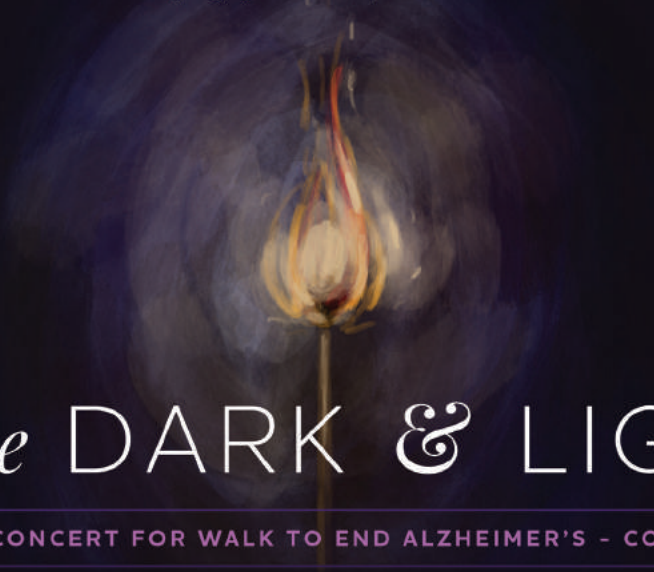




CAAM

CHORAL ARTS ALLIANCE OF MISSOURI

Emily Edgington Andrews | Artistic Director



In the DARK & LIGHT

A BENEFIT CONCERT FOR WALK TO END ALZHEIMER'S - COLUMBIA, MO

7 p.m. Concert
Saturday, April 23, 2022

Christian Fellowship Church, 5045 Chapel Hill Rd., Columbia

FEATURING

**Columbia Chorale, University of Missouri Concert Chorale,
& the Leme Ensemble**

PERFORMING

Alzheimer's Stories by Robert S. Cohen

Dr. Brandon A. Boyd, Columbia Chorale Guest Conductor
and MU Concert Chorale Conductor

Julia Scozzafava, Mezzo-soprano

Darrell J. Jordan, Baritone

I Will Lift Up Mine Eyes by Adolphus Hailstork

Emily Edgington Andrews, Columbia Chorale Conductor

David Pelino, Tenor





PROGRAM

Find those you love in the dark and light. Help them through the days and nights. Keep faith. They sense what they cannot show. Love and music are the last things to go. Sing anything.

— Herschel Garfein, librettist for Alzheimer's Stories

Opening Remarks

Emily Edgington Andrews, *Artistic Director, Choral Arts Alliance of Missouri*
Chris Cottle, *Walk Manager, Alzheimer's Association Greater Missouri Chapter*

Alzheimer's Stories

Music by Robert S. Cohen (b. 1945)
Libretto by Herschel Garfein (b. 1958)

Part I: The Numbers

Part II: The Caregivers

Part III: The Stories

Brandon A. Boyd, *Conductor*
Julia Scozzafava, *Mezzo-soprano*
Darrell J. Jordan, *Baritone*

Intermission

Mid-Concert Remarks

Chris Cottle, *Walk Manager, Alzheimer's Association Greater Missouri Chapter*

I Will Lift Up Mine Eyes

Adolphus Hailstork (b. 1941)

I: I Will Lift Up Mine Eyes

II: How Long?

III: The Lord is My Shepherd, Alleluia

Emily Edgington Andrews, *Conductor*
David Pelino, *Tenor*
Clara Smith and Aubrianna Stewart, *Duet*



Walk to End Alzheimer's — Columbia, MO

The Alzheimer's Association® is the leading voluntary health organization in Alzheimer's care, support and research. Founded in 1980 by a group of family caregivers and individuals interested in research, the Association includes our home office in Chicago, a public policy office in Washington, D.C. and a presence in communities across the country.

An estimated 55 million people worldwide are living with dementia. In the United States alone, more than 6 million have Alzheimer's, and over 11 million are providing unpaid care. The Association addresses this crisis by providing education and support to the millions who face dementia every day, while advancing critical research toward methods of treatment, prevention and, ultimately, a cure.

Held annually in more than 600 communities nationwide, the Alzheimer's Association Walk to End Alzheimer's® is the world's largest event to raise awareness and funds for Alzheimer's care, support and research. This inspiring event calls on participants of all ages and abilities to join the fight against the disease!

