CHORAL STUDIES

Allen Hightower, Director of Choral Studies
Conductor - A Cappella Choir & Grand Chorus
Ryan W. Sullivan - A Cappella Choir & Collegium Singers Conducting Associate
Richard Sparks, Chair of Conducting and Ensembles
Conductor - University Singers & Collegium Singers
Lindsay Pope - University Singers & DSO Chorus Conducting Associate
Jamey Kelley and Jessica Nápoles - Choral Music Education
Joshua Habermann - Choral Literature
Jessica Nápoles - Conductor - Concert Choir
Ryan Deignan - Concert Choir Conducting Associate
Gideon Burrows - Conductor - Men’s Chorus & Teaching Fellow, Undergraduate Conducting
Charlotte Botha - Conductor - Women’s Chorus
Wonil Noh - Choral Librarian
Samuel Gaskin - A Cappella Choir & Grand Chorus Accompanist
Hentus van Roojen - Collegium Singers Accompanist
Shinae (Lacey) Han - Concert Choir & University Singers Accompanist
Panki Kim - Men’s Chorus & Women’s Chorus Accompanist

FROM DARKNESS TO LIGHT, FROM DEATH UNTO LIFE
TUESDAY, NOVEMBER 28, 2017
8:00 PM
WINSPEAR HALL
MURCHISON PERFORMING ARTS CENTER

University of North Texas
A CAPPELLA CHOIR

Dr. Allen Hightower, conductor
Ryan W. Sullivan, conducting associate
Presented in partial fulfillment of the degree
Doctor of Musical Arts in choral conducting

Samuel Gaskin, accompanist

Faculty
Stephen J. Austin
Richard Croft
Molly Fillmore
William Joyner
Jennifer Lane
Lauren McNeese Feldman

Faculty (cont’d)
Stephen Movrich
Elvia Puccinelli
Helen Dewey Reikofski
David Robinson
Jeffrey Snider
Carol Wilson

Teaching Fellows
Samantha Dapcie
Brandi Estwick
Jocelyn Hansen
Danny Lieksteig
Michael McCie
Rachel Nyetam
Kimberly Watson
Samantha Wood

VOCAL STUDIES

College of Music Administration
John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
Jon Christopher Nelson - Associate Dean, Operations
Raymond Rowell - Assistant Dean, Enrollment Management and External Affairs
Benjamin Brand - Director, Graduate Studies
Jaymee Haefner - Director, Undergraduate Studies
Joel D. Wiley - Director, Admissions

Upcoming Events
Collegium Singers & Baroque Orchestra - Dec. 1
“Handl & Handel: Motets by Jacob Handl and Messiah, Part 1 by George Frideric Handel”

Sounds of the Holidays - Dec. 8
Charlotte Botha, Gideon Burrows, Ryan Deignan, Allen Hightower, Jessica Nápoles,
Lindsay Pope, John Richmond, Richard Sparks, conductors
A CAPPELLA CHOIR

SOPRANO
Kari Adams
Emma Bjornson *
Charlotte Botha
Caroline Busselberg
Marissa Cano
Cami Everitt
Lauren Lestage
Madison Neusel
Alexandra Sanford
Gillian White

ALTO
Mason Bynes
Hannah Ceniseros
Leah Gulley
Jenny Ivanovna
Frances Jimenez
Hannah Leeper
Josefina Maldonado
Haley Malin
Emma McClure
Sarah McDowell
Angela Sakimpa
Natasha Wroblewski

TENOR
Max Ary *
Ryan Deignan
Derek Fletcher
Vinnie Mahal
Wonil Noh
Marcos Ochoa
Shane Price
Leonardo Quintana
Jacob Rodriguez
Nick Standish *
Samuel Sweet
Calvin Wisener

BASS
Bryan Aguilar
Josh Brown
Gideon Burrows
Matthew Fallesen
Michael Grijalva
Tres Hunter
Andrew Martin
Austin Murray
Brian Murray
Ryan W. Sullivan
Jacob Tipoff
Micah Willis *
David Woods

