST CONDUCTOR

- I. Start off singing
- II. Water-Mother
- III. She Ran
- IV. Stealing Fire
- V. Song of the Stars

SARAH QUARTEL

KAIPAAVA

ARR. JUSSI CHYDENIUS

*Ja ilman kuuta ja aurinkoa tämä maailma pimiä on.
Sula raijajai, sula rallallei, tämä maailma pimiä on. Ja
yhden pojan tähden minun sydämeni kipiä on. Sula
raijajai, sula rallallei, minun sydämeni kipiä on. Sinä
hienoinenkuin heinä, mina matala niinkuin maa. Sula
raijajai, sula rallallei, mina matala niinkuin maa. Oi jos
sinä kultani tienäisit mitten ikävä minulla on! Niin var
maanhan sinä rientäisit, etkä matkalla viipyisi. Sula
raijajai, sula rallallei, etkä matkalla viipyisi.*

And without the moon or sun to shine, this world it is so
dark, With a "fa la la" and a "fa la la", this world it is so
dark. And for the sake of one fine boy my heart is
troubled and sad, With a "fa la la" and a "fa la la", my
heart is troubled and sad. You are fine like the grass on
the meadow, I am lowly like the earth. With a "fa la la"
and a "fa la la", I am lowly like the earth. Oh, if you
knew, my beloved, how much I miss you now! For sure
you would hasten back to me and not tarry on your
way. With a "fa la la" and a "fa la la", and not tarry on
your way.

Kolby Hribar & Novella Huynh, soloists

MY SOUL IS AWAKENED

SARAH QUARTEL

My soul is awakened, my spirit is soaring,
And carried aloft on the wings of the breeze;
For, above, and around me, the wild wind is roaring
Arousing to rapture the earth and the seas.

The long withered grass in the sunshine is glancing,
The bare trees are tossing their branches on high;
The dead leaves beneath them are merrily dancing,
The white clouds are scudding across the blue sky.

I wish I could see how the ocean is lashing
The foam of its billows to whirlwinds of spray,
I wish I could see how its proud waves are dashing
And hear the wild roar of their thunder today!

Cantiamo

a spark from within

VOICE ON THE WIND

WORDS AND MUSIC BY SARAH QUARTEL

I heard a voice on the summer wind,
(Hoo wah, hoo wah, hoo)
Who she is I can't explain.
(Hoo wah, hoo wah, hoo)

I heard a voice on the summer wind,
(Hoo wah, hoo wah, hoo)
Blowing free and blowing wild.
(Hoo wah, hoo wah, hoo)

I heard a voice on the summer wind,
(Hoo wah, hoo wah, hoo)
Strength and spirit in her song.
(Hoo wah, hoo wah, hoo)

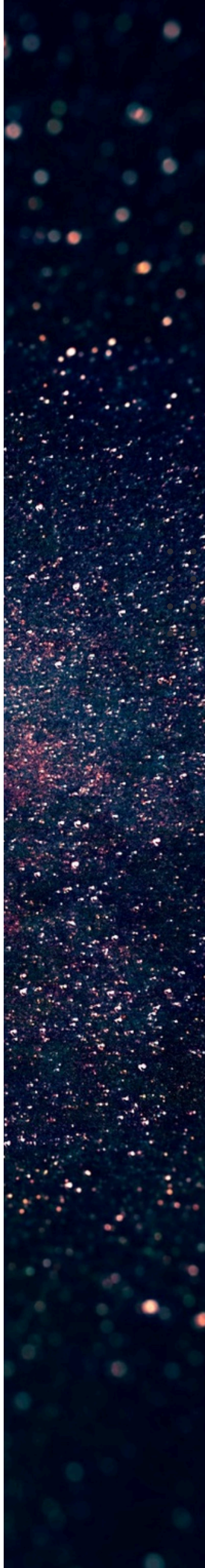
I heard a voice on the summer wind,
(Hoo wah, hoo wah, hoo)
With a song I seem to know.
(Hoo wah, hoo wah, hoo)

I heard a voice on the summer wind,
(Hoo wah, hoo wah, hoo)
Sounds familiar like my own.
(Hoo wah, hoo wah, hoo)

I heard a voice on the summer wind
Moves me like she knows me well.
I heard a voice on the summer wind,
Sounds familiar like my own.

