Seven hundred eightieth program of the 2018-2019 season.

University of North Texas

CONCERT CHOIR

Dr. Jessica Nápoles, conductor
Kari Adams, conducting associate

Brian C. Murray, conducting associate
Presented in partial fulfillment of the degree Doctor of Musical Arts in Choral Conducting
Panki Kim, accompanist
Rosana Eckertm, guest vocal soloist

UNIVERSITY SINGERS

Dr. Richard Sparks, conductor
Charlotte Botha, conducting associate

Presented in partial fulfillment of the degree Doctor of Musical Arts in Choral Conducting
Colleen Kilpatrick, accompanist

Tuesday, April 2, 2019
7:30 pm
Winspear Hall
Murchison Performing Arts Center

music.unt.edu/choral - all concerts begin at 7:30 pm in Winspear Hall unless noted
PROGRAM

CONCERT CHOIR—"LOSS"

I. Lost Loves

Tiempo para un tiempo (1998) ................................................. Roberto Valera (b. 1938)

Juan Galdamez, Kyle Gallardo, Will O’Rourke, percussion

from Vier Zigeunerlieder, Opus 112 (1888) .......... Johannes Brahms (1833-1897)
1. Rote Rosenknospen künden
2. Brennessel steht an Weges Rand
3. Liebe Schwalbe, kleine Schwalbe
4. Rote Rosenknospen künden

Kari Adams, conductor

from Figures de danse (1975) ....................................Lionel Daunais (1901-1982)
1. Pas grave
2. Adagio
3. Bayadère
4. Maryse and partner

Brian C. Murray, conductor

II. The Poignancy of Loss

Underneath the Stars (2003) ................................................. Kate Rusby (b. 1973)

arr. 2013 Jim Clements (b. 1983)

Jessica Hausmann and Andrea Varnado, soloists

For the Fallen (1992) .................................................. Mike Sammes (1928-2001)
ed. Francis Jackson (b. 1917)

Jacquelyn Lankford, trumpet

Precious Lord (1938) ........................................... Thomas A. Dorsey (1899-1993)
arr. 1996 Arnold Sevier (b. 1949)

Brian C. Murray, conductor

I. Unclouded Day

Kari Adams, conductor

III. Mending Lost Humanity

We Can Mend the Sky (2014) ........................................... Jake Runestad (b. 1986)

Rosana Eckert, guest vocal soloist • Kyle Gallardo, percussion

We Can Mend the Sky

Jake Runestad

---Intermission---

Richard Sparks, Chair of Conducting & Ensembles, joined the faculty at UNT in 2009 with both a distinguished academic and professional career. He was a faculty member at Mount Holyoke College and Pacific Lutheran University, where he was Director of Choral Activities from 1983-2001. At PLU, he led the Choir of the West, one of the top undergraduate choirs in the country, on regular tours across the United States, to Japan, China, England, and Scandinavia, and also made eight recordings with that ensemble. Sparks’ D.M.A. is from the University of Cincinnati and his dissertation (Swedish A Cappella Music Since 1945) won the ACDA’s Julius Herford Award in 1997 and later was published as The Swedish Choral Miracle. His new book, The Conductor’s Toolbox: Transforming Yourself as Musician and Conductor, is published by GIA and he was invited to do a session at the National ACDA Conference in Kansas City in March 2019.

Sparks has been active in the professional world as well; guest conducting the Anchorage Music Festival (his first year substituting for an ailing Robert Shaw conducting Brahms’ Ein deutsches Requiem), Portland Symphonic Choir, Portland Baroque Orchestra, Northwest Chamber Orchestra, Exultate Chamber Singers in Toronto, and the Swedish Radio Choir. He first worked with the Swedish Radio Choir in 2002, and again in 2007 and 2008, the first American in more than 35 years to work with that ensemble. With the Radio Choir, among other things, he prepared them for a performance of the Brahms Requiem with Valery Gergiev, which has been released on DVD on the BIS label. He was also the first non-Canadian conductor selected to direct the Canadian National Youth Choir and in 2008 he was Music Director/Conductor for a production of Monteverdi’s opera Orfeo in Edmonton with period instruments. He conducted Allan Bevan’s Now goeth some under wode at Carnegie Hall in March 2016 and in the summer of 2016 he guest-conducted the Santa Fe Desert Chorale, one of America’s premier professional choirs. In May 2018 he was guest conductor of the Portland Symphonic Choir.