* officer

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MUSIC CO.
Founded in 1938, the UNT A Cappella Choir celebrated its 75th anniversary in the fall of 2013. The choir has been led by nine resident conductors, including its founder Dr. Wilfred Bain, Caro Carapetyan, Frank McKinley (for more than forty years), Henry Gibbons, Mel Ivey, Jerry McCoy, Richard Sparks (interim) and Allen Hightower. The A Cappella Choir has enjoyed a rich performance history, including: a U.S. State Department sponsored tour of Europe in the 1960s, a tour to Poland in the 1970s, and acclaimed participation in the 2nd Daejeon (South Korea) International Choral Festival in September 2012 and the 9th Taipei (Taiwan) International Choral Festival in August 2009.

The A Cappella Choir has been showcased on refereed programs of the national conferences of the American Choral Directors Association (2013, Dallas; 2005, Los Angeles; 1999, Chicago), the National Collegiate Choral Organization (2008, Cincinnati), and on numerous programs for the Texas Music Educators Association. The A Cappella Choir was featured in performances with the Dallas Wind Symphony in 2010, the Wichita Falls Symphony Orchestra in 2004 and 2011, with the Abilene Symphony Orchestra in 2009 and 2011, and the Richardson Symphony in 2015.

The choir's alumni hold prestigious singing or conducting positions with many national and regional opera companies and professional choirs, including the Metropolitan Opera, New York City Opera, Chicago Lyric Opera, Chicago Symphony Chorus, Houston Grand Opera, Singing Sergeants, President's Own Marine Band, Navy Sea Chanters, U.S. Army Chorus, Conspirare (Austin), Seraphic Fire (Miami), Santa Fe Desert Chorale, San Antonio Chamber Choir, and A Room Full of Teeth (2013 GRAMMY Award winners). Graduates of the A Cappella Choir hold faculty positions in voice and/or choral conducting at numerous universities across the United States, Mexico, Sharga (UAE), and South Korea. The choir's alumni have a long history of serving in leadership positions for TMEA, ACDA, and TCDA. Many also hold respected positions in innumerable public and private school programs across Texas and the United States.

In addition to their work with the A Cappella Choir, its members regularly perform with the Dallas Opera, Dallas Symphony Chorus, Fort Worth Opera, Denton Bach Society, and Schola Cantorum of Texas. A significant number of our singers hold positions with professional choirs in the D/FW metroplex, including the Dallas Bach Society, Orchestra of New Spain, and Orpheus Chamber Singers.

Since 2002, the A Cappella Choir has released three compact discs: *O Gladsome Light!* (2008), *Imaginings* (2004), and *peace I leave with you* (2002). In 2008, GIA released a fourth compact disc titled *Musick's Empire*, featuring performances by the UNT A Cappella Choir. In 2003 the A Cappella Choir served as the core choir of the UNT Grand Chorus on a recording of Orff's *Carmina Burana*, released by Klavier Records (now with GIA). The latter recording was on the GRAMMY AWARDS Nominations ballot for 2004. The A Cappella Choir also served as the core choir for the premiere performance and recording of Jake Heggie's *Ahab Symphony* in 2013.

**PROGRAM**

from *Requiem*, Opus 9 (1948) ........................................ Mauric Durufle (1902-1986)
IV. Sanctus and Benedictus
V. Pie Jesu - Soloist: Hannah Ceniseros
VI. Agnus Dei
VII. Lux aeterna
VIII. Libera me
IX. In Paradisum

--Intermission--

from *Mid-Winter Songs* (1983) .................................. Morten Lauridsen (b. 1943)
1. Lament of Pasiphae

from *Drei Quartette*, Opus 64 (1874) .................. Johannes Brahms (1833-1897)
2. Der Abend

from *Vier Quartette*, Opus 92 (1877)
1. O schöne Nacht

Ryan W. Sullivan, conductor

Tonight Eternity Alone (1991) ............................ René Clausen (b. 1953)
Soloists: Lauren Lestage, Cami Everitt

