
School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

INDIGENOUS . . . IMAGININGS

University of Florida Concert Choir

Dr. Will Kesling, Conductor
Tané DeKrey, Accompanist



Tuesday, February 28, 2023
University Auditorium
7:20PM

Program

IMAGININGS

The paper reeds by the brooks (Isaiah 19:7)

Randall Thompson

Her Charity (Gillian E. Theis)

Rich Pellegrin

The text tells of the cycles of nature and was inspired by the passing of the author's mother in 2021. The music reflects the cycles depicted in the text with changes of key and alterations between thematic sections, which are unified at the conclusion of the work.

– Rich Pellegrin

hope, faith, life, love. . . (Gillian E. Theis)

Eric Whitacre

“The actual poem is quite long . . . I took only the first four words (hope, faith, life love) and the last four (dream, joy, truth, soul) and set each of them as a repeating meditation.”

– Eric Whitacre

INDIGENOUS

Menā Barsāa / Bayā Barsāa (Tukamo Indians of the Amazon)

adopted & arranged:
Marlui Miranda

(Not translatable)

BAWO (Traditional Xhosa hymn – South Africa)

Michael Barrett
& Ralf Schmitt

Campbell Graze, Michael Lim, Zane Mendez & Ron Earl Nicolas, Soloists

A very popular hymn sung in traditional Xhosa churches across South Africa. It is led by two soloists and is in the style of call-and-response.

*Father, I am your child,
Even though I have sinned.
I cry before you.
Father forgive me.*

*My transgressions are many.
They are uncountable
Notwithstanding that, I look unto you.
Father forgive me.*

Program (*continued*)

Wena Wedwa (Traditional Zulu – South Africa)

arr. Daniel Jackson

Sophia Derias Tawadrous, Solo & Eric Murianki , Jimbe

*You alone are powerful
You alone are Holy
You alone I worship*

*You are Almighty Father
You are Almighty and Holy
You are Almighty Father*

Cikala le Pong Pong (Traditional Pakpaknese)

Ken Steven

Natalie Hamel, Solo

A Pakpaknese folksong from North Sumatra, Indonesia. Today, this song is more commonly sung at wedding celebrations, opening ceremonies, and cultural events in the region.

*Imitating the sound of the drum
Yes, yesterday the tree bore jackfruit
Hi, friends!*

*The girls today
Always go out and stay up late
Please behave*

*Do not do it anymore
Do not do things like that
Please do not... do it anymore...*

*[Text defies translation]
What do you actually want?
Is it a handsome boy to hug?
Imitating the sound of the drum*

University of Florida Concert Choir

Dr. Will Kesling, Conductor

Tané DeKrey, Accompanist

Soprano 1

Alexis Ault
Lilly Critchett
Mariah DeRenzo
A.Gina DiGiovanni
Rachel Evans
Natalie Hamel
Olivia Miller
Gabiella Pizzi
Isabella Stolarczyk

Soprano 2

Joelie Campana
Vanessa Esposito
Laura Garzon
Julia Haley
Leigh Ives
Lily Mancini
Ainsley Marshall
Ava Neary
Carly Russ
Leela Sundaram

Alto 1

Claire Chiong
Marbella Deininger
Sydnee Howard
Alyssa Jackson
Brianna Meissner
Gabrielle Pagano
Samantha Pruitt
Sophia Derias Tawadrous
Katherine Terlizze
Cameron Thomas

Alto 2

Caroline Catterton
Katie Delk
Payton Francis
Camden O'Donnell
Emma Paschal
Hannah Schenkel
Sarah Smith
Annakah Smolensky

Tenor 1

Alek N. Concepción Rivera
John-Peter Ford
Raul Giovannetti
Campbell Graze
Maxwell Griffin
Michael Lim
Michael Varilla

Tenor 2

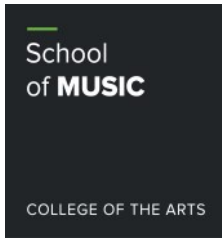
Owen Fucile
Gavin Gallagher
Daemyung Hyun
Zane Menendez
Juan E Perez Mosquera
Ron Earl Nicolas
Gavin Oreste
Garrett Rosenbloom

