

CHORAL STUDIES

Jerry McCoy, Director of Choral Studies
Conductor - A Cappella Choir and Grand Chorus
Richard Sparks, Division Chair - Conducting and Ensembles
Conductor - University Singers and Collegium Singers
Joshua Habermann - Choral Literature
Dwight Jilek, Conductor - Concert Choir & DSO Chorus Conducting Associate
Cari Earnhart, Conductor - Men's Chorus
Peter Steenblik, Conductor - Women's Chorus
Pei-Chi Lin, A Cappella Choir Conducting Associate
Natalie Reitz, University Singers Conducting Associate
Kerry Glann, Collegium Singers Conducting Associate/Teaching Fellow-Undergrad Conducting
Dean Jilek, Men's Chorus Conducting Associate/Choral Librarian
Cari Earnhart, Assistant to Director of Choral Studies
Hentus van Rooyen, Collegium Singers Accompanist
Szu-Ying Huang, Concert Choir and University Singers Accompanist
Gyuwan Kim, A Cappella Choir, Men's Chorus and Women's Chorus Accompanist

VOCAL STUDIES

Faculty

Stephen Austin
Richard Croft
Linda Di Fiore
Jennifer Lane
Stephen Morscheck
Elvia Puccinelli
Jeffrey Snider
Carol Wilson

Adjunct Faculty

Pamela King Acker
Inci Bashar
Jennifer Ciobanu
Elizabeth Johnson Wright

Teaching Fellows

Christian Bester
Robert Cardwell
Fabiana González
Lauren McNeese
Katie Jo Ross
Kyle Siddons
Wei-Shu Tsai

COLLEGE OF MUSIC ADMINISTRATION

James C. Scott - Dean
Warren H. Henry - Associate Dean, Academic Affairs
Jon Christopher Nelson - Associate Dean, Operations
John C. Scott - Associate Dean, Admissions
Raymond Rowell - Assistant Dean, Scholarships and External Affairs
Graduate Studies: Benjamin Brand, Director • Nicholas Enrico Williams, Associate Director
Undergraduate Studies: Jaymee Haefner, Director

UPCOMING EVENTS

Saturday, October 26 - Collegium Singers & Baroque Orchestra, Monteverdi's *Vespers of 1610*
Tuesday, November 5 - Concert Choir
Tuesday, November 12 - University Singers
Thursday, November 14 - Men's and Women's Choruses
Tuesday, November 19 - A Cappella Choir
Friday, November 22 - Collegium Singers and Baroque Orchestra
music.unt.edu/choral - all concerts at 8 pm in Winspear Hall

One hundred seventy-sixth program of the 2013-2014 season.

University of North Texas A CAPPELLA CHOIR

Pei-Chi Lin, conductor
presented in partial fulfillment of the
Doctor of Musical Arts degree

Gyuwan Kim, piano

TUESDAY, OCTOBER 22, 2013

7:00 PM

WINSPEAR HALL

MURCHISON PERFORMING ARTS CENTER

COLLEGE OF
MUSIC  **UNT**[®]

PROGRAM

I.

Ave Maria (1980).....Javier Busto (b. 1949)
Ave Maria (1991).....Jaakko Mäntyjärvi (b. 1963)

II. Two Motets

Locus Iste (1869)..... Anton Bruckner (1824-1896)
Os Justi (1879)

III. Three German Part Songs

O Schöne Nacht, Opus 92, No. 1 (1877) Johannes Brahms (1833-1897)
*Zum Schluss, Opus 65, No. 15 (1869)
Neckereien, Opus 31, No. 2 (1863)

Gyuwan Kim and Kerry Glann*, piano

IV.

Sure On This Shining Night (2005).....Morten Lauridsen (b. 1943)
Five Hebrew Love Songs (2002)..... Eric Whitacre (b. 1970)

Temuná
Kalá kallá
Lárov
Éyze shéleg!
Rakút

Gyuwan Kim, piano • Ai-Wei Chang, violin
Cari Earnhart, tambourine • Michelle Perez, soloist

V.

