

Winter Vespers

Sunday, December 7th at 4 PM

Holy Trinity Catholic Church
106 W Chestnut Street, Bloomington, IL

Featuring the Titan Choirs of Illinois Wesleyan University

Cody S. Parrott, conductor | Caleb Wayman, organ/piano

PROGRAM

Awakening...

The Voice of the Ancient Bard (William Blake)

Matin Responsory

Thomas C. Foster (1995)

Spirit Moving Over Chaos

David Ashley White (2002)

Adam Lay Ybounden

(2007)

At First Light...

The Lamp of Sunrise (Joshua Edwards)

Lux Aurumque

Eric Whitacre (2000)

Dawn

Eric William Barnum (2011)

Magnificat of Many Names...

Excerpt: *Canticle of the Blessed Virgin I (Who?)*

O Come Emmanuel

Elaine Hagenberg (2016)

Joe Brackman, cello

O Magnum Mysterium

Evan Ramos (2018)

Méditation sur le premier prélude de piano de S. Bach

J.S. Bach / Charles Gounod (1853)

The Holy Child

Traditional Puerto Rican Carol, arr. by Dolores Hruby (1972)

Connie Kim, flute

The Evening Canticles...

A Hymn to the Evening (Phillis Wheatley)

Plainchant: *Hodie Christus Natus Est*

My Lord Has Come

Will Todd (2011)

Trinity Te Deum

Ēriks Ešenvalds (2012)

The Benediction...

Benediction (Georgia Douglas Johnson)

Plainchant: *Kyrie eleison* (XII)

Pylgrim's Hymn from *The Three Hermits*

Stephen Paulus (1997)

Lullay Lord Jesus

George Thalben-Ball (1926)

Vespers Responsory

Thomas C. Foster (1995)

HOLIDAY SING-ALONG

Let It Snow (Jule Styne)

It's Beginning to Look A Lot Like Christmas (Meredith Wilson)

Joy to the World! (G.F. Händel / Lowell Mason)

The **Collegiate Choir** is the flagship vocal ensemble for the School of Music at Illinois Wesleyan University. Collegiate Choir contains dedicated students in all majors at the School of Music as well as from various other academic disciplines throughout the university and is joined by audition only. This ensemble is focused on presenting collegiate-level choral literature at the highest level. They have been visible both regionally and nationally as an invited choir for conferences of the American Choral Directors Association as well as internationally in many facets. Most recently, the Collegiate Choir won the overall Grand Prix at the 2024 *Žilina Voce Magna* Choral Competition in Zilina, Slovakia.

The **University Chorus** is comprised of students from varying disciplines throughout the university who are admitted without an audition. This choir presents concerts in both the Fall and Spring semesters, and often collaborates with other ensembles on campus to present larger works with symphony orchestra. Many of the students in this ensemble are leaders in other student organizations, athletics, and academics who seek to maintain a passion for the performance of choral music at a high level. The goal of this ensemble is to develop skills for each singer in music literacy and vocal performance, build connection through musical artistry, and to share the empowering beauty of choral music with the Illinois Wesleyan community.



Cody Parrott, DMA has enjoyed a diverse career as a professional musician and educator for the past two decades. In the Fall of 2024, he joined the voice faculty of the School of Music at Illinois Wesleyan University as Director of Choral Activities. Before this appointment, he held teaching positions at Mississippi State University and at the University of Texas at Austin where he served the Butler School of Music Choral Area as Assistant Conductor of the Texas Concert Chorale and Conductor of the University Treble Chorus which, under his direction, was named the Third Place Winner for the *2023 American Prize in Choral Performance*. Dr. Parrott has enjoyed a distinguished twelve-year career teaching secondary choral music in Texas public schools and enjoys training the teachers of tomorrow at the intersection of Vocal Pedagogy, Choral Conducting, and Music Education. Parrott holds the Doctor of Musical Arts in Conducting from the University of Texas at Austin's Sarah & Ernest Butler School of Music, a Master of Music in Vocal Performance and Pedagogy from the Frost School of Music at the University of Miami, and a Bachelor of Arts in Music from the University of St. Thomas in Houston, Texas.