Set Me As a Seal Upon Your Heart (1989) ................... René Clausen

His Light in Us (2015) ........................................ Kim André Arnesen (b. 1980)

from *Slavonic Ecclesiastical Songs*, Opus 23 (c. 1901) .................... Alexandre Gretchaninoff (1864-1956)
ed./arr. 1937 Noble Cain
2. Holy Radiant Light

Let My Love Be Heard (2014) .............................. Jake Runestad (b. 1986)

My Song in the Night ...............................Traditional American Folk Hymn
arr. 2009 Mack Wilberg (b. 1955)

In Dat Great Gittin’ Up Mornin’ .............................. Traditional Spiritual
arr. 1952 Jester Hairston (1901-2000)
Soloist: Vinnie Mahal
**Ryan W. Sullivan** is currently in his second year as a DMA student in choral conducting at the University of North Texas. When not at UNT, he works as the Administrator for the Dallas Symphony Chorus. Prior to UNT, Sullivan earned his MM in Choral Conducting at Texas Tech University where he studied with Richard Bjella and David Becker. While studying at TTU he conducted the University Singers, was the assistant conductor of the Women’s Chorale, and taught undergraduate courses in Aural Skills. He holds BME and BM degrees from the University of Missouri - Kansas City Conservatory of Music and Dance where he studied music education with Dr. Charles Robinson and voice Vinson Cole.

Sullivan has varied musical interests beyond conducting. Recently, he has been performed the roles of Pilate and Bass Soloist in Bach’s "St. John Passion" (UNT and Austin Baroque Orchestra), and Simeon in Requiem Mass (Spire Chamber Ensemble, and Collegium Vocale. Sullivan is an active composer and arranger for varied ensembles. At UNT he also studies harpsichord continuo with Dr. Brad Bennett and voice with Prof. Bill Joyner. He is an active guest speaker for undergraduate courses and organizations on topics related to music education.

Sullivan taught high school choral music in Lee’s Summit, MO where his students were consistently recognized at the district and state levels for their choral performance and music literacy. Additionally, he has directed children's choirs both in church and community settings. He has been recognized as the “Kansas City Metro Director of the Year” and received the "Prelude Award" from the Missouri Choral Directors Association. Sullivan has been very active in service to the American Choral Directors Association at the divisional, state, and university chapter levels. He lives in Denton with his wife, Kristen, a doctoral student in voice at UNT.
Allen Hightower is the Director of Choral Studies at the University of North Texas. At UNT, he serves as conductor of the A Cappella Choir and the Grand Chorus, and oversees a comprehensive choral program that includes six choirs and a collegium musicum. Dr. Hightower leads the master’s and doctoral programs in choral conducting.

Prior to his appointment at UNT, Hightower was the first holder of the Weston Noble Endowed Chair in Music at Luther College, where he served as conductor of the renowned Nordic Choir and Artistic Director of Christmas at Luther. As Luther's Director of Choral Activities, he gave leadership to a choral program that included four conductors, six choirs, and over 530 singers. Under his leadership, the Nordic Choir recorded six compact discs, made annual tours throughout the United States, and toured Europe on two occasions. In March of 2014, Hightower conducted the Nordic Choir in performance at the North Central Division of ACDA.

From 2000-2010, Hightower served as Professor of Music and Director of Choral Activities at Sam Houston State University. During his tenure, the SHSU Chorale performed for the 2007 National Convention of the American Choral Directors Association, the 2010 Southwestern Division of ACDA, and the 2003, 2006, and 2010 conventions of the Texas Music Educators Association. Prior to his appointment at Sam Houston, Hightower was the conductor of the Chamber Choir at California State University, Long Beach. From 1992-1996 he was Director of Choirs at Odessa Permian High School, and led the PHS Kantorei and Chamber Orchestra in performance at the 1996 Texas Music Educators Association convention.