I am the voice on the summer wind,
Strong and sure wherever I stand.
(Hoo wah, hoo wah, hoo)

Sarah Cliborn, soloist



ORION

SUSAN LABARR

Most mourn the falling leaves,
 The weight of death the ground receives.
 Yet you rise in Winter's Chill,
 And in the gloom you still believe.

Most mourn the setting sun.
 The aging day is overcome.
 Yet you rise in Twilight Still,
 And night reveals you one by one.

Carefully the constellations
 Bend their knees to your dictation. . . .
 Standing guard with quiver ready, . . .
 Stance you've held for centuries steady. . . .
 Warrior high above the earth, . . .
 Telling human beings of their worth.

Most mourn the sinking mask,
 The ocean's pull into the vast.
 Yet you rise at Memory's Will,
 And you will stand on ages past.

A note from the composer:

My friend Faith Zimmer is a thoughtful and talented lyricist and composer whose words and music make me see ordinary things in a new, often spiritual, way. As I've gotten to know Faith's poem deeply while setting it to music in Orion, I feel that it is about each of us searching for our own inner worth. Orion is a constellation that sits on the celestial equator and is visible throughout the world. Where I live, it is most visible in winter. I like to think of this constellation as having strength

- even in the most difficult season.
-
-
-

- No matter what the world tells us or what pressures there are
- on young women, what really matters, and what will help us
- through our difficult seasons, is the strength that we find within
- ourselves.

-Susan LaBarr

She Sang the Stars: Tales of the Kalevala

a note from the composer

She Sang the Stars tells stories of three women characters from the Finnish epic poem 'The Kalevala'. In movement 1, "Start off singing", a storyteller sets the stage and prepares to share a tale that has long been hidden in the cold. Movement 2 tells the story of young Ilmatar, "Water-Mother", who steps down from the sky to the sea and is impregnated by a tempest. She carries her child for centuries before giving birth. "She ran", movement 3, follows Lempi as she relentlessly searches for her lost son. She tracks him as a wolf, swims through rivers as an otter, and even asks the trees if they have seen her "staff of silver", her precious child. In movement 4, "Stealing Fire", wise and powerful witch Louhi demonstrates her command of the elements and uses all magic available to her to seek justice against those who have wronged her. Often seen as the main villain of 'The Kalevala', here she is revered as a strong and powerful matriarch. The final movement, "The Song of the Stars", is without text and honours the presence of the stars, particularly Ursa Major "The Great Bear", referenced throughout 'The Kalevala'. All knowing and all seeing, the stars shone well before these tales were told and will remain long after the story is done.

The commissioning process of *She Sang the Stars* was unlike any other I've experienced to date. While the seeds inspiring other works in my catalogue can be traced to a poem, event, or landscape, this work was inspired by the relationships I developed with the commissioning musicians. Throughout my two-year tenure as Composer-In-Residence with Artistic Director Kerra Simmons and The Singing Girls of Texas, I was overwhelmed by Kerra's unwavering commitment to the inclusion, emotional well-being, and exceptional music education of all students in her care. A work like *She Sang the Stars* would not be possible with many high school ensembles but the commissioning singers were extraordinary people with an extraordinary leader. They inspired what is contained within these pages.

She Sang the Stars is dedicated to Kerra and music educators everywhere who never leave a student behind, it is dedicated to the fiercely committed and connected singers in the commissioning choir, and it is dedicated to the strong women who raised me to stand up for what is right, to lift up other women, and to never apologize for who you are.