Bass 1

Axel Castro
Jackson Haynes
Mitchell Johnson
Carter Mays
Nathaniel Pappachen
Matthew Prakash
Dylan Tuccitto
Tyler Walsh

Bass 2

Lafe Arens
Andres Cortes
David Eaton Jr.
Samuel Garner
Gabriel Gilvary
Aston Lowe
Jordan Ramos
Kenrick Watkins
Shichu Xie



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Program 091 in the School of Music Events Series of the 2022-2023 academic year.

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School of **MUSIC**

UNIVERSITY OF FLORIDA / COLLEGE OF THE ARTS

Shichu Xie
Graduate Conducting Recital

University of Florida
Concert Choir
*Chamber Singers
*Gainesville Master Chorale

*Monday, February 27th, 2023
Tuesday, February 28th, 2023
University Auditorium
7:30 p.m.

Program

Monday, February 27th, 2023

Gainesville Master Chorale

Missa Brevis Sancti Joannis de Deo Joseph Haydn (1732-1809)

Soprano solo: Olivia Miller
Organ: Hyejin Park
Violin I: Dante Jordan, A. J. Pulliam, Ashely Wu
Violin II: QiQi Anderson, Juan Florez, Lauran Roberts
Cello: Sean Muller
Double Bass: Seth Keep

University of Florida Chamber Singers

Selig sind die Toten Heinrich Schütz (1585-1672)

Muié Rendêra C. A. Pinto Fonseca (1933-2006)

Tuesday, February 28th, 2023

University of Florida Concert Choir

Stars I Shall Find David Dickau(b.1953)

Hallelujah Jens Johansen (b.1952)

Luk Luk Lumbu Budi Susanto Yohanes (b.1979)

Natalie Hamel Soprano solo

Aint'-a That Good News William Dawson (1899-1990)

In the Middle Dale Trumbore (b.1987)

Until I Found the Lord André J. Thomas(b.1952)

This recital is presented in partial fulfilment of the requirements for
the degree of Doctor of Musical Arts.

Program notes

Missa Brevis Sancti Joannis de Deo. This lovely, little mass is supposed to have originated during Haydn's 1777–1778 winter residence at Eisenstadt. He composed it for the Brothers of Mercy, whose chapel in that town possessed a superb little organ that is highlighted in this mass. He dedicated the work to the patron saint of their order, St. John of God (Sancti Joannis de Deo). The composition calls for a small chorus, strings without violas, and organ—the minimal resources he would have had at the chapel. There is only one soloist—a soprano—in the Benedictus, who is accompanied by an obbligato organ that was possibly played for the first time by Haydn himself. Although the mass may have been modified subsequently to include several wind parts, the original, more intimate scoring is usually used when in performance

The piece is written in the style of the *missa brevis*, which telescopes some of the longer passages of text, particularly in the Gloria and Credo, so that the chorus's four voices sing various text passages concurrently. Although it results in a less intelligible text, it shortens the movements, which some worshipers in the icy churches of the time may have thought was an acceptable trade-off.

This intimate, small-scale mass has long been well-liked, especially in central Europe. It brings to mind the Brothers of Mercy's modest country church and the solemn, devotional atmosphere of their services. At the lines "dona nobis pacem," it retreats and gradually fades away as it concludes ("grant us peace").

Text:

Kyrie

Lord, have mercy
Christ, have mercy
Lord, have mercy

Gloria

Glory to God in the highest, and on earth peace to people of good will.
We praise you, we bless you, we adore you, we glorify you,
we give you thanks for your great glory,
Lord God, heavenly King, O God, almighty Father.
Lord Jesus Christ, Only Begotten Son,
Lord God, Lamb of God, Son of the Father,

*you take away the sins of the world, have mercy on us;
you take away the sins of the world, receive our prayer;
you are seated at the right hand of the Father, have mercy on us.
For you alone are the Holy One, you alone are the Lord,
you alone are the Most High, Jesus Christ,
with the Holy Spirit, in the glory of God the Father. Amen.*