From 2005-2010 Hightower was Artistic Director and Conductor of the Houston Masterworks Chorus and Orchestra, with whom he led performances of many of the most significant masterworks of the choral-orchestral repertoire. As a church musician, he has served Baptist, Presbyterian, Methodist, and Congregational churches in Texas, California, and Minnesota. He served as the Duesenberg Concert Choir Chair for the Lutheran Summer Music Academy and Festival during the summers of 2007, 2011, and 2013.

Allen earned an undergraduate degree in music education from Sam Houston State University, a master’s degree in choral conducting from the Eastman School of Music, a master’s degree in orchestral conducting from Baylor University, and a doctorate in conducting from UCLA, where he served as graduate assistant to Donald Neuen. He pursued further orchestral conducting studies at the University of Southern California; in 1993 and 2000 he was a member of the conducting class of Helmuth Rilling at the Oregon Bach Festival. Hightower was first-prize winner in the graduate division of the ACDA Conducting Competition in 1997; from 1997-2000 he served as assistant to Paul Salamunovich, conductor of the Los Angeles Master Chorale.

**IX. In Paradisum**

> In Paradisum deducant Angeli, in tuo adventu suscipiant te Martyres et perducant te in civitatem sanctam Jerusalem. Chorus Angelorum te suscipit et cum Lazaro quondam paupere aeternam habebas requiem.

Trans. Pamela Dellal

**Lament of Pasiphæ**

Dying sun, shine warm a little longer! My eye, dazzled with tears, shall dazzle yours, Conjuring you to shine and not to move. You, sun, and I afternoons have laboured Beneath a dewless and oppressive cloud - A fleece now gilded with our common grief That this must be a night without a moon. Dying sun, shine warm a little longer!

Faithless she was not: she was very woman, Smiling with dire impartiality, Sovereign, with heart unmatched, adored of men, Until Spring’s cuckoo with bedraggled plumes Tempted her pity and her truth betrayed. Then she who shone for all resigned her being, And this must be a night without a moon. Dying sun, shine warm a little longer!

Text Robert Graves (1895-1985)
Der Abend
Senke, strahlender Gott, die Fluren dürsten
Nach erquickendem Tau, der Mensch verschmachtet,
Matter ziehen die Rosse,
Senke den Wagen hinab!
Siehe, wer aus des Meers krystallner Woge
Lieblich lächelnd dir winkt! Erkennt dein Herz sie?
Rascher fliegen die Rosse.
Thetys, die göttliche, winkt.
Schnell vom Wagen herab in ihre Arme
Springt der Führer, den Zaum ergreift Kupido,
Stille halten die Rosse, Trinken die kühlende Flut.
An dem Himmel herauf mit leisen Schritten
Kommt die duftende Nacht; ihr folgt die süße Liebe. Ruhet und liebet!
Phoebus, der amorous, ruht.—

O schöne Nacht
O schöne Nacht! Am Himmel, märchenhaft Erglänzt der Mond in seiner ganzen Pracht; Um ihn der kleinen Sterne liebliche Genossenschaft.
Es schimmert hell der Tau am grünen Halm;
mit Macht in Fliederbusche schlägt die Nachtigall;
Der Knabe schleicht zu seiner Liebsten sacht.
O schöne Nacht! — text Georg Friedrich Daumer (1800-1875)

The Evening
Sink, beaming God; the meadows thirst for refreshing dew, Man is listless,
the horses are pulling more slowly:
the chariot descends.
Look who beckons from the sea’s crystal waves, smiling warmly! Does your heart know her?
The horses fly more quickly.
Thetis, the divine, is beckoning.
Quickly from the chariot and into her arms springs the driver. Cupid grasps the reins.
The horses come silently to a halt and drink from the cool waters.
In the sky above, with a soft step,
comes the fragrant night; she is followed by sweet Love. Rest and love!
Phoebus, the amorous, rests.
—trans. Emily Ezust

O Lovely Night
O Lovely Night! In the sky, magically, the moon shines in all its splendor;
Around it, the pleasant company of little stars.
The dew glistens brightly on the green stem;
With strength in the lilac bush, the nightingale sings lustily;
The boy steals away quietly to his love.
O lovely night!
—trans. Ron Jeffers

Set Me as a Seal — From his cantata A New Creation, Set Me as a Seal takes its text from the Old Testament book of Song of Solomon. This brief a cappella anthem tenderly expresses a sense of profound love and commitment which are as strong as death.