You will know, you will know who I am. – "Stealing Fire"

Sarah Quartel, October 2023

Cantiamo
in collaboration with
The Singing Girls of Texas
KERRA SIMMONS, GUEST CONDUCTOR

SHE SANG THE STARS

TALES OF THE KALEVALA
BY SARAH QUARTEL

I. START OFF SINGING (ALL VOICES)

Text from The Kalevala by Elias Lönnrot
Translation by Keith Bosley

I have a good mind to start off singing,
singing, singing, hum.

The wind told a tale to me,
the rain suggested poems,
Long my tale's been in the cold,
for ages has lain hidden.
(listen, listen, listen, oh)

Shall I take the tales out of the cold,
Shall I scoop the songs out of the frost,
singing, singing, singing,

I have a good mind,
I will sing to start the new morning,
I will sing to start
start off singing, singing, singing, hum.

Ainsley Leonard & Kate Portele, soloists

II. WATER-MOTHER (ILMATER- YOUTH)

Text from and inspired by The Kalevala

Sarah Quartel with translations by Keith Bosley and W. F. Kirby

There was a lass, and airgirl, a fair-nature daughter
and long she remained there in mansions of the air.
But weary of the air life the maid sank, descending
She stepped down on the waves, upon the high sea.

She rolls as water-mother, rolls as water-mother.
Swims east and west, north and south,
She rolls as water-mother, rolls as water-mother.

But lying there on wild foam among the tossing billows,
over the ocean's surface in tempest she was rocked.
Then a storm arose in fury and the waves dashed even higher.
The wind, it blew around her, the sea woke life within.

She rolls as water-mother, rolls as water-mother.
Swims east and west, north and south,
She rolls as water-mother, rolls as water-mother.

The years go on before her, the centuries long passing.
With moving waves before her and clear sky behind.
Then from the open ocean, her forehead she lifted.
She brought the world to order, creation she began.

She rolls as water-mother, rolls as water-mother.
Swims east and west, north and south,
She rolls as water-mother, rolls as water-mother.

As the new sun shines, as the new moon gleams,
still the water-mother swims, swims,
swims, swims, swims,...



III. SHE RAN (LEMPI - WARRIOR MOTHER)

Text from and inspired by The Kalevala

Sarah Quartel with translations by W. F. Kirby

She tracked as a wolf, ran as a bear,
pushed all the rocks from out her pathway,
swam as an otter, moved as a hare,
cast all the branches of her track.

“Oh, is he here? Oh, is he here?
Have you seen my golden apple?
Push through the forest, search the sea,
Will you bring him here to me?”

She asked of a pine, asked of an oak,
“Have you seen my staff of silver?”
Asked of the sun, asked of the moon,
“Have you seen my darling one?”

“Oh, is he here? Oh, is he here?
Have you seen my golden apple?
Push through the forest, search the sea,
Will you bring him here to me?”

Mountains trembled beneath her footsteps,
with her might she hastened onward,
bending tree trunks on her way,
hills and valleys leveled flat.

She tracked as a wolf, ran as a bear,
pushed all the rocks from out her pathway,
swam as an otter, moved as a hare,
cast all the branches of her track.

“Oh, is he here? Oh, is he here?
Have you seen my golden apple?
Push through the forest, search the sea,
Will you bring him here to me?”

Oh, is he here? Oh, is he here?
Have you seen my golden apple?
Push through the forest, search the sea,
bring him. Ha!

IV. STEALING FIRE (LOUHI - WISE WOMAN)

Sarah Quartel, inspired by The Kalevala

I can steal the sun away,
yes, I can,
hide it deep in a mountain, oh,
yes, I can.

I will call the mist, the fog, the billow,
I will raise the waves, higher, higher!
I will bring the storm down around you.

I sing wind and weather,
hide the light forever.
You will see, you will see
who I am.

I can hold the moon in my hand,
I can,
hide the light of it's gleaming, oh,
yes, I can.

I will call the frost, the chill, the tempest,
I will raise the wind, blow, blow!
I will bring the storm down around you.

I sing wind and weather,
hide the light forever.
You will see, you will see
who I am.