Our mission is to eliminate Alzheimer's disease through the advancement of research; to provide and enhance care and support for all affected; and to reduce the risk of dementia through the promotion of brain health.

Choral Arts Alliance of Missouri is proud to participate as a 2022 Walk to End Alzheimer's — Columbia, MO Team.





PROGRAM NOTES

Alzheimer's Stories

Robert Cohen's *Alzheimer's Stories* movingly gives a voice to the millions of Americans with Alzheimer's and their caregivers by mimicking the progression of the disease through poignant real-life experiences. This powerful work was a result of a commission from an anonymous donor whose parents had both passed away from the disease. It was premiered in 2008 by the Susquehanna Valley Chorale and has since been performed throughout the United States and Europe.

Alzheimer's Stories is a work for soloists, chorus and chamber ensemble based on real stories by ordinary people whose lives have been touched by Alzheimer's disease. The libretto, written by Grammy nominated librettist Herschel Garfein, was written based on submissions describing experiences with relatives and friends impacted by the disease.

According to the composer:

The work is in three movements the arc of which loosely mimics the progression of the disease:

The Numbers — an objective description of the discovery of the disease by Dr. Alois Alzheimer in 1901 including the number of individuals currently afflicted, future projections and dramatized conversations between Dr. Alzheimer and his first patient, Auguste Dieter. The movement ends with an extended setting of a quote from his patient Ich hab mich verloren, "I have lost myself."

The Stories — a pastiche of a number of selected stories taken from the choir's blog. With a mixture of pathos, poignancy and humor, we meet a number of individuals afflicted with the disease, portrayed by the two soloists, as well as the recollections of family members. Two notables: a woman who still thinks she's on a boat to Panama with her father; and a WWII Navy veteran who repeats the same bawdy story of the war so many times that the chorus can recite it by heart.





For the Caregivers — The most difficult part of writing a work about such a terrible and ultimately hopeless disease was how to end the work with some semblance of hope. The clue came in a recollection by one of the chorus members about a visit to a nursing home where a patient asked them to sing. When asked what, the patient replied: “Sing anything.” First referenced in the second movement, this idea became the centerpiece and focus of the last movement. The core of the brilliantly realized libretto is as follows:

Find those you love in the dark and light. Help them through the days and nights. Keep faith. They sense what they cannot show. Love and music are the last things to go. Sing anything.

I Will Lift Up Mine Eyes

Considered one of the most accomplished and industrious composers of his time, American composer and educator, Dr. Adolphus Hailstork (b. 1941) has made a mission to avoid being pigeonholed as a composer, writing over 250 works in nearly every classical genre. The composer wrote this about his process: “I am an African-American. There exists a distinct and rich African-American musical heritage that is more than pop, but has influenced worldwide popular music. That legacy, beginning with the slave songs, is an important part of me which I had overlooked in my attempt to be a classical modernist. Over the decades of my career, I have written some pieces with zero African-American idioms, some other pieces strongly drawing from that rich vein, pieces with Euro-American and African-American styles juxtaposed, and some with both blended in varying strengths. My journey to self increasingly has included music idioms of my people, the gift handed down as folk music, or church music, or jazz, or blues.”





In his sacred cantata “I Will Lift Up Mine Eyes,” written in 1989 and revised nearly a decade later, Hailstork combines European classical traditions with African-American idioms by fusing the two forms through form and the harmonic languages of Ravel and Poulenc with African-American worship traditions such as hymn lining, a call and response technique, and improvisation. Hailstork sets three well-known Psalms – 121, 13, and 23 – in a powerful conversation with each other. Noting his affinity for using the Psalms as text, Hailstork wrote that he selects words that elicit a visceral response in him, ones that evoke imagery and with which he feels a connection. The three movements of his sacred cantata showcase distinct characters that align with each of the psalms used. The first movement is bold and ablaze with energy as the soloist and choir proclaim “I will lift up mine eyes” with confident assurance the “maker of heaven and earth” will provide guidance and protection. In direct contrast, the second movement is a lamentation, marked by profound sorrow and grief, as the choir and soloist plead, “How long must I suffer?” Although the text from Psalm 121 returns at the end of the movement, this time it is sung at half-voice as if the speaker’s faith had been shaken. The third movement begins with the added text “Alleluia” sung in the same whispered quality as the previous section as if still lamenting. When the soloist begins the Psalm 23 text, a more optimistic tone is taken, eventually carrying over to the choir who ecstatically take turns proclaiming verses from the psalm. Instead of ending the work with triumphant affirmation as one might expect, Hailstork creates one final moment for reflection before ending with a solemn “Alleluia.”