Caleb Wayman has deeply loved music since childhood. He serves as collaborative pianist for the School of Music at Illinois Wesleyan University and Eureka College, as well as Organist and Pianist at Holy Trinity Catholic Church in Bloomington. Schooled at home, his mother was the one who first introduced him to a world she had loved since her own high school days: classical music. Throughout his education, Caleb sang in choir, played in band and orchestra, and performed on stage in musicals; He began piano lessons near the end of Middle School which sparked his twin passions for voice and piano. During high school, he also discovered a passion for writing music for the voice and has since been commissioned to set poetry to music for several peers and friends. One of his songs won *Third Place* in the *2024 Chicago SongSLAM*. Caleb has always carried a great love for singers and their many talents, he enjoys accompanying lessons as well as ensembles and hopes to continue doing so during his emerging professional career. He holds a Master of Music in Vocal Coaching and Accompanying from the University of Illinois, and a Bachelor of Music in Vocal Performance from the Oakland University in Rochester, Michigan.

TITAN CHOIRS:

Collegiate Choir

SOPRANO

Georgia (Gia) Doran | 1st Year
Theater Arts - Bartlett, Illinois
Francesca Figueroa-Diaz[^] | 5th Year
English Literature - Miami, Florida
Shayne Howe | 2nd Year
Vocal Performance - Gillette, Wyoming
Leah Killion+ | 1st Year
Vocal Performance - Monticello, Illinois
Sophia Koenig+ | 1st Year
Vocal Performance & WGSS - Rockford, Illinois
Marla McElroy+ | 2nd Year
Vocal Performance - Hannibal, Missouri
Anna Noga | 4th Year
Env. Studies & Vocal Performance - Romeoville, Illinois
Jessica Soheil+ | 1st Year
Choral Music Education - Algonquin, Illinois
Lucy Tester*[^] | 3rd Year
Vocal Performance - Bristol, Virginia

TENOR

Colin Fox[^] | 2nd Year
Biochemistry - Glenview, Illinois
Liana Kendziorski+ | 1st Year
Vocal Performance - Monona, Wisconsin
Rowan Loseke | 2nd Year
Vocal Performance - Bloomington, Illinois
Kyle Neace | 3rd Year
Marketing - Alton, Illinois
Adam Schofield* | 4th Year
Mathematics - Rockford, Illinois

* denotes *Section Leader*
^ denotes *Executive Council*
+ denotes *Treble Chorus*

ALTO

Aliah Cox | 3rd Year
Psychology - Bartonville, Illinois
Karina Dagner[^] | 2nd Year
Psychology & Criminology - Bloomington, Illinois
Lizzie Davis[^] | 4th Year
Biology (Pre-Med) - Seneca Township, Illinois
Samantha Forney | 3rd Year
Computer Science - Chillicothe, Illinois
Mel Markoff+ | 1st Year
Choral Music Education - Lake Forest, Illinois
Ash Schnute | 4th Year
Biology & Accounting - Illinois
Reese Suddarth*[^] | 3rd Year
Voice Performance - Memphis, Tennessee
Kaylee Swickert | 4th Year
Computer Science - Sandwich, Illinois
Lena Toombs+ | 1st Year
Choral Music Education - Kansas City, Missouri

BASS

Sam Fogarty | 4th Year
Biology (Pre-Dental) - Pontiac, Illinois
Moses Kim | 1st Year
Kinesiology (Pre-Med) - Champaign, Illinois
Matthew Lindberg | 2nd Year
Psychology - Illinois
Lucius Mendenhall | 1st Year
Music Education - Elizabeth, Illinois
Cameron Rask | 1st Year
Biology - Normal, Illinois
Ryan Scott | 1st Year
Political Science - Peoria, Illinois
Jay Shore* | 2nd Year
Music Education - Cottleville, Missouri

University Treble Chorus

SOPRANO

Madelynne Chapman | 1st Year
Elementary Education - Normal, Illinois
Marisa Clark | 1st Year
Music - Watseka, Illinois
Fiona Inkman | 1st Year
Elementary Education - Lake Forest, Illinois
Amber Lair | 2nd Year
Undecided - Bloomington, Illinois
Amelia Quinn | 1st Year
Biology - Bensenville, Illinois
Lilian Rainbolt | 1st Year
Psychology - Springfield, Illinois
Lilya Rakestraw | 1st Year
English & Secondary Education - Abingdon, Illinois
Mia Wheaton | 1st Year
Acting - Maple Valley, Washington
Emilia Wozniak | 1st Year
English Creative Writing - Hoffman Estates, Illinois

ALTO

Myra Fry | 1st Year
Undecided - South Holland, Illinois
Katie Moore | 1st Year
Acting - Sterling, Illinois
Kaylin Lauren | 1st Year
Psychology - Norridge, Illinois
Hannah Wynhoff | 2nd Year
Psychology & Theater Arts - Highwood, Illinois
Ivy Schmidt | 1st Year
Undecided - Marion, Iowa
Samson Quigley | 1st Year
Psychology - Crystal Lake, Illinois
Trinity Ricks | 1st Year
Public Health & Psychology - Killeen, Texas
Liam Sanchez | 1st Year
Data Science & Accounting - Besenville, Illinois