Ride On, King Jesus.....Traditional
arr. 1999 Moses Hogan (1957-2003)

Martin Clark, soloist

A CAPPELLA CHOIR

Soprano 1

Aaren Cardenas-Cadd
Brenna Caldwell
Anna Christofaro
Rebecca Hansen
Lauren Lestage
Erin Matthews

Soprano 2

Molly Clementz
Nereida Garcia
Sara Kennedy
Eleni Kotzabassis
Hilary Millican
*Michelle Perez
Erin Persick
Susannah Woodruff

Alto 1

Katherine Butler
Claire Choquette
Emily Poulsen
Lauren Harvey
Stephanie Kong
Pei Chi Lin
Madelaine Martinez
Jenny Morales

Alto 2

*Cari Earnhart
Elizabeth Holcomb
Daryl Jackson
Kara Kasberg
Natalie Manning
Alyssa Narum
Tori Windham
Rachael Winters

Tenor 1

Tucker Bilodeau
Adam Bradley
Martin Clark
Nathan Hodgson
Keith Meline
Nathan C. Schafer
Lixin Tong

Tenor 2

Hunter Bown
Gary Gordon
Davey Hambrick
Darry Hearon
Dean Jilek
*Dwight Jilek
Adam Phillips

Baritone

Micah Baker
Baird Gehring
*Kerry Glann
Yowon Jung
Matt Lee
Tyler Reece
Peter Steenblik
Philip Williams

Bass

Nathaniel Mattingly
Joshua Smith
Ryan Stoll
Matthew Stump

*Section Leader

PLEASE consider making a gift to support student scholarships. Every gift makes a positive difference in our ability to attract and provide for the College's best students. Contact Pam King Acker (940-369-7979, Pamela.Acker@unt.edu)

BIOGRAPHIES

Ai-Wei Chang received her bachelor's degree in 2005 from Taipei Municipal Teachers College in Taiwan, majoring in violin and minoring in piano and voice. She received her master's degree in 2008, and is a doctoral candidate at the University of North Texas under the instruction of Felix Olschofka. Her former teachers include Philip Lewis and Yan-Hua Wang in violin, and Christine Long and Cheng-Yao Lee in piano.

Kerry Glann is a teaching fellow and DMA student in choral conducting. He teaches undergraduate conducting and serves as assistant conductor for the Collegium Singers. Prior to coming to UNT, he was on the faculty of the Hugh A. Glauser School of Music at Kent State University in Ohio. He also has extensive experience conducting musical theatre and opera.

Born in Seoul, Korea, pianist **Gyuwan Kim** is currently a full-time teaching assistant at the University of North Texas where he accompanies the A Cappella Choir, Men's Chorus, and Women's Chorus. Also, he is the pianist of the Lone Star Wind Orchestra. Mr. Kim has been actively engaged in a variety of musical roles as a soloist, chamber musician, and ensemble pianist. He recently performed with Lone Star Wind Orchestra at the Midwest Clinic in Chicago under the baton of Eugene Migliaro Corporon and Leonard Slatkin and with the North Texas Wind Symphony on recordings for GIA Publications. Mr. Kim earned a bachelor of music degree with honors (Dean's Award) from Kyung Hee University in Seoul and a master of music degree from the University of North Texas. Now he is pursuing a doctor of musical arts degree at UNT under the tutelage of Pamela Mia Paul.

Pei-Chi Lin, from Tainan, Taiwan, is a second-year DMA student studying choral conducting with Dr. Jerry McCoy, and is the teaching assistant for A Cappella Choir. Her related field is vocal performance. She graduated from National Sun Yat-Sen University with a master's degree in choral conducting, under the direction of Prof. Chia-Fen Weng, and Shih-Chien University with a bachelor's degree in vocal performance. Miss Lin was an active conductor in Taiwan. She participated in masterclasses with Maestro Gábor Hollerung in the Taipei International Choral Festival in 2009 and 2010. She was selected as one of the participants in Maestro Helmuth Rilling's masterclass in the 2010 Taipei Bach Festival. In 2003, she founded the Tainan Youth & Children's Choir, and has conducted several choirs throughout Taiwan since then. She was a lecturer and conductor at National Kaohsiung Normal University, Tainan National University of the Arts, and Cheng Xing Choir of National Cheng Kung University, where she taught conducting methods and choirs. Since 2000, her choirs have won awards and recognitions in annual national choral competitions every year. She has been invited to be an adjudicator for choral competitions in recent years.