He founded Seattle Pro Musica and conducted three ensembles with that organization from 1973-80 in over 70 different performances; conducted the Seattle Symphonic Chorale from 1990-94 (preparing the choir for nine recordings on the Delos label); founded and conducted Choral Arts Northwest in Seattle from 1993-2006 (with whom he made three recordings on the Gothic label); and Pro Coro Canada (Edmonton, AB) from 1999 to 2011. A professional chamber choir, Pro Coro toured regularly across Canada and broadcast on CBC Radio.

Since coming to UNT he will have led the Collegium Singers to the Boston Early Music Festival four times (2011, 2013, 2015, and June 2019) and also to the Berkeley Early Music Festival in 2012. The Collegium Singers/Baroque Orchestra performance of Vivaldi’s Gloria, led by Sparks, has over 2.1 million hits on YouTube. In 2013, the Collegium Singers performed Monteverdi’s Vesperas of 1610 in a new edition by Hendrik Schulze of our faculty, along with 10 UNT graduate students, published by Bärenreiter. And in 2015, they were selected to sing at the prestigious National Collegiate Choral Organization’s conference in Portland, OR. Visit Richard Spark’s website at www.richardsparksconductor.com.
Brian C. Murray is a second-year doctoral student in choral conducting at the University of North Texas where he serves as the conducting associate for the A Cappella Choir and Concert Choir. He is also the director of the Youth Chorus of Collin County. He previously worked as a successful high school choir director in Carrollton, Texas. Murray received a bachelor of music degree in choral music education, summa cum laude, from the University of North Texas and a master of music degree in choral music from the Florida State University.

Murray has presented interest sessions for state and divisional conferences and he has published in *ChorTeach* and the *Choral Journal*. Murray has proudly served the Texas Music Educators Association as the vice president of Region 31, the vocal chair of Region 24, and the facilities chair for the Vocal Division. He has served ACDA as a manager for the 2017 and 2019 National MS/SH Honor Choirs. Murray is a frequent clinician, adjudicator, and guest conductor. His professional affiliations include ACDA, TMEA, and Pi Kappa Lambda. Murray and his wife, Allison, reside in Carrollton, Texas with their son, Weston. They are active members of the music and worship arts ministry at First Baptist Church Carrollton, Texas.

Jessica Nápoles is an Associate Professor of Choral Music Education and Conductor of the Concert Choir at the University of North Texas. A native of Florida with a Cuban-American background, Dr. Nápoles taught middle school chorus in the public schools of Miami and Orlando, FL. She received her bachelor of music education, master of music education, and PhD in music education from the Florida State University under the tutelage of Judy Bowers, Cliff Madsen, and Andre Thomas.

Prior to her appointment at UNT, she taught at the University of Utah for 11 years in a similar hybrid teaching position, also serving as Director of Undergraduate Studies. Dr. Nápoles is currently serving on the Steering Committee for the National ACDA, as Assistant Conference Chair and previously as the Honor Choir Coordinator. Dr. Nápoles is an active conductor, clinician, and adjudicator, frequently engaging in guest conducting opportunities locally, regionally, and nationally. She has conducted All State and honor choirs in California, Delaware, Florida, Idaho, Maine, Massachusetts, Oregon, Tennessee, Texas, Virginia, and Utah, as well as Southern division and Western division honor choirs for the ACDA.

In addition, she is a well known researcher, with numerous publications in journals such as the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Journal of Music Teacher Education*, *Update: Applications of Research in Music Education*, and *International Journal of Music Education*. She is currently serving a 6-year term on the editorial boards of the *Journal of Research in Music Education*, the premier research journal in music education, and the *International Journal of Research in Choral Singing*, the ACDA research journal. Her research interests include music teacher education, teacher feedback, perceptions of effective teaching, and teacher talk, and she has presented at conferences on these topics nationally and internationally.
Kari Adams is in her second year as a PhD student in music education with a cognate in choral conducting at the University of North Texas. She currently serves as the conducting associate for Concert Choir in addition to teaching courses in music education, working as a research assistant, and supervising student teachers. Prior to UNT, Adams earned her MA in music with emphasis in vocal performance and choral conducting from the University of Central Missouri. While at UCM, she served as a research graduate assistant, conducted Women’s Choir, and was assistant conductor for Concert Choir. Additionally, she studied voice with Dr. Stella Roden and conducting with Dr. Alan Zabriske. She was the winner of the 2012 Concerto-Aria Competition and completed multiple voice and conducting recitals. Adams holds a BA in music education from Freed-Hardeman University where she studied conducting with Dr. Gary McKnight.