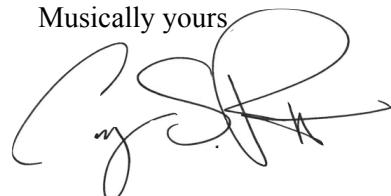
PROGRAM NOTES

Welcome to *Winter Vespers*—an invitation—into stillness, into sound, into whatever you need this moment to be. As we gather in the deep of the season, may this music offer you space to rest, to reflect, to rejoice, or simply to breathe. There is no single way to listen here: you may choose to follow the text, to watch the music move through the ensemble like light through stained glass, or to close your eyes and let the sound wash over you. However you arrive, and however you choose to receive what unfolds, we are grateful to share this time with you. May what you hear meet you gently, meaningfully, and in your own way.

Today's program follows a journey of light emerging from darkness, of wonder unfolding slowly into joy, of humanity reaching toward something larger than itself - presented in music largely written by living composers with whom I have a personal relationship. The music invites us to pause at thresholds—those moments between night and morning, searching and discovery, longing and fulfillment. Through ancient texts, modern poetry, and traditions spanning cultures and centuries, we experience sound as a form of watchfulness: the breath-held stillness of anticipation, the first glimmer of illumination, the quiet awe of newness, and the vibrant surge of celebration that follows. Even in its sacred origins, this repertoire speaks to universal human experiences—the desire for meaning, the mystery of creation and birth, the comfort of shared ritual, and the spark of hope carried through generations. Over the course of the program, the music gradually expands outward, beginning in intimacy and reflection, and growing toward brilliance and communal exultation, as though a single flame were swelling into dawn. In this way, the concert presents not only a season, but a story of wonder, renewal, and light made audible.

I am profoundly grateful you've chosen to spend your afternoon with us, and wish you all the best as you go forth into the coming season.

Musically yours



Cody S. Parrott, DMA
Director of Choral Activities

Matins & Vespers Responsory

Thomas C. Foster

Our program begins and ends with a typical ‘call to worship’ responsory found in the Catholic and Anglican Churches. Thomas C. Foster’s *Matin Responsory / Vesper Responsory* is a modern choral setting inspired by early medieval Roman Rite liturgy, written for cantor (or unison men), SATB divisi chorus, and optional handbells. The work draws on responsory texts traditionally linked with the First Sunday of Advent and the Vigil of the Nativity, making it suitable for both morning (Matins) and evening (Vespers) worship. Foster evokes ancient sound worlds through quartal and quintal harmonies, parallel organum-like motion, and open cadential sonorities, blending chant-like austerity with contemporary choral color. Meditative and reverent, the piece offers a vivid connection between early liturgical practice and modern performance, ideal for choirs seeking a work that is both historically rooted and expressively current.

Spirit Moving Over Chaos & Adam Lay Ybounden

David Ashley White

Next in our program are two works by Houston-based composer David Ashley White, a figure known for pairing ancient sacred texts with fresh harmonic language and vivid contemporary color. Though contrasting in text and tone, *Spirit, Moving Over Chaos* and *Adam Lay Ybounden* both explore moments of divine intervention — creation in one, redemption in the other. *Spirit, Moving Over Chaos*, with its flexible scoring, modal inflections, handbells, and atmospheric textures, evokes the breath of God moving over the primordial void, stirring life into being. White’s music here is expansive, exploratory, and luminous, capturing divine creativity as an active force. In contrast, *Adam Lay Ybounden* turns to the medieval English carol that celebrates humanity’s fall and the resulting “blessed fault” that leads to the Incarnation. White responds with clarity and lift, allowing the familiar text to shine through buoyant choral writing and uncluttered harmony. Heard together, these works trace a theological arc from chaos to creation, fall to grace — a journey through darkness into light, rendered new through the voice of a composer deeply rooted in tradition yet unmistakably of our own time.

Lux Aurumque

Eric Whitacre

Whitacre's *Lux Aurumque* (2000), set to Edward Esch's brief text translated into Latin, exemplifies the composer's signature approach to cluster-based harmony and controlled dissonance as a vehicle for luminous choral texture. Scored for a cappella mixed chorus, the work unfolds in slow, homophonic blocks of sound, where voice-leading is meticulously governed by stepwise motion that preserves the purity of closely-voiced sonorities. Harmonic tension is introduced through added-tone chords and suspensions, which resolve not in traditional cadential patterns but through gradual shift of color and spacing, approximating the sensation of light expanding rather than moving directionally. The result is music that is less narrative than atmospheric — a meditation on timbre and resonance that invites the listener into an immersive sonic quietude.