TEXT /TRANSLATIONS

Ave Maria

Ave Maria gratia plena, Dominus tecum

Benadicta tu in mulieribus
Et benedictus fructus ventris tui, Jesus.
Sancta Maria Mater Dei
Ora pro nobis peccatoribus
Nunc et in hora mortis nostrae.
Amen.

Ave Maria

Ave Maria, gratia plena, Dominus tecum.

Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus
Christus.
Sancta Maria, ora pro nobis nunc et in
hora mortis.
Amen.

Locus Iste

Locus iste a deo factus est
Inaestimabile sacramentum
irreprehensibilis est.

Os Justi

Os justi meditabitur sapientiam: et lingua
ejus loquetur iudicium.
Lex Dei ejus in corde ipsius:
et non supplantabuntur gressus ejus.
Alleluia.

Hail Mary

Hail Mary full of grace, the Lord is with thee.

Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
Pray for us sinners,
Now and in the hour of our death.
Amen.

Hail Mary

Hail Mary full of grace, the Lord is with thee.

Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.

Holy Mary, pray for us now and in the hour
of death.
Amen.

This Place

This place was made by God,
A priceless holy place,
it is without fault.

The Just Mouth

The mouth of the righteous utters wisdom,
and his tongue speaks what is just.
The law of his God is in his heart:
and his feet do not falter.
Alleluia.

TEXT /TRANSLATIONS (cont'd)

O Schöne Nacht!

O schöne Nacht!
Am Himmel märchenhaft Erglänzt der
Mond in seiner ganzen Pracht;
um ihn der kleinen Sterne liebliche
Genossenschaft.
O schöne Nacht!
Es schimmert hell der Tau Am grünen
Halm;
mit Macht Im Fliederbusche schlägt die
Nachtigall;
Der Knabe schleicht zu seiner Liebsten
sacht,
O schöne Nacht!

Zum Schluss

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern, wie sich
Jammer und Glück wechseln in
liebender Brust.
Heilen könnt die Wunden ihr nicht, die
Amor geschlagen, aber Linderung
kommt einzig, ihr Guten, von euch.

Neckereien

Fürwahr, mein Liebchen, ich will nun frein,
Ich führ' als Weibchen dich be mir ein,
mein wirst du, o Liebchen, fürwahr du wirst
mein, und wolltest du's auch nicht sein.

So werd ich ein Täubchen von weißer
Gestalt,
Ich will schon entfliehen, ich flieg in den
Wald;
mag dennoch nicht deine, mag dennoch
nicht dein, nicht eine Stunde sein.

Ich hab wohl ein Flintchen, das trifft
gar bald,
Ich schieß mir das Täubchen herunter
im Wald;
mein wirst du, o Liebchen, fürwahr
du wirst mein,
und wolltest du's auch nicht sein.

O Lovely Night!

O lovely night!
In the heavens, the moon gleams magically
in all its splendour;
about it, the sweet comradeship of tiny stars.

O lovely night!
The dew glimmers brightly on the green
blades of grass;
with great power, the nightingale sings out
in the elder-bush;
The young man steals quietly to his
sweetheart,
O lovely night!

To Close

Now, you Muses, enough!
In vain you strive to describe how misery
and happiness alternate in a loving breast.
You cannot heal the wounds that Amor has
caused, but solace can come only from
you, Kindly Ones.

Teasing

It's true, my dear, I am now courting,
and I will establish you as my wife;
you will be mine, my dear, truly mine,
and even if you don't also want it.

Then I'll become a dove with a white form,
I will fly from you, fly into the wood;
and so I may not be yours, may not be yours:
that hour will never come.

I have a flintlock that can fire quickly,
I'll shoot the dove down in the wood;
You will be mine, my dear, truly mine,
and even if you don't also want it.