The lyrics will be displayed on the screens during the performance, and can also be found by following the QR code.





ARTIST BIOS

Emily Edgington Andrews,

*CAAM Artistic Director, Columbia
Chorale Conductor, University Treble
Choir Conductor*

Long an advocate for quality musical arts in the community, Emily Edgington Andrews is extremely active in Columbia, working with children and adults at every level of their musical development.

Emily is a third-year Ph.D. candidate in music education at the University of Missouri, where she conducts the MU Women's Choir, assists with Concert Chorale, and teaches various courses in music. In addition to her work at MU, she is the Artistic Director and a Conductor for Choral Arts Alliance of Missouri, an organization that offers exceptional choral experiences accessible to everyone from youth to adults. She serves as the Assistant Conductor for the professional chamber vocal ensemble, Prometheus: An American Vocal Consort. Emily is in her thirteenth year as one of the vocal music teachers at Columbia Independent School. Additionally, this year marks her fifteenth as conductor at the historic Sacred Heart Catholic Church in Columbia, MO.

Emily regularly serves as a guest clinician and adjudicator, and is an active member of the American Choral Directors Association and the National Association for Music Education. She received her degrees in Music at Truman State University, Kirksville, Missouri (B.A.; M.A.) and at the University of Missouri (M.M.).





Brandon A. Boyd,

*MU Glee Club and Concert Chorale
Conductor, Columbia Chorale Guest
Conductor*

Dr. Brandon A. Boyd enjoys a versatile career as a conductor, in addition to appearing regularly as a composer-in-residence, collaborative pianist, and presenter for conferences, conventions, collegiate choirs, church choirs, choral symposiums, and festivals. He is the Assistant Director of Choral Activities and Assistant Professor of Choral Music Education at the University of Missouri, where he conducts the MU Glee Club and Concert Chorale. In addition to his conducting duties at the university, he teaches undergraduate and graduate courses in choral conducting and choral music education.



As a proponent of choral singing to build community, his research interests include organizing choirs for the homeless, identifying the social and physical effects of choral singing on senior citizens, and creating authentic field experiences for music therapy and choral music education students. For three years, Dr. Boyd co-directed three choral community partnerships in Florida: The Tallahassee Senior Choir, RAA Middle School Partnership Choir (university students and middle school singers), and the MTC Women's Prison Glee Club (university students singing with women housed in a correctional facility).

As an active composer and arranger, his music is sung regularly by ensembles throughout the United States and abroad. He is also the curator and editor of the "Brandon A. Boyd Choral Series," a choral series with Hinshaw Music Publications helping promote exciting and innovative works composed by both established and new composers and arrangers. His music also appears in MorningStar, GIA, and Kjos Music Press catalogs. In addition, he is the Executive Editor of Gentry Publications.



He holds two degrees from Florida State University (Ph.D. in choral music education and M.M. in choral conducting) and earned a B.S. in music education (emphasis in piano) from Tennessee State University. He is a proud member of the American Choral Directors' Association (ACDA), National Association for Music Education (NAfME), National Association of Negro Musicians (NANM), American Guild of Organists (AGO), and Chorus America. Dr. Boyd also serves as a member of the National ACDA Composition Initiative committee.

Forthcoming highlights include appearances with The 2022 Metropolitan Youth Orchestra of New York at Carnegie Hall Concert and the 2023 Kenosha Choral Festival.

Chris Cottle,

*Walk Manager, Alzheimer's
Association Greater Missouri Chapter*

Chris Cottle is the Walk Manager for the Columbia Walk to End Alzheimer's. His experience with Alzheimer's began in April 2012 when his father was diagnosed with early-onset Alzheimer's at the age of 52. Following his father's diagnosis, he started volunteering with the Alzheimer's Association as a community educator, support group moderator, and member of the Columbia Walk committee. Two years later, Chris became the event chair for the Columbia Walk and continued to serve in that position for the next five years. In the fall of 2019, he officially became a staff member for the Alzheimer's Association as the Walk Manager in Columbia, Macon, and Kirksville.