*Lux,
Calida gravisque
Pura velut aurum
Et canunt angeli
Molliter modo natum.*

*Light,
Warm and heavy
As pure gold,
And Angels sing softly
To the new-born babe.*

Dawn

Eric William Barnum

Washington-based composer, Eric Barnum's *Dawn* approaches the theme of illumination through a more line-driven and developmental formal structure. The work opens with transparent, intervallic motifs in the upper voices, gradually joined by the full ensemble in a texture that thickens horizontally through imitative entrances and staggered phrase building. Where Whitacre suspends harmonic motion, Barnum propels it, crafting momentum through ascending lines, expanding tessitura, and controlled dynamic growth mirroring the emergence of morning light. Barnum also employs carefully shaped dissonance — often seconds and fourths — not as static clusters but as part of directed harmonic pacing, each resolution functioning as a structural breath toward the next. The text, composed by world-renowned conductor, Robert Bode, displays imagery of renewal, threshold, and awakening is thus rendered musically as an incremental accumulation of light, clarity, and volume. The piece concludes with an explosion of aleatoric whispers of "... this..."

*From the door's soft opening and the day's first sigh,
Filling the room, I see before me a life of doors,
One opening on another; doors upon doors,
And sighs upon sighs...
Rising in a tide of mornings, rising, until that final sigh,
And the last morning,
And the last holy breath,
Whispering, "this..."*

O Come Emmanuel

Elaine Hagenberg

Elaine Hagenberg's original setting of *O Come, Emmanuel* revives this ancient Advent hymn with a fresh choral voice, scored here for treble (SSA) chorus, piano, and cello(played expressively tonight by ISU Cello Major, Joe Brackman.) Elaine Hagenberg possesses a once-in-a-generation compositional voice for melody structure and harmonic color that explores dissonance with an early Romantic texture. She describes her compositional intent as evoking "a desolate desert," capturing a sense of spiritual yearning and hopeful anticipation. Beginning with the cello's open, raw double-stops and subdued piano accompaniment, the music evokes solitude and longing. As the treble choir enters — often in voice-leading that reflects the plainchant roots of the hymn — the texture gradually expands, and the familiar refrain "Rejoice! Rejoice! Emmanuel shall come to thee, O Israel" emerges with renewed clarity and urgency. The final build conveys both the historical weight of exile and the timeless hope for deliverance, embodying the Advent themes of expectation, light, and redemption.

O Magnum Mysterium

Evan Ramos

Evan Ramos's *O Magnum Mysterium* is a contemporary a cappella choral setting of the venerable Latin text long associated with Christmas — the traditional Responsoy from the Matins of Christmas Day. Ramos approaches the text with a sensibility that balances simplicity and reverence: his harmonic language remains tonal, yet is enriched with close voicings and transparent sonorities that evoke a sense of mystery and introspection. Dynamics and phrase shaping are often advised to be gentle and legato, enhancing an atmosphere of sacred awe and quiet wonder — qualities fitting the text's meditation on the “great mystery” of incarnation. In comparison to the lush, extended harmonies of Morten Lauridsen's *O Magnum Mysterium* or the intricate Renaissance polyphony of Victoria, Ramos's setting is more concise and transparent, favoring clarity and immediacy to reverence this profound text.

*O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum natum,
iacentem in praesepio, Amen!*

*O great mystery,
and wonderful sacrament,
that animals should see the newborn Lord,
lying in a manger; Amen!*

Méditation sur le premier prélude de piano de S. Bach

Charles Gounod

Originally composed in 1852–53, Gounod's **Méditation sur le 1er Prélude de J.S. Bach** superimposes a lyrical, Romantic-style melody over the gently arpeggiated harmonic framework of Prelude in C major, BWV 846 by Johann Sebastian Bach. The result is a seamless fusion of Baroque harmonic grounding and 19th-century melodic expressiveness: the original prelude provides a serene, continuous flow of broken chords while Gounod's added line sings above them with cantabile warmth and devotional character. Gounod first published the piece for violin (or cello) and piano; only later did he set it to the Latin text “Ave Maria,” giving the piece its familiar vocal identity. For today's performance we have chosen to use flute and piano to present the work at the intersection of the original instrumentation and the breath-infused singability of the Ave Maria melody.

