



School of Music
University of Missouri

2020-2021 Series | Student Ensemble

Face the Sun:

Bringing Awareness to Childhood Mental Illness

Promise me you'll always remember: You're braver than you believe, and stronger than you seem and smarter than you think. (A. A. Milne)

featuring

University Treble Choir

Emily Edgington Andrews and Amelia Lufkin, *conductors*
Maddie Jenkins, McCade Gordon, Claire Parker, *pianists*

April 23, 2021 | 7:00pm
Sinquefield Music Center

PROGRAM

I.

Choir A

It Takes a Village.....Joan Szymko

Cora Sadler, soprano
Avery Campbell, Jessica Searce, Cora Sadler, trio
Zach Smith, drum
McCade Gordon, shekere

It takes a whole village to raise our children
It takes a whole village to raise one child
We all everyone must share the burden
We all everyone will share the joy

Wau Bulan.....Tracy Wong

*Ewah boleh,
ewah boleh,
ewah boleh,
teraju tigo*

“Wau Bulan” describes the beauty of the Malaysian traditional kite (wau) with a rounded bottom shaped like a half moon (bulan) as it flies up high in the sky.

Alice’s ThemeDanny Elfman
arr. Mac Huff

Oh, Alice, dear where have you been?
So near, so far or in between,
What have you heard what have you seen?
Alice, Alice, please, Alice.

Oh, tell us are you big or small?
To try this one or try them all.
It’s such a long, long way to fall.
Alice, Alice, oh, Alice.

How can you know this way not that?
You choose the door, you choose the path.
Perhaps you should be coming back,
Another day, another day.
And nothing is quite what it seems.
You’re dreaming, are you dreaming?
oh, Alice.

So many doors, how did you choose?
So much to gain so much to lose.
So many things got in your way.
No time today, no time today.
Be careful not to lose your head.
Just think of what the door mouse said, Alice!

Did someone pull you by the hand?
How many miles to Wonderland?
Please tell us so we’ll understand.
Alice, Alice, oh, Alice.

Oh, how will you find your way?
Oh, how will you find your way?

You Are Not Alone..... Ryan Main

Andi Peterson, mezzo-soprano
Maggie Courtney, soprano

Beautiful soul,
You are not alone,
Not here,
Not now,
Not before birth,
Not after death.

We are all one, through all time:
And something greater than ourselves.
Thus, your spirit passes through time.

From God to God,
Always the same,
Always the one,
Always the love you knew.

Beautiful soul.

-Bette Milesen James

II.

Choir B

One Voice..... Ruth Moody/The Wailin' Jennys

Megan Lyons, guitar
Brenna Donnelly, solo
Gracye Allen and Brenna Donnelly, duet
Sophie Heimerl, Valerie Gehrs, and Madi Winfield, trio

This is the sound of one voice
One spirit, one voice
The sound of one who makes a choice
This is the sound of one voice

This is the sound of all of us
Singing with love and the will to trust
Leave the rest behind it will turn to dust
This is the sound of all of us

This is the sound of voices two
The sound of me singing with you
Helping each other to make it through
This is the sound of voices two

This is the sound of one voice
One people, one voice
A song for every one of us
This is the sound of one voice
This is the sound of one voice

This is the sound of voices three
Singing together in harmony
This is the sound of voices three
Surrendering to the mystery

-Ruth Moody

O Salutaris hostia Ēriks Ešenvalds

Amelia Lufkin and Chloe Prewett, sopranos

*O salutaris Hostia,
Quae caeli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.
Uni trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria.
Amen.*

O saving Victim,
Who expanded the door of heaven,
Hostile armies press,
Give strength; bear aid.
To the One and Triune Lord,
May there be everlasting glory;
who life without end
gives us in the homeland.
Amen.