Adams taught middle school choir, general music, and band in Knob Noster, MO. She also served as a member of the leadership team, a PLC district leader, and a mentor for elementary, middle, and high school educators. In 2015, she was recognized as Teacher of the Year. She frequently gave presentations to student organizations at UCM and served as clinician for school ensembles as well as honor choirs. She is passionate about middle school choral singing and regularly serves as a clinician for middle school and junior high groups. Adams has many research interests, including student-centered pedagogy, musical self-concept, competition, and the role of growth mindset in musical development.

Charlotte Botha is an enthusiastic conductor, composer, ensemble singer, and teacher of voice, music theory and aural training. She believes that choral music embraces difference and teaches tolerance. Originally from Klerksdorp, South Africa, she embarked on an ambitious career as a pianist, percussionist, chorister and vocal soloist from the age of six. She has had the privilege of singing under and learning from inspiring conductors and voice pedagogues from around the world.

During her BMus (University of Pretoria, 2009) and MMus (Nelson Mandela Metropolitan University, 2014) she specialised in choral conducting with Johann van der Sandt, Junita Lamprecht-Van Dijk and Peter-Louis van Dijk as her mentors. As conductor of many well-known choirs, such as Pretoria High School for Girls Choir, Singkronies Chamber Choir and the Drakensberg Boys Choir, Charlotte cultivated a passion for group vocal technique. Charlotte attends choral conducting masterclasses as often as possible, and regularly presents workshops that promote the development of aural training skills through choral singing. Under the mentorship of Allen Hightower and Richard Sparks, she currently pursues a doctor of musical arts degree in choral conducting and music therapy at the University of North Texas, where she conducts the UNT Women’s Chorus. Her interests include badminton, foreign cuisine, the study of phonetics and learning new languages.
Rosana Eckert is Principal Lecturer in the Jazz Studies Division. Her teaching responsibilities include Vocal Jazz Techniques, Songwriting, Vocal Jazz Pedagogy, and Vocal Jazz Applied.

Rosana Eckert is an internationally recognized live and studio vocalist, songwriter, arranger, and jazz educator. As a vocal artist, she has recorded four solo CDs and performs regularly throughout the United States and abroad. She has had the pleasure of performing and/or recording with such jazz greats as Lyle Mays, Kenny Wheeler, George Duke, Jon Faddis, Marvin Stamm, and Bobby McFerrin, and she toured Europe and Scandinavia as a sub in the Grammy award-winning vocal quartet New York Voices. Her debut CD, *At the End of the Day*, was praised as “an occasion for celebration” by *AllAboutJazz.com* and “a superior debut” by *Cadence Magazine*. Her CD was a finalist for Best New Jazz Album in the 2006 Independent Music Awards. Her newest CD, *Small Hotel*, once again showcases her original songs and unique arranging style, and it features guest appearances by trumpeter Marvin Stamm and bassist Christian McBride.

A renowned educator, Rosana received two degrees from UNT, studying music theory, horn, and later, vocal jazz. In the Fall of 1999, she became the first female to join the esteemed jazz faculty at UNT. Since then, she has been the primary private jazz voice teacher as well as faculty and co-host of the Vocal Jazz Summer Workshop. She also serves on the faculty of the New York Voices Summer Vocal Jazz Camp in Bowling Green, Ohio. Rosana is in demand as a clinician, festival adjudicator, and choral arranger, and she has been the guest conductor for many All-State jazz choirs, including California, Colorado, Oklahoma, North Dakota, Nebraska, Arizona, and Iowa. Her vocal ensemble arrangements are published by Sound Music Publications, Hal Leonard, and Rosana Eckert Music and have been performed worldwide. Most recently, she co-wrote a jazz musical for young voices with popular children’s author and educator Sharon Burch titled *Freddie the Frog and the Jungle Jazz* (published by Hal Leonard).

In addition to her extensive live performing and teaching, Rosana also works regularly as a studio vocalist and voice-over talent in Dallas, having sung or spoken on hundreds of commercials, album projects, publishing demos, and radio IDs around the world.

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**TEXT /TRANSLATIONS (cont’d)**

**Four Gypsy Songs**

**Vier Zigeunerlieder**

*Rote Rosenknospen künden*


*Brennnessel steht an Weges Rand*

Brennnessel steht an Weges Rand, Neider und Feinde hab' ich in Stadt und Land. Neidet, haßt, verleumdet, doch das bringt mir keine Not, Wenn mir nur mein süßes Liebchen treu bleibt bis zum Tod.