Credo

*I believe in one God, the Father almighty, maker of heaven and earth,
of all things visible and invisible.
I believe in one Lord Jesus Christ, the Only Begotten Son of God,
born of the Father before all ages.
God from God, Light from Light, true God from true God,
begotten, not made, consubstantial with the Father;
through him all things were made.
For us men and for our salvation came down from heaven
And was incarnate by the Holy Ghost of Virgin Mary,
and was made man
He was also crucified for us suffered under Pontius Pilate
and was buried
and rose again on the third day in accordance with the Scriptures.
He ascended into heaven and is seated at the right hand of the Father.
He will come again in glory to judge the living and the dead
and his kingdom will have no end.
I believe in the Holy Spirit, the Lord, the giver of life,
who proceeds from the Father and the Son,
who with the Father and the Son is adored
and glorified, who has spoken through the prophets.
I believe in one, holy, catholic and apostolic Church.
I confess one Baptism for the forgiveness of sins
and I look forward to the resurrection of the dead
and the life of the world to come. Amen.*

Sanctus

*Holy, Holy, Holy Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

Benedictus

*Blessed in He Who comes in the Name of the Lord
Hosanna in the highest.*

Agnus Dei

*Lamb of God, you take away the sins of the world, have mercy on
us. Lamb of God, you take away the sins of the world, grant us
peace.*

Selig sind die Toten written by German composer Heinrich Schütz, the foremost virtuoso of the early Baroque motet is from his 1648 collection of religious choral music (celebrating the conclusion of the Thirty Years War), presents us with a miniature world in each new phrase of this funerary text from Revelation 14. Imitative voices from all directions represent successive generations of believers; they combine ("Ja! der Geist spricht") to affirm a shared hope in the face of death. Schütz, whose first composition was a collection of Italian madrigals, provides us with word painting (note the distinction between his music for working and resting) as well as contrapuntal flourishes reminiscent of Dresden's Electoral Chapel music.

Text: *Blessed are the dead which die in the lord,
From henceforth:
Yea, saith the Spirit,
That they may rest from their labors;
And their works do follow them.*

Muié Rendêra consists of two of the most popular folk tunes from Northeast Brazil *Olê Muié Rendêra* and *É lampa é lampa é Lampeão*. In this joyful arrangement, **Carlos Alberto Pinto Fonseca** (1933-2006) emphasizes the rhythmic aspect of the piece, his choral writing is very clear, which allows the listeners to identify the melodies very easily. The simple harmonic vocabulary reinforces the simplicity of the style. In performance, the addition of percussion will strengthen the character of the *baião*, a Brazil folk dance.

Born in Belo Horizonte, in the state of Minas Gerais, Pinto Fonseca has had a very successful career as a conductor. He has won several conducting competitions, not only in Brazil, but also in Argentina and Italy. Under his direction, the *Madrigal Ars Nova* toured in South America and Europe and well known for his arrangements of folk music. The *Missa Afro-Brasileira* (1976) won the "Best Vocal Work" prize for the *Associação dos Críticos de São Paulo*, and later became his most popular choral work in the United States.

Text: *Hey, Lacemaker woman,
hey, lace maker woman,*

*if you teach me how to weave,
I'll teach you how to court*

*Virgulino is Lampeão.
He is Lampa, Lampa, Lampa,
he is Lampeão.
His name is Virgulino,
his nickname is Lampeão*

Stars I Shall Find is about hope one has in that which is desired, yet not immediately attainable. The author of this beautiful text, Sara Teasdale (1874-1933), suffered from depression and tragically ended her life far before her time. She saw the stars as beacons of hope and inspiration. The spirit of this piece celebrates those hopes and dreams, which inspire and motivate. In this lovely setting, where the piano and choir walk side by side as equals. **David Dickau** (b. 1953) renews her search for hope. The piece is replete with lovely, arching lines and luscious sonorities. Near the end, the speed drops and the final remark describes the musical calm as "holy and low."