Ikan Kekek Tracy Wong

Madi Winfield, mezzo-soprano

*Ikan kekek mak iloi-iloi
Ikan gelama mak ilai-ilai
Sungguh cantik sayangku amboi
Tapi ketawa mengilai-ngilai*

Ponyfish mak iloi-iloi
Croaker fish mak ilai-ilai
My dear is very beautiful
But her laugh is loud (and not graceful)

*Ikan kekek mak oloi-iloi
Ikan gelama mak ilai-ilai
Kalau adik nak jadi pandai
Mari belajar janganlah lalai
Tenang-tenang air di laut
Sampan golek mudik ke tanjung
Hati terkenang mulut tersenyum*

Ponyfish mak iloi-iloi
Croaker fish mak ilai-ilai
If you (little one) want to be wise
Come learn (study hard), don't be lazy
The sea is calm
The boat floats towards the bluff
The heart recalls, the mouth smiles

Budi yang baik rasa dijunjung!

Kindness is always encouraged!

Abendlied Josef Rheinberger

arr. Nadezha Averina

*Blieb' bei uns,
denn es will Abend warden;
Und der Tag hat sich geneiget,
sich geneiget,
O bleib' bei uns,
denn es will Abend earden.*

Bide with us,
for evening shadows darken,
And the day will soon be over,
soon be over,
O bide with us,
for evening shadows darken.

-Luke 24:29

Lullabye (Goodnight, My Angel)..... Billy Joel
arr. Kirby Shaw

Goodnight, my angel
Time to close your eyes
And save these questions for another day
I think I know what you've been asking me
I think you know what I've been trying to say
I promised I would never leave you
And you should always know
Wherever you may go
No matter where you are
I never will be far away

Goodnight, my angel
Now it's time to sleep
And still so many things I want to say
Remember all the songs you sang for me
When we went sailing on an emerald bay
And like a boat out on the ocean
I'm rocking you to sleep

The water's dark
And deep inside this ancient heart
You'll always be a part of me

Goodnight, my angel
Now it's time to dream
And dream how wonderful your life will be
Someday your child may cry
And if you sing this lullabye
Then in your heart
There will always be a part of me

Someday we'll all be gone
But lullabyes go on and on...
They never die
That's how you
And I
Will be

Program Notes

It Takes a Village

American composer Joan Szymko's (b. 1957) *It Takes a Village*, is a relatively simple but profound setting of a proverb popularly attributed to the Igbo people of Nigeria. Interestingly, there has been quite a bit of speculation about the specific origin of the proverb as there are many African cultures that seem to share this creed: In the Ugandan kingdom of Bunyoro, for instance, there is a proverb that says, *Omwana takulila nju emoi*, the literal translation of which is, "A child does not grow up only in a single home." Additionally, in Swahili, the proverb *asiyefunzwa na mamae hufunzwa na ulimwengu* approximates to "despite a child's (biological) parents, its upbringing belongs to the community."

The idea of unity in Szymko's composition of *It Takes a Village* is musically depicted primarily in the way in which the voices grow together. The piece begins with a solo singer and expands, first from unison into four-part harmony. Szymko has, in her own words, "sought to embody the cultural concept behind the proverb—that it is truly ALL the individual parts linked and working together that create and support the whole. The four vocal rhythms in the main portion of the work, each with its own character and function, are essential to creating the unique energy and movement of a Village. Only when they are sung together does a truly joyful spirit arise."

-EEA

Wau Bulan

"Wau Bulan" was published in 2017 by Malaysian composer, conductor and music researcher, Tracy Wong. With degrees in piano performance, choral conducting and a doctorate in musical arts, Wong and her compositions have made an impact on choral singers across the globe. Wong has conducted choirs in Malaysia and Canada, and her pieces have been performed by choral groups from several different countries in international competitions. She has a specific interest in the performance practice and movement of Malaysian culture, which is expressed in her choral piece, *Wau Bulan*.

The words of the piece are simple yet powerful. *Ewah boleh, teraju tigo* translates to "Wow, the three-cornered moon." *Wau Bulan* translates to "moon kite," and it is a traditional Malaysian kite with a lower section shaped like a half-moon. It is typically decorated with bright colors and intricate floral patterns and is one of Malaysia's national symbols. This piece is sung in admiration of the beauty of the kite as it resembles a rising crescent moon in the sky.