*Liebe Schwalbe, kleine Schwalbe*


--Hugo Conrat (1845-1906)
Figures de danse

**Pas grave**
Natasha, Natasha, a quitté les entrechats, pour un schah, pour un schah, qui lui donne des colliers d’œilsetchatch

**Adagio**
Les deux nièces de l’abbé ont un sommeil bien troublé depuis qu’à Wilfrid Pel’tier elles ont vu, le beau Saltarello déchirer son bleu maillot (zip!) En plein milieu d’hui “adagio”!

Bayadère
Fatima La Bayadère souriant aux abonnés, sur ledos d’une panthère, chaque soir fait son entrée. Fatima La Bayadère n’est plus là, pour son entrée! Où es-tu Fatima? Elle est dedans la panthère qui sourit aux abonnés.

Brahma dieu des croyants faites que les entrailles de la panthère digèrent La Bayadère.

Dance Miniatures

**Not Serious (Serious Step)**
Natasha has abandoned her entrechats, for a Shah who gives her tiger-eye necklaces.

**Adagio**
The abbé’s two nieces have had trouble sleeping since seeing at the Salle Wilfrid Pelletier, the handsome Saltarello tear his blue tights! Right in the middle of his adagio!

**Indian Dancer**
Fatima, the Indian dancer, smiling at the ticketholders on the back of a panther. makes her entrance every evening Fatima, the Indian dancer, isn’t there for her entrance! Where are you, Fatima? She is inside the panther who is smiling at the ticketholders.

Brahma, god of believers, let the entrails of the panther digest the Indian dancer.

TEXT /TRANSLATIONS (cont’d)

**Du heilige Brunst, süßer Trost,**

*nun hilft uns fröhlich und getrost in dein’m Dienst beständig bleiben,*

die Trübsal uns nicht abtreiben! O Herr, durch dein Kraft uns bereit und stärk des Fleisches Blödigkeit, daß wir hier ritterlich ringen, durch Tod und Leben zu dir dringen. Halleluja, halleluja! --*Martin Luther (1483-1546) in 1524*

**The Battle of Jericho**

Joshua fit the battle of Jericho and the walls come tumbling down

Talk about your kings of Gideon,
Talk about your men of Saul
But none like good old Joshua And the battle of Jericho.

Right up to the walls of Jericho He marched with spear in hand, "Go blow that ram horn," Joshua cried, "Cause the battle am in my hand."

God almighty then the lamb ram sheep horn begins to blow, And the trumpets began to sound, And Joshua commanded the children to shout! And the walls come a tumbling down.

*--Traditional Spiritual*
Il n'était pas là, Jos, quand Maryse du haut des frises, donna tête basse dans la contrebasse.

Et pourtant, depuis vingt ans, en un voltige à donner vertige chaque soir de son perchoir, elle venait choir dans les bras costauds de Jos.

Mais ce soir, oh! désespoir! Il n'était pas là! Où est Jos?

Est-il indispos?

Est-il allé payer son impôt?

A-t-il, été victime d’un complot?

Mystère et boule de gomme, jamais ni femme ni homme sur ma foi ne saura pourquoi.

Lionel Daunais (1901-1982)

Sing to the Lord a new song, Sing, all the earth, Sing, and bless his name.

And from day to day announce His great salvation.

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 steps will not be impeded.

The Spirit gives aid to our weakness. For we do not know for what we should pray, what is proper; but the Spirit itself intercedes for us in the best way with unutterable sighs.

He, however, who examines hearts, He knows what the Spirit’s intention is, since it intercedes for the saints according to that which pleases God.

Chantez à Dieu
Chantez à Dieu chanson nouvelle,
Chantez, ô terre universelle,
Chantez, et son Nom bénissez.
Et de jour en jour annoncez Sa délivrance solennelle.

Os Justi
Os justi meditabitur sapientiam, et lingua ejus loquetur judicium.
Lex Dei eis in corde ipsius: et non supplantabuntur gressus ejus. Alleluia.

Biegg Lena
Na de jo biegpá básådíj
lo, lo, lo lo…
Basse Vuoj ha bukita rij
Íbnumis dervuoañáj
Álmnuñia sâne ednamij
Buorre sivnujausâj
--Yoik to the mountain wind by Johan Márak

Der Geist hilft unsrer Schwachheit auf
Der Geist hilft unserer Schwachheit auf.
Denn wir wissen nicht, was wir beten sollen, wie sich’s gebühret; sondern der Geist selbst vertritt uns aufs beste mit unaussprechlichem Seufzen.
--Romans 8:26

He, however, who examines hearts, He knows what the Spirit’s intention is, since it intercedes for the saints according to that which pleases God.

Romans 8:7

Psalm 96
Sing to the Lord a new song, Sing, all the earth, Sing, and bless his name.

