

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

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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**







# *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**

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## 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,...



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## 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

# TCU

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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

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**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 betrübtest 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

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*(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

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“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

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“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."



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## 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

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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#  
SkyleTr 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