PROGRAM NOTES (cont'd)

After fourteen short waltzes dealing with different moods of love, Brahms rounds off his *Neue Liebeslieder Walzer* with a particularly moving waltz that changes the mood entirely. This last movement, *Zum Schluss*, is the only movement set to a text by Goethe. Also, it is the only movement in this set not in the 3/4 waltz meter. In a slow 9/4, it is set in the form of a chaconne with a brief canon as the middle section. The music tells us that the pain of love may never be resolved, but consolations remain for those caught in its torments.

Neckerein, on a text by Josef Wenzig, is adapted from a Moravian (Czech) folk poem. In this flirtation, the tenors and basses alternate with the sopranos and altos; the youths court the girls, who would rather be transformed into little doves, little fishes, or little hares, than have anything to do with the boys. The suitors, on the other hand, hint that such changes may be of small avail against little guns, little nets, and little dogs.

Sure On This Shining Night was composed by Morten Lauridsen, named an "American Choral Master" by the National Endowment of the Arts in 2005 and 2007. He received the National Medal of Arts from the President in a White House ceremony "for his composition of radiant choral works combining musical beauty, power, and spiritual depth that have thrilled audiences worldwide." His trademark use of harmonic ninths and seconds conveys the imagery of night and beauty in this powerfully evocative setting.

Eric Whitacre has become one of America's most widely commissioned, published and performed choral composers. He is also an accomplished conductor and clinician. The poems for *Five Hebrew Love Songs* are by Whitacre's wife, Hila Plitmann, soprano and poet, who was born and raised in Jerusalem. Whitacre explains, "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 when she was first teaching me Hebrew. The bells at the beginning of 'Eyze Sheleg!' 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."

Moses Hogan contributed to the recognition of the American spiritual as an art form. *Ride on, King Jesus* was commissioned by Spelman College and premiered by the Spelman College Glee Club. The spiritual opens with a brief, but prominent, piano introduction, followed by all of the voices singing together in the middle to high vocal range. The piece is propelled by an intense rhythmic energy and momentum. Syncopated rhythms, bent tones, and a call and response technique between the soloist and other voices reflect certain African musical concepts and practices.

PROGRAM NOTES

Javier Busto is a Spanish choral composer and conductor, as well as a medical doctor. As a composer, he writes in a variety of styles, often favoring quick juxtapositions of exuberant passages next to gentle ones, and traditional four-part harmony next to avant-garde “sliding” pitches. This *Ave Maria* is lovingly straightforward. The harmonies are conventional, made lush with the intervals of seconds and sevenths; the melodies are prayerful and lovely.

Jaakko Mäntyjärvi is a Finnish composer and a professional translator. His music is very practically oriented; he is a choral singer, and thus most of his works are for choir. This *Ave Maria* features free chanting and whispering of the text, long-held hummed notes and parallel chords, capturing the essence of early music.

The influence of the Cecilian movement, a nineteenth-century attempt to revive the a cappella style of the sixteenth century and restore Gregorian chant to its original form, is apparent in this motet for unaccompanied four-voice chorus. Bruckner’s *Locus Iste* is used in the gradual of Mass services for the dedication of a church with non-psalmodic texts. This setting in four parts was written in 1869, to celebrate the dedication of the votive chapel of the cathedral at Linz.

The text of *Os Justi* comes from Psalm 37:30-31. This piece was dedicated to Ignaz Traumihler, who was music director at St. Florian at the time. Traumihler subscribed to the Cecilian movement, which sought to bring the spare, a cappella choral style of Palestrina back to nineteenth-century Austria. Bruckner created an extraordinary motet in the Lydian mode, which achieves striking harmonic effects without ever using a single sharp or flat note. The work is in an ABA’ structure, concluding with a plainchant Alleluia.

O Schöne Nacht, from Brahms’ *Four Songs*, evokes the lovely night in glowing splendor. Listen for the twinkling stars in the piano accompaniment. In *O Schöne Nacht*, the poet Georg Friederich Daumer draws upon elements from nature to depict a lovely night, full of the urgency of young romance, and perfectly suited for a passionate fulfillment. Brahms’ music initially reflects this atmosphere by creating a syncopated rhythm and arpeggios, thus creating the effect of urgency and anxiety, ironically contrasting the serene description of the lovely night. The nightingale is depicted as the rhythmic tempo increases and the melody takes more excited leaps resembling the mighty singing of the bird. The imitative dialogue between the men’s and women’s voices creates for the listener the gentle swaying of two lovers.