Hallelujah was composed by Canadian musician **Leonard Cohen** (1934-2016) and first appeared on his album *Various Positions* (1984). After initially having limited popularity, John Cale's 1991 recording of a new version of the song helped it become increasingly popular. After appearing in the 2001 film *Shrek*, Cale's rendition of the song became quite well-known. With more than 300 known variations, numerous different arrangements have been performed in recordings and live performances. The song has been featured on the soundtracks for movies, TV shows, and talent shows.

The arranger, **Jen Johansen** (b. 1952), a Danish conductor, composer, educator, is the professor at the University of Aarhus, and the director of the Vocal Line, a contemporary acapella choir from Aarhus, Denmark, consisting of 30 singers. This arrangement utilizes jazz elements to depict the meaning of Cohen's *Hallelujah* -- "This world is full of conflicts and full of things that cannot be reconciled. But there are moments when we can reconcile and embrace the whole mess"

Luk Luk Lumbu is typically sung at celebrations and parties in Banyu Wangi. Listeners dance as singers and "kendang kempul" perform the music. A "kendang kempul" is an ensemble that plays a unique fusion of Banyu Wangi gamelan music on Western musical instruments. "Kendang kempul" is gaining popularity in Banyu Wangi.

The Banyu Wangi region, from where *Luk Luk Lumbu*, is mostly inhabited by the Osing, a community which consists primarily of immigrants

from western Java and other parts of Indonesia. Currently a popular tourist region for outdoor recreation, Banyu Wangi is at the easternmost point of Java and is separated from the city of Bali by a short, 30-minute ferry ride across the Straits of Bali.

Text: *Uki, uki (a magic word to invite the wind)*
Let the wind blow
Uki, uki (Inviting the wind)
Let the wind come
To Spread around
The sweet smells of many flowers

The taro leaves bend, you are fascinated,
The wind is rushing, and you want to follow,
The tamarind is sour, you are tempted to follow,
Deceived and fascinated by a beautiful maiden.

The taro leaves bend, you want to come along,
The wind is rushing, and you ask to come along,
The oriole is caught in the trap, you are tempted to follow
Deceived and fascinated by a handsome young man.

The taro leaves bend,
Don't follow easily and don't be tempted easily
The taro leaves bend downward.
Think first and don't regret later.
Hoya! (shouting)

Ain'-a That Good News. A major step forward in the performance of the spirituals by larger college choirs came with the leadership of **William L. Dawson** (1899-1990), who directed the Tuskegee Institute Choir in Alabama from 1931-55. Dawson began his tenure at Tuskegee by bringing a 100-voice college choir to perform at the opening of Radio City Music Hall in New York City for an entire week in 1932. Dawson's arrangements and the sound of his choirs introduced a more vigorous style of singing the spirituals. In arrangements such as his *Ezekiel saw de wheel*, *Ev'ry Time I feel the spirit*, and *Ain'-a That Good News!* the rhythmic momentum of the song brings to mind the contemporary accounts of the slaves singing in a ring shout, where they "would make the dense old woods, for miles around, reverberate with their wild songs." His trademark closing phrases are full of richly voiced extended harmonies that bring the accumulated rhythmic energy to an ecstatic

conclusion. Dawson was one of the two or three most significant black American composers of the first half of the 20th century. His vocal music, particularly his arrangements of spirituals have become permanent fixtures in the choral repertory.

In the Middle. Barbara Crooker's poem *In the Middle* describes the struggle to connect in the rush of ordinary life. In this setting, the piano serves as an unreliable timekeeper, ebbing and flowing as our perception of time does. Sometimes, it pushes us on, frantic; sometimes, the pace relaxes in a moment of peace. The word "time" itself occurs over and over within the piece, serving as a sort of refrain, a reminder to slow down. **Dale Trumbore** (b. 1987) is a Los Angeles-based composer and writer whose music has been called "devastatingly beautiful" (*The Washington Post*) and praised for its "soaring melodies and beguiling harmonies deployed with finesse" (*The New York Times*). Trumbore's compositions have been performed widely in the U.S. and internationally by the Chicago Symphony's MusicNOW ensemble, Conspirare and the Miró Quartet, soprano Liv Redpath, Los Angeles Children's Chorus, Los Angeles Master Chorale, Modesto Symphony, Pasadena Symphony, Phoenix Chorale, Tonality, and VocalEssence.