The Holy Child

arr. by *Dolores Hruby*

El Santo Niño (The Holy Child) is a traditional Puerto Rican aguinaldo — a Christmas carol from the Hispanic Caribbean that celebrates the birth of the Christ child with lyrical simplicity and folk-dance rhythms. Characteristic features of aguinaldos include ternary and hemiola-inflected meters, call-and-response refrains, and modal melodic turns deriving from both Iberian and Afro-Caribbean influences. In choral arrangements this carol often alternates intimate soloistic or unison stanzas with fuller choral refrains, allowing juxtaposition of pastoral tenderness and communal exultation. This particular arrangement written by midwestern composer, Dolores Hruby explores simple harmony and word painting juxtaposed with the flowing diatonic flute counter-melody and shaker.

My Lord Has Come

Will Todd

Will Todd's *My Lord Has Come* has become a notable addition to contemporary sacred repertoire due to its striking harmonic warmth and emotionally direct text setting. Written in 2011, the work draws on a fusion of modal inflections and jazz-tinged sonorities for which Todd is well known, creating an atmosphere that is both intimate and reverent. The text reflects on the journey toward the Christ child, shifting between searching and adoration; Todd's harmonic pacing mirrors this progression, leading singers and listeners through a landscape of longing, recognition, and welcome. When paired with later works in the program focused on proclamation and praise, *My Lord Has Come* stands as a moment of reflection —dwelling in the humility of the nativity before the fullness of glory is revealed.

Trinity Te Deum

Ēriks Ešenvalds

In contrast, Ēriks Ešenvalds' *Trinity Te Deum* embodies the triumph and expansiveness of worship through sonority, light, and large-scale harmonic architecture. Composed in 2018, the work sets the ancient *Te Deum laudamus*, a text historically used for grand occasions of thanksgiving, with radiant chords, quickly shifting orchestral colors, and the characteristic shimmer of Ešenvalds' harmonic language. Where Todd's nativity meditation invites inward contemplation, Ešenvalds opens outward into celebration, using layered textures and a sense of harmonic luminosity to evoke the vastness of the divine. Heard alongside *My Lord Has Come*, *Trinity Te Deum* completes a theological and musical arc: from tender seeking to exalted praise, from manger to majesty, from quiet invitation to resounding declaration of glory.

Pilgrim's Hymn from *The Three Hermits*

Stephen Paulus

Composed in 1986, Stephen Paulus's *The Three Hermits* is a chamber opera based on a short story by Leo Tolstoy, and the *Pilgrim's Hymn* has become one of Paulus's most beloved choral works in its own right. Written for a cappella choir, the hymn captures the simplicity and purity of the three hermits' devotion, blending clear melodic lines with subtle harmonic shifts that convey a sense of spiritual serenity. Paulus' gift for lyricism and text setting is evident: the music mirrors the humility, wonder, and steadfast faith of the pilgrims, emphasizing the universal power of belief and trust through dense harmonic movement that culminates in a single unison pitch. The *Pilgrim's Hymn* achieves a quiet transcendence, offering audiences an intimate, meditative experience that resonates with the enduring human impulse to seek connection with the divine.

Illinois Wesleyan University

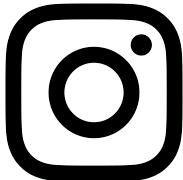
School of Music

Audition Dates:

www.iwu.edu/music

November 8th, 2025
December 6th, 2025
January 17th, 2026
February 21st, 2026
March 7th, 2026

FOLLOW US:



@iwutitanchoirs

ACKNOWLEDGEMENTS:

School of Music Faculty & Staff:

Jay Kline – Interim Dean, College of Performing & Visual Arts
Logan Campbell – Interim Assistant Director
Reginald Lewis – Jazz Studies Coordinator
Lisa Nelson – String Area Coordinator
Adriana Ponce – Theory & Musicology Coordinator
Ilia Radoslavov – Keyboard Area Coordinator
Ed Risinger – Brass & Percussion Area Coordinator
Tammi Tomsha – Administrative Specialist

Voice Area Faculty:

Ingrid Kammin – Voice Area Coordinator
Bob Mangialardi – Adjunct Professor of Voice
Caleb Wayman – Collaborative Pianist
Sarah Dale – Collaborative Pianist

TITANCHOIRS Executive Council:

Lizzie Davis – President
Lucy Tester – Vice President
Reese Suddarth – Secretary
Karina Dagner – Social Media Manager
Colin Fox – Treasurer
Francesca Figueiroa-Diaz – Office/Ensembles Assistant
Reese Suddarth – Office/Ensembles Assistant