TEXT /TRANSLATIONS (cont’d)

So werd ich ein Fischchen, ein goldener
Fisch,
Ich will schon entspringen ins Wasser
frisch;
mag dennoch nicht deine, mag dennoch
nicht dein, nicht eine Stunde sein.

Then I'll become a little fish, a golden fish,
I'll spring into the fresh water;
and so I may not be yours, may not be yours:
that hour will never come.

ich hab wohl ein Netzchen, das fischt
gar gut,
ich fang mir den goldenem Fisch in
der Flut;
mein wirst du, o Liebchen, fürwahr
du wirst mein,
und wolltest du's auch nicht sein.

I have however a net that fishes very well,
I will catch me this golden fish in the water;
You will be mine, my dear, truly mine,
and even if you don't also want it.

So werd ich ein Häschen voll Schnelligkeit,
und lauf in die Felder, die Felder breit,
mag dennoch nicht deine, mag dennoch
nicht dein, nicht eine Stunde sein.

Then I'll become a hare, full of swiftness,
and run in the fields, the broad fields.
and so I may not be yours, may not be yours:
that hour will never come.

Ich hab wohl ein Hüdchen, gar pfiffig
und fein,
Das fängt mir das Häschen im Felde
schon ein:
mein wirst du, o Liebchen, fürwahr
du wirst mein,
und wolltest du's auch nicht sein

I have however a hound that's smart
and fine;
he'll catch me that hare in the fields.
You will be mine, my dear, truly mine,
and even if you don't also want it.

TEXT /TRANSLATIONS (cont'd)

Sure On This Shining Night

Sure on this shining night of star-made shadows round,
Kindness must watch for me this side the ground.
The late year lies down the north, all is healed, all is health.
High summer holds the earth. Hearts all whole.
Sure on this shining night. I weep for wonder wand'ring far alone of shadows on the stars.

Temuná

Temuná belibí charutá;
Nodédet beyn ór uveyn ófel:
Min dmamá shekazó et gufékh kach otá,
Usarékh al paná'ich kach nófel.

Kalá kallá

Kalá kallá, Kulá shelí.
U'vekalút, Tishák hí lí!

Lárov

“Lárov,” amár gag la'shama'im,
“Hamerchák shebeynéynu hu ad;

Ach lifnéy zman alu lechán shna'im,
Uveynéynu nishár sentiméter echád.”

Éyze shéleg!

Éyze shéleg! Kmo chalamót ktaním
Noflím mehashamá'im;

Rakút

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

A Picture

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

Light Bride

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

Mostly

“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.”

What Snow!

What snow! Like little dreams
Falling from the sky.

Tenderness

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 smallest, softest place.

TEXT /TRANSLATIONS (cont'd)

Ride On, King Jesus

Ride on, King Jesus, ride on, the conquerin' king.
Oh, Ride on, King Jesus, ride on. No man can hinder thee.
I was but young when I begun. No man can hinder thee.
But now my race is almost done. No man can hinder thee.

Ride on, King Jesus, ride on, the conquerin' king.
Oh, Ride on, King Jesus, ride on. No man can hinder thee.
King Jesus rides a milk-white horse. No man can hinder thee.
The ribber of Jordan he did cross. No man can hinder thee.

Ride on, King Jesus, ride on, the conquerin' king.
Oh, Ride on, King Jesus, ride on. No man can hinder thee.
He's the King and the Lord. No man can hinder thee.
He's the first and the last. He's the Lord of Lords.
Jesus is the Prince of peace. No man can hinder thee.

Ride on, King Jesus, ride on, just ride on, Jesus.
Ride on, King Jesus, ride on. No man can hinder thee.
Oh, Ride on, King Jesus.



*The College of Music gratefully acknowledges Pender's Music Co.
for their corporate sponsorship of musical excellence at UNT.*