Until I found the Lord starts with a dramatic and emotional opening leads into an energized, spirited, swing setting of this marvelous traditional spiritual. This piece is arranged by **André J. Thomas** (b.1952), an Associate Artist with the London Symphony Orchestra. He served as Visiting Professor of Conducting and Interim Conductor of the Yale Camerata. (2020-2022). Thomas is an Emeritus Professor of Music at Florida State University. He previously served as a faculty member at the University of Texas, Austin. He is a past president of the Florida ACDA and the past president of the Southern Division of ACDA and the current President of National ACDA.

University of Florida Chamber Singers

Dr. Will Kesling, Conductor

Tané DeKrey Accompanist

| Soprano | Alto | Tenor | Bass |
|--------------------|--------------------|---------------------------|------------------|
| A. Gina DiGiovanni | Arianna Alamo | Alek N. Concepción Rivera | Lafe Arens |
| Laura Garzon | Caroline Catterton | John-Peter Ford | Axel Castro |
| Natalie Hamel | Sophia Derias | Gavin Gallagher | David Eaton Jr. |
| Olivia Miller | Arwen Dowers | Carson Jones | Samuel Garner |
| Loretta Morgan | Alyssa Jackson | Zane Menendez | Mitchell Johnson |
| Carly Russ | Codi Linafelter | Ron Earl Nicolas | Carter Mays |
| Shanna Thompson | Zerrin Martin | Michael Varilla | Dylan Tuccitto |
| | Gabrielle Pagano | | Kenrick Watkins |
| | Samantha Pruitt | | Shichu Xie |
| | Sarah Smith | | |

Gainesville Master Chorale

Dr. Will Kesling, Conductor

Tané DeKrey Accompanist

| Soprano | Alto | Tenor | Bass |
|---------------------|------------------|------------------|-------------------|
| Chloe Barbee | Patricia Abely | Thomas Beukelman | Lafe Arens |
| Sylvie F. Beukelman | Meghan Berryman | Thor Blevins | John Bevis |
| Staci Danahy | Kha-Vyen Bui | John-Peter Ford | Peter S. Bushnell |
| Susan Gillespie | Haydee Curilla | David Gaiser | Doug Engh |
| Cynthia Hendelman | Nancy Dickson | Larry Hartley | Charles Fulton |
| Lee Hyun-Jeong | Regina Eiong | Andy Huang | Bill Lovett |
| Elaine Jacobson | Elena Ellis | Daemyung Hyun | Andy Olivenbaum |
| Fran Jaume | Aimee Fluriach | Austin Jacobs | Dick Sadove |
| Breanna Johnson | Yesenia Granados | James Keesling | Jake Sotodelvalle |
| Esther Kim | Kim Kazimour | PeterVanRysdam | Kenrick Watkins |
| Mary Kladde | Joanna Long | Derek Nirenberg | Jay Whitehead |
| Christine Marino | Nancy Macaulay | Graham Stoddard | Mike Woodruff |
| Hannah Norton | Tara Mace | Don Suther | Andrew Wuellner |
| Lua Park | Jaya Malekis | | |
| Cindy Rawson | Barbara Martin | | |
| Caroline Sachse | Zerrin Martin | | |
| Noelle Silk | Kathy Miller | | |
| Sylvia Snow | Sheryl Moffatt | | |
| Casey Walsh | Daryl Mullee | | |
| | Bess Son | | |
| | Chris Vivian | | |

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Julia Haley
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Isabella Stolarczyk
Leela Sundaram

Alto

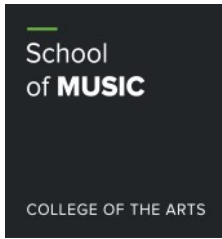
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Sydnee Howard
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Camden O'Donnell
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