Wau Bulan is written in a Malaysian musical form known as a *dikir barat*. This musical style native to the Malay Peninsula involves individuals singing in groups, often in a competitive style. The performers sit cross-legged in rows on the floor and perform choreographed movements while singing. There is often a leader who sings the poetry, and then the rest of the group responds through imitation. This call and response style can be heard in the repetition in *Wau Bulan*, when the soprano voices sing a line echoed by the altos. *Dikir barat* style is still quite popular among Malaysian children, and not only serves as an art form and bonding activity, but also can be used to inform the public on news, and even used as a form of propaganda.

The visual and musical art forms of *dikir barat* and the moon-kite create an atmosphere of beauty that can bring together an entire community. The ability to express oneself within a supportive group setting can heal and connect people in a way nothing else can.

-Meg Swords

Alice's Theme

Danny Elfman (1953-present) has spent over 30 years establishing his identity as an internationally known composer. His music appears in a number of popular films, including sixteen Tim Burton movies. Elfman's dark crescendos and haunting melody lines perfectly compliment the dark and emotional themes of Burton's "Alice in Wonderland," which follows young Alice's journey through a dream-like world called Wonderland. The film appears to be a simple fairytale but characterizes a deeper meaning of what it is like for a child to be forced to grow up quickly. Throughout, Alice is faced with many choices difficult for a child to make on their own and also lacks the adult guidance she needs. Alice is treated like a child by some of the characters in Wonderland but is required to take on adult-like responsibilities, causing her to lose her sense of identity, and representing what it is like to be stuck between adolescence and adulthood.

"Alice's Theme," with music by Danny Elfman, and arranged by Mac Huff, begins the film and is sung by an outsider who urges Alice to answer questions about where she has been and how she was able to find her way through Wonderland. Further, the outsider warns of potential dangers while reminding her that there is no time for tears and that she must move forward. Similarly, many children in our society are being forced to grow up in the same way and are told to push their feelings to the side. Unrealistic expectations and the pressure of adult responsibilities at a young age can result in mental health disorders like anxiety, chronic stress, and depression. Mental health - especially in children - is a subject we aim to shed light on throughout this semester's program. While listening to "Alice's Theme," we encourage you to listen closely and recollect the exciting and frightening experience of growing up and finding your identity while also considering the effects that growing up too quickly can have on a young child.

-Breana Hoover

You Are Not Alone

Ryan Main is an active composer, director, and clinician from Kansas City, Missouri. Main has a Bachelor of Music in Music Composition from the University of Missouri- Kansas City, and a Master of Music degree in both Music Composition and Music Education from the Peabody Institute at Johns Hopkins University. Main has had pieces performed at honor choir events, honor band events, and conferences around the nation. However, Main's *You Are Not Alone*, was his first piece to be performed at Carnegie Hall. Main's compositions have also been awarded the Editor's Choice distinctions from J.W. Pepper multiple times. Main is also the founder and artistic director of the Youth Chorus of Kansas City.

The text of *You Are Not Alone* was written by poet and author, Bette Milleson James. James is the author of *Angels Flying Out of Hell* and *Bless the Children: Poems in the Spirit of Childhood*. The text James wrote was to show the universal experience of living and seeking connection with other people. This text was written to inspire young musicians by showing how important community can be in a person's life and how there is always someone that supports you. Main's *You Are Not Alone*, was commissioned for Reed Academy Singers for the 2017 American Choral Directors Association National Conference. The theme during the 2017 conference was *A Life of Song*. This theme was to show that we can sing for our whole lives, that it doesn't matter how old you are, and that there is always support where needed. *You Are Not Alone* ties into the program because it communicates to musicians that they are strong and loved. The piece inspires young musicians to not give up, and that there is always someone that will be there for them.

-Jessica Searce

One Voice

Australian-born composer Ruth Moody has been publishing folk music since 1997. While participating in several music groups, Moody is best known for being a founder and current member of the female folk group, The Wailin' Jennys. Aside from winning multiple personal accolades, Moody's songs have earned the folk group several trophies, such as the 2005 Juno "best roots/traditional album" award for their debut album, *40 Days*. The success of the Jennys's first album is partially due to Moody's incredible songwriting, specifically the

first track. “One Voice” has become a signature song for The Wailin’ Jennys since its appearance on *40 Days*.