And from day to day announce His great salvation.

The 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 steps will not be impeded.

Alleluia.

Now the Wind Blows
Now the wind blows
lo, lo, lo, lo…
Coming with the Holy Spirit
A greeting from God
to the people
in our Lappland, with His blessing
--Lionel Daunais (1901-1982)

Trans. Gehrmans Musikförlag

Der aber die Herzen forschet, der weiß,
was des Geistes Sinn sei, dann er vertritt
die Heiligen nach dem, das Gott gefället.
--Romans 8:7

Now the wind blows
lo, lo, lo, lo…
Coming with the Holy Spirit
A greeting from God
to the people
in our Lappland, with His blessing

Romans 8:26

The Spirit Gives Aid to our Weakness
The Spirit gives aid to our weakness. For we do not know for what we should pray, what is proper; but the Spirit itself intercedes for us in the best way with unutterable sighs.

He, however, who examines hearts, He knows what the Spirit’s intention is, since it intercedes for the saints according to that which pleases God.

Romans 8:7

Maryse and partner
Il n’était pas là, Jos, quand Maryse du haut des frises, donna tête basse dans la contrebasse.

Et pourtant, depuis vingt ans, en un voltige à donner vertige chaque soir de son perchoir elle venait choir dans les bras costauds de Jos.

Mais ce soir, oh! désespoir!

Est-il indispos?

Est-il allé payer son impôt?

A-t-il, été victime d’un complot?

Mystère et boule de gomme,

Never shall woman nor man, I swear know the reason why.
**Underneath the Stars**

O, go gently. Underneath the stars I'll meet you, Underneath the stars I'll greet you, And there beneath the stars I'll leave you Before you go of your own free will; Go gently. Underneath the stars you left me; I wonder if the stars regret me. At least you'll go of your own free will; Go gently. Here beneath the stars I'm landing, And here beneath the stars not ending. Oh, why on earth am I pretending? I'm here again, the stars befriending They come and go of their own free will.

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**Unclouded Day**

O they tell me of a home far beyond the skies, They tell me of a home far away, And they tell me of a home where no storm clouds rise: O, they tell me of an unclouded day.

[Chorus]

O the land of cloudless days, O the land of an unclouded sky, O they tell me of a home where no storm clouds rise: O they tell me of an unclouded day.

O they tell me of a home Where my friends have gone, They tell me of a land far away, Where the tree of life in eternal bloom Sheds its fragrance through the unclouded day. [Chorus]

They tell me of a King in His beauty there, They tell me that mine eyes shall behold Where He sits on a throne That is bright as the sun In the city that is made of gold! [Chorus]

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**Precious Lord**

Precious Lord, take my hand, Lead me on, let me stand, I am tired, I am weak, I am worn; Through the storm, through the night, Lead me on to the light. Take my hand, Lord, and lead me home.

When my ways grow drear, Precious Lord, linger near, When my light is almost gone, At the river, I stand, Guide my feet and hold my hand: Take my hand, Lord, and lead me home

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**We Can Mend the Sky**

“In my dream I saw a world free of violence hunger suffering a world filled with love

Now awake in this world I beg, let my dream come true.”

Naftu (life, soul)
Soo baxa. (Let’s go)
Orod (Run)
Naftu orod bay kugu aamintaa. (To save your life, run with all your might.)

If we come together, we can mend a crack in the sky.

“Let My Dream Come True” by Warda Mohamed (14-year-old student and immigrant from Somalia); --trans. Abdi Mohamed; --compiled by Jake Runestad

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**Psalmus CXX**

Ad Dominum cum tribularer clamavi, et exaudivit me. Domine libera animan mea a labiis iniquis et a lingua dolosa, Quid detur tibi, aut quid apponatur tibi at linguam dolosam? Sagittae potentis acutae cum carbonibus desolatoris. Heu mali, cuia incolatus meus prolongatus est habitavi cum habitantibus Cedar: multum incola fuit anima mea. Cum his, quo dum pacem, eram pacificus, cum loque bar illis impugnabant me gratis.

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**Psalm 120**

In my trouble I cried to the Lord, and he heard me. O Lord, deliver my soul from wicked lips, and a deceitful tongue. What shall be given to thee, or what shall be added to thee, to a deceitful tongue? The sharp arrows of the mighty, with coals that lay waste. Woe is me, that my sojourning is prolonged!

I have dwelt with the inhabitants of Cedar: My soul hath been long a sojourner. With them that hate peace I was peaceable, when I spoke to them they fought against me without cause.