Then I will take the fire,
I'll take the fire,
I'll take the...

I sing wind and weather,
hide the light forever.
You will see, you will see
who I am.

I sing wind and weather,
hide the light forever.
You will know, you will know
who I am.

V. SONG OF THE STARS (LET THEM SING)

(wordless)

The Singing Girls of Texas

Kerra Simmons, conductor

Sewon Kim, pianist

Aguirre, Nayely
Alee, Kailyn
Benson, Chrisna
Burshears, Caroline
Caez-Mercado, Janiris
Castillo, Catie
Corbin, Fiona
Davis, Abigail
Dominguez, Sophia
Flores, Alexa
Golebiewski, Natalia
Grim, Madeline
Henderson, Cris
Herlache, Rorie
Ho, Silvia
Howell, Sarah
Hribar, Kolby
Hughes, Selah
Huynh, Novella
Ikeda, Samantha
Johnson, Jayla
Lehr, Kaylee
Martin, Meredith

Meyn, Susanna
Morales, Aileen
Nichols, Kylee
Pearce, Michelle
Poe, Sawyer
Portele, Kate
Prickett, Madelyn
Raber, Emma
Rodriguez, Alexandra
Rodriguez, Lizuly
Runnels, Evie
Rzechula, Julianna
Salem, Jordan
Scroggins, Avery
Smith, Jayla
Solsbery, Savannah
Stringer, Embry
Szok, Virginia
Thomas, Acacia
Widemon, Zamyra
Williams, Rachel
Young, Kenley

Cantiamo

Marla Ringel, conductor

Sofia Dahm, Morgan Drummond & Olivia Garza, student conductors

Sara Steele, pianist

Alexandra Barker*
Morgan Beauchamp*
Carlea Bradberry
Caroline Caruso*
Sarah Cilleront*
Kate Conte*
Sofia Dahm
Kristina DeSmet*
Morgan Drummond
Trinity Edwards*
Bella Evans*
Abigail Finch*
Hailey Gallegos
Sophia Ganson*
Olivia Garza
Lainey Hopkins*
Klark Johnson#
Victoria Johnston*
Laurel Larson*

Ainsley Leonard*
Sara Rebecca Lwin
Morgan Mantel*
Kim Melendez*#
Elizabeth Miller
Ana Maria Mitoraj*
Amanda Ochraneck*
Maya Parchuri*
Gabriella Perkins*#
Zoie Pilate*
Maddie Purvis*
Monica Sanchez*
Parker Septon*
Amy Stewart
Talyah Thomas
Cassie Westlund
Courtney Wittrock*
Sophia Yang

* non-voice music major

graduating senior

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CANTIAMO



FROG CORPS



UNIVERSITY SINGERS



VOCAL JAZZ

CONCERT CHORALE

CHORAL ARTS at

TEXAS CHRISTIAN UNIVERSITY

DR. CHRISTOPHER ASPAAS

Concert Chorale (auditioned)

MUSI 10040/60040

M 4:00-5:20 | TR 3:30-4:50

Frog Corps (non-auditioned)

MUSI 10140/60140

T 7:00-9:00

DR. MARLA RINGEL

University Singers (auditioned)

MUSI 10060/60060

TR 11:00-12:20

Cantiamo (non-auditioned)

MUSI 10130/50970

TR 2:00-2:50

DR. AMY STEWART

Vocal Jazz (auditioned)

MUSI 10070/60070

MWF 12:00-12:50

CONTACT US FOR DETAILS!