“One Voice” is a song about peace and unification. Moody found inspiration after participating in a large jam session with other folk performers at a camping site. The intimate moments shared amongst the group left an impact on Moody, “I think [the thought] just really hit me: If only the world could be more like this, that just the power of music [could] bring people together.”

When Moody set out to write “One Voice,” she had a goal of camaraderie in her brain. The song, written in strophic form, repeats the same musical frame, but adds a new part in each stroph. “One Voice” is truly a definition of something that is greater than the sum of its parts. Each musical line—“one voice,” “voices two,” “voices three”—is beautiful on its own. However, combined they are a stronghold for peace, shown by the final stroph repeating the beginning line, “one voice,” with the addition of several voices harmonizing. The beautiful harmonies provided by Moody show that music is the key to connecting people. “One Voice” melds with this concert’s theme because of its call for unity. In order to shed light and stress the importance of children’s mental health, those who are older must stand in alliance with those children, they must show their support. One voice may seem small at first, but soon it will find others to harmonize with, and grow to an insurmountable power.

-Brenna Donnelly

O Salutaris Hostias

Award-winning composer Ēriks Ešenvalds was born in Priekule, Latvia. In addition to composing, traveling, teaching masterclasses, and speaking, he is also a composition teacher at the Latvian Academy of Music. Despite a relatively young career, Ešenvalds has become extremely popular with his beautiful, detailed compositions, most notably “Only In Sleep” and “The Long Road.”

“O Salutaris Hostia” was composed by Ešenvalds in 2008. Since then, it has become one of Ešenvalds’ most popular pieces. Though he is a contemporary composer, his compositions make connections to the past in tonality, style, and function. The Latin text comes from a Eucharistic hymn of St. Thomas Aquinas, a prayer for peace: hope for an everlasting life filled with peace and tranquility that is to come. This is clearly evident through the smooth, sweet chords that are built underneath the ongoing soli throughout the piece. The tension that is built into the unresolved chords that flow right into the next chords amplifies the sense of a want for peace that has been lacking. For the Latvian people, where Ešenvalds is from, there has been a constant lack of peace because of constant foreign occupation.

-Haley Mesz

Ikan Kekek

Tracy Wong grew up in Malaysia. From a young age she had a passion for music that stemmed from her participation in the Asia Pacific Youth choir. Wong went on to earn undergraduate degrees in both vocal and piano performance as well as a Doctorate in Musical Arts and a Master’s in Music Performance from the University of Toronto. She is a highly decorated conductor, music educator, vocalist, pianist, and composer. Her most well-known compositions are her arrangements of Malaysian folk songs.

Ikan Kekek is a Malaysian folk song for children. Similar to other songs of this kind, the piece is energetic, humorous, and gives advice to young children. Ikan Kekek imparts the wisdom of valuing hard-work, positivity, and kindness. In our performance today, listen for the way Wong has incorporated the spirit of a playful fish as the melody darts back and forth between parts creating ripples, as well as the text painting when the choir

creates a beautiful chord on the word *tersenyum*, or smile.

-Sophia Leftwich

Abendlied

Joseph Rheinberger (1839-1901) is widely regarded as one of the best German composers of his time. He was a career composer/organist for forty-five years with nearly two hundred published compositions total. Although born in Lichtenstein, he spent most of his life in Munich. He was known as somewhat of a prodigy, and began composing and playing organ at the age of seven. He notably worked as a professor of counterpoint and organ at the Royal School of Music for thirty-three years, starting at age twenty-eight. During his time, there was great debate between the composition style of Wagner versus Brahms, however Rheinberger was one of the only musical figures that was able to avoid this debate and support composers from both parties. Despite this, his own composition style reflected Brahms in many ways, due to his compositions having a lot of the same influences and a similar aesthetic sense. He had many contemporary influences, in particular Bach, Mendelssohn, Schumann, and Schubert. Rheinberger's compositions are very classic and absolute, tending to avoid extramusical connotations, and have a good sense of melody with finely tuned harmonic balance.