His Light in Us — Kim André Arnesen is a 37-year-old Norwegian composer who is making a name for himself on the world stage of choral music. His Light in Us is the result of a commission by the St. Olaf Choir and conductor Anton Armstrong for the 2016 St. Olaf Christmas Festival. Arnesen sets the text by Welsh-Scottish poet and librettist Euan Tait with tender and expressive musical gestures. The text calls the listener to consider the light inside oneself, the light of Christ, incarnate and fragile.

Holy Radiant Light — This English setting of Holy Radiant Light finds its origins in the ancient Christian hymn Phos Hilaron, the earliest known hymn recorded outside of the Bible still in use today. Russian composer Alexander Gretchaninoff sets the text in a dramatic and brooding style. At one moment quiet and reverent then suddenly boisterous with exuberant praise.

Let My Love Be Heard — Let My Love Be Heard takes its text from the poem “A Prayer” by Alfred Noyes. With a deep sense of mourning, the text points us toward God’s own light. Minnesota composer Jake Runestad brings this quiet and meditative text to life with beautiful musical depictions of angels ascending into the very presence of God.

My Song in the Night — Mormon Tabernacle Choir conductor Mack Wilberg sets the American folk hymn My Song in the Night for choir and organ. This uncomplicated and simple hymn setting creates a deeply introspective and plaintive atmosphere as the singers call out in their afflication to the one who is their comfort by day and their song in the night.

In Dat Great Gittin’ Up Mornin’ — Tonight’s concert concludes with the rousing spiritual In Dat Great Gittin’ Up Mornin’. Composed for tenor soloist and choir, the style is reminiscent of the call and response experienced in the preaching style of the African-American church. With vivid imagery from the book of Revelation, the preacher announces the coming of the final judgment. With exuberant fervor the chorus bids the world goodbye, singing fare ye well, fare ye well!
**Requiem** — French organist and composer Maurice Duruflé began work on his *Requiem* in 1941 and brought it to completion in 1947. Composed in multiple versions for large orchestra, chamber orchestra and for organ, tonight’s Winspear Hall performance will feature the Ardoin-Voertman Concert Organ. The Roman Catholic church musician composed this highly dramatic and expressive work with plainsong as its basis. The combination of chant and post-impressionist French color makes this work among the most descriptive and vivid settings of the mass text in the modern choral repertoire.

**Lament for Pasiphaë** — *Lament for Pasiphaë* is the first of five movements from the song cycle *Mid-Winter Songs* composed by University of Southern California composition professor, Morten Lauridsen. Commissioned by USC in 1980 for the celebration of the university’s centennial, Lauridsen sets this work to the poetry of English poet Robert Graves, a student of Greek mythology. Pasiphaë, the daughter of Helios the sun, sacrificed herself, offering her light to the dying sun. Cursed by Poseidon, Pasiphaë became an adulterer with a white bull. It is believed that the female references in Graves’ text point to his unfaithful mistress, Laura Rider. Lauridsen sets the text for choir and piano with dramatic flare, vacillating between impassioned outcries and quiet moments of mourning.

**Der Abend** — Brahms was a champion of intertwining nineteenth-century German culture with Greek and Roman classicist ideals. Schiller’s poem vividly describes two lovers being drawn to each other and Brahms’ setting takes precious time before allowing the two to be united. Another Romantic idea can be heard in the contrasting ideas of sinking, heard in the opening descending bass and slow triple meter, and more rapid movement in the middle section with increased activity in the piano.

**O schöne Nacht** — Unlike the plot-driven previous piece, here Brahms creates a musical portrait for the listener. The slow harmonic rhythm, syncopation, and displaced barlines seem to suspend time itself. The single moment of action comes toward the end of the song when the boy gently sneaks away to his sweetheart which Brahms depicts with a highly dissonant and unexpected harmonic progression to show the tension and untimely relief of seeking and finding his lover.