SING@TCU.EDU

ENSEMBLE CONCERT SERIES

COMM-UNITY SPIRIT

DONT FORGET THE

invitation to
love

UNIVERSITY SINGERS

Tuesday, April 23rd
Van Cliburn Concert Hall at TCU

TCU

SCHOOL OF MUSIC

invitation to love

UNIVERSITY SINGERS

Marla Ringel, conductor

Sara Steele, pianist

Landon Bradley, Kayden Burns, Olivia Garza,
and Sam Taylor, student conductors

program

VON EWIGER LIEBE

Johannes Brahms

arr. Alan Raines

Sam Taylor, conductor

SWEETEST LOVE

Matthew Emery

Olivia Gara, conductor

I AM LOVED

Christopher Harris

Kayden Burns, conductor

INVITATION TO LOVE

Christopher Aspaas

Landon Bradley, conductor

DIEU! QU'IL LA FAIT BON REGARDER

from 'Trois Chanson'

Claude Debussy

FIVE HEBREW LOVE SONGS

Eric Whitacre

1. Temuná (*A picture*)
2. Kalá kallá (*Light bride*)
3. Lárov (*Mostly*)
4. Éyze shéleg! (*What snow*)
5. Rakút (*Tenderness*)

Elijah Ong, violin

VON EWIGER LIEBE

Johannes Brahms, arr. Alan Raines

*Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget die Welt.*

*Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.*

*Kommt aus dem Dorfe der Bursche heraus,
Gibt das Geleit der Geliebten nach Haus,*

*Führt sie am Weidengebüsche vorbei,
Redet so viel und so mancherlei:*

*„Leidest du Schmach und betrübest du dich,
Leidest du Schmach von andern um mich,*

*Werde die Liebe getrennt so geschwind,
Schnell wie wir früher vereinigt sind.*

*Scheide mit Regen und scheide mit Wind,
Schnell wie wir früher vereinigt sind.“*

*Spricht das Mägdelein, Mägdelein spricht:
„Unsere Liebe sie trennet sich nicht!*

*Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.*

*Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?*

*Eisen und Stahl, sie können zergehn,
Unsere Liebe muß ewig bestehn!“*

Translation

Dark, how dark in forest and field!
Evening already, and the world is silent.

Nowhere a light and nowhere smoke,
And even the lark is silent now too.

Out of the village there comes a lad,
Escorting his sweetheart home,

He leads her past the willow-copse,
Talking so much and of so many things:

invitation to love

UNIVERSITY SINGERS

(Von ewiger Liebe translation cont.)

Nowhere a light and nowhere smoke,
And even the lark is silent now too.

Out of the village there comes a lad,
Escorting his sweetheart home,

He leads her past the willow-copse,
Talking so much and of so many things:

'If you suffer sorrow and suffer shame,
Shame for what others think of me,

Then let our love be severed as swiftly,
As swiftly as once we two were plighted.

Let us depart in rain and depart in wind,
As swiftly as once we two were plighted."

The girl speaks, the girl says:
"Our love cannot be severed!

Steel is strong, and so is iron,
Our love is even stronger still:

Iron and steel can both be reforged,
But our love, who shall change it?

Iron and steel can be melted down,
Our love must endure for ever!"

SAM TAYLOR, STUDENT CONDUCTOR

A note from the arranger:

Brahms set the poetry of Josef Wenzig's "Of Eternal Love" in 1864 at the height of the Romantic era. Romanticism embodies the ideals of individualism, emotionalism, irrationality and subjectivity along with a keen interest in nature and exaltation of the hero - qualities all evident in Wenzig's poem.

The opening C# minor section perfectly establishes the mood of the intensely emotional and irrational young lad who is wrongly convinced his love is suffering shame and disgrace because of their relationship. Db major then sets the scene for the young maiden and heroine to quietly and calmly assure her sweetheart that iron and steel can melt, but true love lasts forever.

-Alan Raines

invitation to love

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Touched By An Angel

We, unaccustomed to courage
exiles from delight
live coiled in shells of loneliness
until love leaves its high holy temple
and comes into our sight
to liberate us into life.

Love arrives
and in its train come ecstasies
old memories of pleasure
ancient histories of pain.
Yet if we are bold,
love strikes away the chains of fear
from our souls.

We are weaned from our timidity
In the flush of love's light
we dare be brave
And suddenly we see
that love costs all we are
and will ever be.
Yet it is only love
which sets us free.