Abendlied, his third composition on his sixty-ninth opus, is regarded as his best-known sacred composition. The text from this composition is from Luke 24:29 in the Bible, from the biblical narration of the Road to Emmaus. The first version of this composition was written March 9th, 1855, when Rheinberger was only fifteen years old. He revised this version at age twenty-four and published it in 1873. During the time of its writing, Germany was in turmoil between liberal and conservative parties, and shortly before the first draft was written, several revolutions had occurred against the German confederation. The turmoil that Germany had throughout these years may have contributed to the message of hope and perseverance reflected in the piece. This can also be seen in the concert theme which follows the sun throughout the day. *Abendlied* reflects the setting sun on a harsh day, in which one must remember that although the day was rough, it will soon be over and eventually a day will come that isn't harsh anymore.

-Kayli Lightner

Lullabye (Goodnight, My Angel)

Billy Joel (born May 9, 1949), commonly known as the "Piano Man" after his first major hit song of the same name, has had a vast and successful music career and is one of the best-selling music artists of all time in the United States. One of the most decorated American musicians in the history of rock and pop as well, Joel found new ways for people to "rock out" and secured his spot in rock and pop history. A lover of classical piano ever since he was a child, Joel intentionally infused stylings of Beethoven, Chopin, Gershwin, Copeland, Ellington, and Charles into the contemporary realm of rock and pop as his career took off in the 70s and 80s, keeping his piano front and center in every song and album he has released since.

Inspired by a conversation between him and his daughter Alexa Ray Joel (born 1985), "Lullabye (Goodnight, My Angel) is a dreamy, contemplative song with a warm rocking feeling meant to symbolize a conversation had between a parent and their young child. Young Alexa, who was just seven years old at the time the song was recorded, had asked her father what will happen when he dies. His loving response is found in the lyrics "wherever you may go, no matter where you are, I never will be far away...someday your child may cry, and if you sing this lullaby, then in your heart, there will always be a part of me," reassuring her that he will live on through her when he can no longer live with her on Earth. The song is sung in the key of G major and features simple and repetitive lyrics and phrases, remaining true to the comforting and gentle spirit of the lullaby. The word "lullaby" in the title was intentionally misspelled with an extra "e" meant to signify the song is also a

goodbye of sorts, but in a way, an enduring lullaby as well. Following the release of this song on his 1993 album *River of Dreams*, Joel announced he was partnering with Scholastic to create a children's picture book with the same name as his beloved song in 2004. On the book itself, Joel stated that "Reassuring children that they are not alone or could be abandoned is very important for their well-being." The University Treble Choir hopes to carry on this message of comfort, joy, belonging, and dearest love to the youngest of listeners.

-Emma Wickland

Spring 2021 Personnel

Choir A

Soprano I

Annabel Carter
Breana Hoover
Shannon Martin
Cora Sadler
Brooke Tvrdik

Soprano II

Allie Bruns
Avery Campbell
Madeline Cook
Maggie Courtney
Andi Peterson
Jessica Searce

Alto I

Grace Brown
Maddie Jones
Ellie Lin
Jenna Sciaroni
Quynh Tran

Alto II

Ellie DeBeer
Claire Parker
Emily Rolands
Emily Shaw
Meg Swords

Choir B

Soprano I

Gracye Allen
Sophie Heimerl
Haley Mesz
Chloe Prewett*
Ginger Seawel
Felicity Story
Emma Wickland

Soprano II

Valerie Gehrs
Megan Joyce
Sarah Kelley
Kayli Lightner
Amelia Lufkin
Rachel Schnelle
Kate Wyman*

Alto I

Monica Dunn
Sarah Gauger
Macey Hoover*
Lisa Lantz
Greta Sonnenberg*

Alto II

Brenna Donnelly
Madeline Hall
Maddie Hogan
Maddie Jenkins*
Sophia Leftwich
Mary LePique
Vivian Owens
Claire Parker
Madi Winfield

*section leaders