Darrell J. Jordan,

Baritone Soloist

Seattle-based lyric baritone Darrell J. Jordan has been praised for his “shining, beautiful voice” (Broadway World), his “expressive baritone and facial expressions” (The SunBreak), and has been called “the star of the show” (Columbia Heart Beat). He holds a B.A. in both Psychology and Music and a M.M. in Voice Performance from the University of Missouri, and a D.M.A. in Voice Performance from the University of Washington. His recent engagements have been with Amherst Early Music

Festival, Odyssey Chamber Music Series, Rolla Choral Arts Society, Choral Arts Alliance of Missouri, Missouri Symphony, Southside Philharmonic Orchestra, Toledo Symphony, Thalia Symphony, Olympia Chamber Orchestra, and the Seattle Art Song Society. Some opera credits include STL Opera Collective, Haymarket Opera, Gateway Opera, Baroque Opera Workshop, Lawrence Opera Theatre, Puget Sound Concert Opera, Operamuse, Seattle Modern Opera Company, Pacific Northwest Opera, the G & S Society of Seattle, Lowbrow Opera, Music On Site, Inc., Opera on Tap, OperaBend, Opera West Santa Fe, and Seattle Opera (outreach cast). In 2022, he will make his main stage debut for Tacoma Opera, Wilmington Opera, and Barn Opera. In 2023, he will sing the role of George in the world premiere of *The Great Gatsby*. He is a member of the award-winning professional vocal chamber ensemble, Vox Nova. For more information, please visit: www.DarrellJJordan.com





Nathan Le,

Tenor Soloist Understudy (Hailstork)

Nathan Le, lyric tenor, is currently pursuing his Bachelor of Music in Vocal Performance at the University of Missouri–Columbia. He currently studies with Kyle Stegall. Nathan has performed roles in both opera and musical theatre, including Basilio in *Le nozze di figaro*, Bardolfo in *Falstaff*, Angel in *RENT*, and The Baker in *Into the Woods*. Nathan hopes to continue his performance career in opera and teaching career in vocal pedagogy.



David Pelino,

Tenor Soloist

David Pelino, tenor, is a vocal artist well versed in both solo and ensemble repertoire. While studying voice with Ron Burrichter, he completed two Bachelors of Music degrees in Music Education and Vocal Performance from the University of Florida. He is currently finishing his Master of Music in Voice Performance from the University of Missouri, having studied with Steven Tharp. Some of David's solo credits include tenor solo repertoire in works such as Theodore Dubois'

The Seven Last Words of Christ, Benjamin Britten's *Rejoice in the Lamb*, G.F. Handel's *Messiah*, as well as performing the roles of King Kaspar in *Amahl and the Night Visitors*, and the Evangelist in J.S. Bach's *St. John Passion*. As a solo singer, he has won numerous awards including the Grady-Rayam 2018 Upper Division Negro Spiritual Prize, the 2019 Central Region NATS Advanced Division 1st Place Winner, as well as being a National NATS semifinalist in 2020.





Equally at home in ensemble singing, David has had the distinct privilege of being able to sing both at home and abroad. As a member of the University Choir at the University of Florida, under the direction of Dr. Will Kesling, David was able to sing in South America twice, including performances on Colombian national television. While at the University of Missouri, he has been able to sing under Dr. Brandon Boyd in the Men's Glee Club, as well as under Dr. R. Paul Crabb in the University Singers. As a part of this diverse catalogue, David has also been a featured member of quartets performing Johannes Brahms' *Liebeslieder Waltzer* and the "Offertorio" from Giuseppe Verdi's *Messa da Requiem*. Most recently, he has sung with *Prometheus*, a professional ensemble that operates as a part of the Choral Arts Alliance of Missouri.

Currently, David works in student recruitment and alumni engagement in the University of Florida's College of the Arts.

Julia Scozzafava, Mezzo-soprano Soloist

Julia Scozzafava, mezzo-soprano, has been a frequent performer on both the operatic stage and concert hall. As a member of the Kansas City Chorale, Julia has been featured in multiple performances and recordings. Most notably, Julia can be heard as the alto soloist on the Kansas City Chorale's Grammy award winning recording of Rachmaninoff's "All Night Vigil." For her work on this album, *Gramophone* magazine called her alto sound "the genuine article." Around Kansas City, Julia has been heard with NewEar, the Lee's Summit Summer Singers, Mid America Freedom Band, and the Spire Ensemble.