-Maya Angelou

SWEETEST LOVE

Matthew Emery

Sweetest love, I do not go,
For weariness of thee,
Nor in hope the world can show
A fitter love for me;
But since that I must die at last,
'Tis best to use myself in jest
Thus by feign'd deaths to die.

Let not thy divining heart
Forethink me any ill;
Destiny may take thy part,
And may thy fears fulfill;
But think that we are turn'd aside to sleep;
They who one another keep alive,
Ne'er parted be.
Sweetest love, I do not go

Olivia Garza, student conductor

invitation to love

UNIVERSITY SINGERS

“I don't even remember the season. I just remember walking between them and feeling for the first time that I belonged somewhere.”

— Stephen Chbosky, *The Perks of Being a Wallflower*

I AM LOVED

Christopher Harris

I am wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die!

I am sandaled with wind and with flame,
I have heart-fire and singing to give,
I can tread on the grass or the stars,
Now at last I can live!

Kayden Burns, student conductor

“There is nothing I would not do for those who are really my friends. I have no notion of loving people by halves, it is not my nature.”

— Jane Austen, *Northanger Abbey*

INVITATION TO LOVE

Christopher Aspaas

Come when the nights are bright with stars,
or come when the moon is mellow.
Come when the sun, his golden hours drop
on the hayfield yellow.

Come in the twilight soft and gray, come in the night
or come in the day.

Come, o come where e'er you may
And you are welcome

Come when my heart is full of grief,
or when my heart is merry.

Come with the falling of the leaf,
or with the reddening cherry.

Come when the blossoms grow,
when summer gleams and glows
Come to my heart and give it rest

When autumn winds do blow, with winters drifting snow
Come to my heart, you are welcome

Landon Bradley, student conductor

invitation to love

UNIVERSITY SINGERS

“I love you without knowing how, or when, or from where. I love you simply, without problems or pride: I love you in this way because I do not know any other way of loving but this, in which there is no I or you, so intimate that your hand upon my chest is my hand, so intimate that when I fall asleep your eyes close.”

— Pablo Neruda, *100 Love Sonnets*

DIEU! QU'IL LA FAIT BON REGARDER

by Claude Debussy

Text by Charles d'Orleans

*Dieu! qu'il la fait bon regarder
la gracieuse bonne et belle;
pour les grans biens que sont en elle
chascun est prest de la loüer.
Qui se pourrait d'elle lasser?
Toujours sa beauté renouvelle.
Par de ça, ne de là, la mer
ne scay dame ne damoiselle
qui soit en tous bien parfaits telle.
C'est un songe que d'y penser:
Dieu! qu'il la fait bon regarder.*

God, what a vision she is;
one imbued with grace, true and beautiful!
For all the virtues that are hers
everyone is quick to praise her.
Who could tire of her?
Her beauty constantly renews itself;
On neither side of the ocean
do I know any girl or woman
who is in all virtues so perfect;
it's a dream even to think of her;
God, what a vision she is.

*The next set is performed without
applause between movements*

FIVE HEBREW LOVE SONGS

by Eric Whitacre

Text by Hila Pitmann

Elijah Ong, violin

I. TEMUNÁ (A PICTURE)

*Temuná belibí charuntá;
Nodédet beyn ór uveyn ófel:
Min dmamá shekazó et guféch kach otá,
Usaréch al paña'ich kach nófel.*

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

II. KALÁ KALLÁ (LIGHT BRIDE)

*Kalá kallá
Kulá shelí,
U've kalút
Tishákhílí!*

Light bride
She is all mine,
And lightly
She will kiss me!

III. LARÓV (MOSTLY)

*"Laróv," amár gag la'shama'im,
"Hamerchák shebeynéynu hu ad;
Ach lifnéy zman alu lechán shna'im,
Uveynéynu nishár sentiméter echad"*

"Mostly," said the roof to the sky,
"the distance between you and I is endlessness;
But a while ago two came up here,
And only one centimeter was left between us."

invitation to love

UNIVERSITY SINGERS

IV. ÉYZE SHÉLEG! (WHAT SNOW!)

Anabelle Para, soloist

*Ézye shéleg!
Kmo chalomót ktaníim
Noflím mehashamá im.*

What snow!
Like little dreams
Falling from the sky.