**Tonight Eternity Alone** — *Tonight Eternity Alone*, with poetry from “Dusk at Sea” by Thomas S. Jones, Jr., continues the night-time imagery that we hear in the Brahms *O schöne Nacht* at the close of the day. Through this composition, Minnesota composer René Clausen magically depicts the wonder that one experiences while contemplating the vastness of the universe. Both confident and comforting, the text “there is no space for fear, only the wonder of its truth” leaves the listener with a deep sense of calm.

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**Set Me As a Seal**

Set me as a seal upon your heart,
As a seal upon your arm,
For love is strong as death.
Many waters cannot quench love; neither can the floods drown it.

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**Tonight Eternity Alone**

Tonight eternity alone is near,
The sunset and the dark’ning blue.
There is no space for fear,
Only the wonder of its truth.

—text Thomas S. Jones, Jr. (1882-1932)
His Light in Us
God’s distant call
flares in the night,
So long expected, so longed for;
and all my life,
Christ called my name,
and now at last, I’ll answer Him.

Renewed, his hope,
his light in us,
incarnate, fragile,
our Lord appears,
Alleluia, alleluia!
Eternal,
so perfect,
His cry of changeless love.

 Alive, awake,
His call is here:
It is the crying of the Child;
I know Christ’s call,
Its hidden flame,
It makes my spirit flare with hope!

Renewed, his hope,
his light in us...

This root, this stem, this flowering Love,
this mustard seed, it grows to the greatest tree,
the birds of souls have nested there.
The light of the night
Now blazing at dawn!

You’ve led me here,
O little child,
your being singing with God’s life.
The kingdom sings,
it choirs with earth,
all creation lives Christ’s peace.

—text Euan Tait (b. 1968)

Holy Radiant Light
Holy radiant Light, Thou holy radiance of the Father,
glorious and mighty,
Thou only begotten Son of God eternal,
holy Jesus.
Comes we, now,
to the hour of setting sun; the lights of evening round us shine.
O holy Ones, holy Trinity eternal,
Thou holy Ones, we sing Thy praise evermore.
With undefiled lips evermore thy glory to be praised art thou worthy,
to be praised evermore,
Holy Son of God, source of ev’ry life,
Son of God, Thou radiant light, praise Thee evermore.

Let My Love Be Heard
Angels, where you soar
Up to God’s own light,
Take my own lost bird
On your hearts tonight;
And as grief once more
Mounts to heaven and sings,
Let my love be heard
Whispering in your wings.
—text Alfred Noyes (1880-1958)

My Song in the Night
Jesus, my Savior, my song in the night,
Come to us with Thy tender love, my soul’s delight,
Unto Thee O Lord in affliction I call,
My comfort by day and my song in the night.
O why should I wander an alien from Thee,
Or cry in the desert Thy face to see,
My comfort and joy, my soul’s delight,
O Jesus my Savior, my song in the night.

In Dat Great Gittin’ Up Mornin’
I’m gon’ tell you ‘bout de comin’ of de judgment, Fare ye well, Fare ye well, Dere’s a better day a-comin’;

In dat great gittin’ up mornin’, Fare ye well, Fare ye well,
Oh preacher fold yo’ Bible,
Fo’ de last soul’s converted,

In dat great gittin’ up mornin’, Fare ye well, Fare ye well,
Blow yo’ trumpet Gab’el,
Lord how shall I blow it?
Blow it right calm and easy
Do not ‘larm all my people,
Tell dem all to come to de judgment,

In dat great gittin’ up mornin’, Fare ye well, Fare ye well,
Den you see dem collins bustin’,
Den you see de folkses risin’;

Den you see de world on flyer,
Den you see de stars a fallin’,
Den you see dat forked lightnin’,
Den you hear dat rumblin’ thunder,

Fare ye well, poor sinner,

In dat great gittin’ up mornin’, Fare ye well, Fare ye well,