As an opera singer, Julia apprenticed with both the Santa Fe Opera and the Lyric Opera of Kansas City where she performed the third lady in Mozart's "Magic Flute", the Page in "Salome" and Loma Williams in Carlisle Floyd's "Cold Sassy Tree." After completing her graduate studies at UMKC under the tutelage of Inci Bahsar, Julia sang the roles of Madame Butterfly and Tosca with the KC Puccini Festival; made her Chicago debut as Magda Sorel in Menotti's "The Consul" with the Chamber Opera of Chicago and performed on the stage of The Metropolitan Opera as a semi-finalist in the Metropolitan Opera's National Council auditions.

Julia also holds a Master of Arts in theological studies from St. Paul School of Theology, is a wife, and mother to three amazing boys.





School of Music

University of Missouri

University of Missouri Concert Chorale

Dr. Brandon A. Boyd, *conductor*

The University of Missouri Concert Chorale is an innovative twist on the traditional choral experience. This auditioned ensemble is open to any university student regardless of major or year in school. Dedicated to providing a positive and high-quality choral experience, members of Concert Chorale experience a wide variety of diverse and stimulating music.

University Treble Chorus

Emily Edgington Andrews, *conductor*

Mary Shields, Clara Smith, and Karen Zeferino, *graduate conductors*

Claire Parker and Maddie Jenkins, *accompanists*

Soprano I

Becki Beebe
Anna Colletto
Sophie Heimerl*
Ashton Lairmore
Kayli Lightner
Lilli Moreland
Chloe Prewett*
Cora Sadler
Clara Smith+
Brooke Tvrdik
Emma Wickland

Soprano II

Hanna Keeter
Mary Shields*+
Maggie Courtney
Valerie Gehrs
Sarah Molitor

Sophie Molitor

Chloee Rudolph
Jessica Scarce
Rachel Schnelle
Josephine Turner
Karen Zeferino*+

Alto I

Brenna Donnelly
Sarah Gauger*
Maddie Jenkins*
Sarah Mae Kelley
Sophia Leftwich
Ellie Lin
Grace Noble
Chloe Schellman
Jenna Sciaroni
Kylie Tune

Alto II

Maddie Jones
Mary LePique
Vivian Owens
Claire Parker
Andi Petersen
Emily Shaw*
Aubrianna Stewart
Madi Winfield*

*section leader
+graduate teaching
assistant





University Glee Club

Dr. Brandon A. Boyd, *conductor*

Brandon Brown and Nathan Lange, *graduate conductors*

Christian Martin, *accompanist*

Tenor 1

Cole Barton
Drew Walls
Jayden Hayes
Mitchell White
Ricky Messner
Robert Safley
Thom Molen

Tenor 2

Charlie Creely
Dionte' Boyd
Jonathan Edens

Jourdan Flores
Nathan Le
Nick Kanatzar
Zach Reinert

Bass 1

Alex Baur
Brandon Brown+
Christian Martin
Guilherme Thives
Santos
Hayden Alley
Jack Grant