V. RAKÚT (TENDERNESS)

*Hu hayá malé rakút;
Hi haytá kasha
Vechól káma shenistá lehishaér kach,
Pashút, uvlí sibá tová,
Lakách otá el toch atzmó,
Veheníach Bamakóm hachí rach.*

He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.

FIVE HEBREW LOVE SONGS

A note from the composer:

In the spring of 1996, my great friend and brilliant violinist Friedemann Eichhorn invited me and my girlfriend-at-the-time Hila Plitmann (a soprano) to give a concert with him in his home city of Speyer, Germany. We had all met that year as students at the Juilliard School, and were inseparable.

Because we were appearing as a band of traveling musicians, 'Friedy' asked me to write a set of troubadour songs for piano, violin and soprano. I asked Hila (who was born and raised in Jerusalem) to write me a few 'postcards'

invitation to love

UNIVERSITY SINGERS

in her native tongue, and a few days later she presented me with these exquisite and delicate Hebrew poems. I set them while we vacationed in a small skiing village in the Swiss Alps, and we performed them for the first time a week later in Speyer.

In 2001, the University of Miami commissioned me to adapt the songs for SATB chorus and string quartet, and the Efroni Choir in Israel commissioned me to adapt them for SA, violin and piano, leaving me now with five (!) different versions of the same work: SATB and string quartet; SATB, violin, and piano; SA and string quartet; SA violin, and piano; and the original soprano, violin, and piano. The choral parts are exactly the same for the different accompaniments, so that if the choir wants to perform the version with string quartet, the chorus can sing from the piano/violin score and the conductor can lead from the quartet version.

Each of the songs captures a moment that Hila and I shared together. "Kala Kalla" (which means 'light bride') was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of "Eyze Shelleg" are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral.

These songs are profoundly personal for me, born entirely out of my new love for this soprano, poet, and now my beautiful wife, Hila Plitmann.

—Eric Whitacre

This program was a crowdsourced project utilizing the leadership of the music education cohort. From student-designed teaching sequences, and sectional leadership, to the conductors on tonight's concert, these students have played a large role in the process of preparing and performing this repertoire.

I would like to extend special thanks to our seniors preparing to student teach in the spring:

Kayden Burns, Olivia Garza, and Sam Taylor

Wishing each of you luck as you embark on the next adventure!

UNIVERSITY SINGERS

SPRING 2024

Carlea Bradberry
Landon Bradley
Kayden Burns#
Emma Cave#
Skyler Cloyd*
Sofia Dahm
Kaylyn Davis
Kai Diamond
Colin Dixon*
Morgan Drummond
Brennan Fisher
Hailey Gallegos
Jordana Garcia
Olivia Garza#
Eduardo Guerrero
Cade Harrison*
Kaylynn Langham
Faith Lee
Isabella Lopez
Sara Rebecca Lwin

Adrian Martinez
Sabrina Martinez*
Tim McCracken III
David McDaniel
Ethan McGregor
Jae Medlin
Kelsey Miguel
Elizabeth Miller
Ana Maria Mitoraj*
Will Moeller
Anabelle Parra
Saul Perez*
Jordan Riek
Katie Schulte
Audrey Shin*
Sarah Squires
Lydia Taylor
Sam Taylor#
Sophia Yang

* non-voice music major
out-going senior

Marla Ringel, conductor
Sara Steele, collaborative pianist

UPCOMING CONCERT

considering

MATTHEW SHEPARD

by Craig Hella Johnson

presented by the
TCU CONCERT CHORALE

SATURDAY, APRIL 27th at 7:00 PM
Van Cliburn Concert Hall at TCU



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

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. Amy Pummill-Stewart

Collaborative Artists

Elijah Ong
Kerra Simmons and SGT
Sara Steele