Matthew Zdun
Nathan Lange+

Bass 2

Broughton Thompson
Graham Deterding
Jack Kankiewicz
Jacob Laan
J.T. Wolfe

*section leader
+graduate teaching
assistant





Leme Ensemble

Alzheimer's Stories

Clarinet

Wesley Warnhoff

Violin

Renan Leme

Cello

Andrew Lewis

Horn

Ashley Pribyl*
Annelise Miner

Trumpet

Iskander Akhmadullin*
Zach Beran

Trombone

Joanna Griffith

Tuba

Theodore Leanard

Timpani

Emily Miclon

Percussion

Jeremiah Ingram
Stephen Landy
Darren Long
Jordan Nielson

Piano

Anthony Hernandez
Christian Martin

I Will Lift Up Mine Eyes

Flute

Jane Wang

Oboe

Matthew Barnes

Clarinet

Wesley Warnhoff

Bassoon

Luke Frith

Horn

Ashley Pribyl

Trumpet

Iskander Akhmadullin

Trombone

Joanna Griffith

Timpani

Emily Miclone

Percussion

Darren Long

First Violin

Renan Leme**
Sam Li
Siri Geenen
Linea Geenen

Second Violin

Evan Wilde*
Hazel Keithahn
Anya Akhmadullina

Viola

Preston Roberts*
Briana Frieda
Meredith Bread

Cello

Andrew Lewis*
Nathan Roberts
Nicole Parker

Bass

Elizabeth Derner

*Principal Player

**Concertmaster





COLUMBIA CHORALE

Columbia Chorale is the region's premier mixed-voiced community ensemble. Chartered in 1978, the Chorale strives to promote choral music of the highest artistic quality and stimulate a greater community understanding, appreciation and enjoyment of choral music. The membership, drawn from across central Missouri, consists of a broad spectrum of both professional and amateur musicians unified through a common appreciation for outstanding choral music.

Columbia Chorale

Dr. Brandon A. Boyd, *guest conductor*

Emily Edgington Andrews, *conductor and CAAM Artistic Director*

Nathan Lange, *assistant conductor*

Anthony Hernandez, *rehearsal accompanist*

David Adair

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Bill O'Neil

Topher Otake

Brian Parks

Eric Partridge

Kimberly Pierce

Lauren Richardson

Helen Rothfuss

Robin Rust

Randy Rust

Catherine Rymph

Samantha Sanchez

Barbara Sanders

Janaire Seye

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CHORAL ARTS ALLIANCE OF MISSOURI

Choral Arts Alliance of Missouri (CAAM) provides exceptional choral arts experiences, accessible to all individuals from beginning youth to professional musicians. Through each of its choral ensembles, CAAM seeks to serve everyone from the beginning singer to the professional musician, build a sense of community, and make connections with a diverse demographic with its varied educational and outreach programs.

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and Amazon will donate 0.5% of the price of your eligible purchases to the charitable organization of your choice. Go to **<http://smile.amazon.com>** and search for “Choral Arts Alliance of Missouri.” Every time you shop you will help our mission stretch a little further in the community!

Shop at Schnucks with an eScrip card
or Gerbes with a Plus Shopper’s card
designating “Choral Arts Alliance of Missouri”
as your charity (up to 3% back on purchases).





THANK YOU

for attending our concert!

Want to do more to support the arts?

Here are a few ways you can help CAAM:

Follow Us on Facebook

(Choral Arts Alliance of Missouri)

and **Instagram** (@choralartsmo)

to get the latest updates on our season.

Become a Corporate Sponsor.

Your ad or logo brings exposure to thousands of community members each season through our website, concert publicity, and programs.

Contact us for more information
on how you can become a CAAM partner at
info@ChoralArtsAllianceofMissouri.org.





Upcoming Concert

CAAM

CHORAL ARTS ALLIANCE OF MISSOURI

Emily Edgington Andrews | Artistic Director

THE GREATEST SHOW ON EARTH

FEATURING COLUMBIA YOUTH CHOIRS

CONDUCTORS ★ EMILY EDGINGTON ANDREWS ★ AMANDA FURTICK

CHRISTINE NICHOLS ★ TOPHER OTAKE ★ JORDAN WALKER

ACCOMPANISTS ★ MADDIE JENKINS ★ BRIAN PARKS

SUNDAY, MAY 1, 2022

STEPHENS LAKE PARK AMPHITHEATER
100 OLD 63 N. ★ COLUMBIA, MO ★ 65201

RAIN SITE:

COLUMBIA INDEPENDENT SCHOOL
1801 N. STADIUM BLVD.

3:30 P.M. PRE-CONCERT FESTIVITIES

BALLOON-MAKING, FACE-PAINTING, FOOD TRUCKS, AND MORE!

4:30 P.M. CONCERT PERFORMANCE

TICKETS:

\$10 ADVANCE ★ \$15 DOOR ★ \$5 STUDENTS WITH ID

Tickets available in advance at Yellow Dog Bookshop (8 S. 9th St. in Columbia)
or online at ChoralArtsAllianceofMissouri.org.

For questions, contact info@ChoralArtsAllianceofMissouri.org.





CAAM

CHORAL ARTS ALLIANCE OF MISSOURI

Choral Arts Alliance of Missouri
PO Box 1746
Columbia, MO 65205-1746

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