



School of Music  
University of Missouri

2022-2023 Series | Large Ensemble

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The University of Missouri School of Music presents

**UNIVERSITY TREBLE CHORUS  
UNIVERSITY GLEE CLUB  
MU CONCERT CHORALE**

**FALL CONCERT**

*Dr. Brandon A. Boyd, conductor  
Assistant Professor of Choral Music Education/  
Assistant Director of Choral Activities*

*Assistant Conductors*

Paul Anderson II, Brandon Brown, Topher Otake,  
Clara E. Smith, Ronnie C. Wilson, and Karen Zeferino

*Collaborative Pianists*

Austin Gaskin, Maddie Jenkins, Christian Martin, and Claire Parker

**November 5, 2022 | 3:00pm  
First Christian Church**

**PROGRAM**

**UNIVERSITY TREBLE CHORUS**

Maddie Jenkins and Claire Parker, collaborative pianists

**Media Vita** ..... **Michael McGlynn**

(b. 1964)

Clara E. Smith, conductor

Media vita in morte sumus	In the midst of life we are in death
Quem quaerimus ad iutorem nihi site domine	What helper do we seek except you, oh Lord
Qui pro peccatis nostris	You who for our sins
Sancte Deus, sancte fortis	Holy God, holy and powerful
Sancte misericor salvator	Oh holy compassionate savior
Amare mortis ne tradas nos	Do not give us over to the harshness of death
In te speraverunt patres nostri	In you our fathers placed their hopes
Speraverunt et liberasti eos	They placed their hopes and you freed them

**Flight** ..... **Craig Cornelia**

(b. 1949)

arr. Ryan Murphy

(b. 1971)

Dr. Brandon A. Boyd, conductor

Let me run thru a field in the night,  
let me lift from the ground 'til my soul is in flight.  
Let me sway like the shade of a tree,  
let me swirl like a cloud in a storm on the sea.

Wish me on my way thru the dawning day.  
I wanna flow, wanna rise, wanna spill,  
wanna grow in a grove on the side of a hill.  
I don't care if the train runs late,  
if the checks don't clear, if the house blows down.  
I'll be off where the weeds run wild,  
where the seeds fall far from this earthbound town.

And I'll start to soar. Watch me rain 'til I pour.  
I'll catch a ship that'll sail me astray,  
get caught in a wind, I'll just have to obey 'til I'm flyin' away...  
Let me leave behind all the clouds in my mind.  
I wanna wake without wondering why,  
finding myself in a burst for the sky. High!

I'll just roll. Let me lose all control.  
I wanna float like a wish in a well,  
free as the sound of the sea in a shell.

I don't know, but maybe I'm just a fool.  
I should keep to the ground.  
I should stay where I'm at.  
Maybe everyone has hunger like this, and the hunger will pass.  
But I can't think like that.

All I know is somewhere, thru a clearing,  
there's a flickering of sunlight on a river long and wide,  
and I have such a river inside.

Let me run through a field in the night,  
let me lift from the ground 'til my soul is in flight.  
Let me sway like the shade of a tree,  
let me swirl like a cloud in a storm on the sea.

Wish me on my way thru the dawning day.  
I wanna flow, wanna rise, wanna spill, wanna grow on the side of a hill,  
wanna shift like a wave rollin' on,  
wanna drift from the path I've been traveling upon, before I am gone.

**By Night..... Elaine Hagenberg**  
(b. 1979)

Clara E. Smith, conductor

Deep in the tarn the mountain  
A mighty phantom gleamed,  
She leaned out into the midnight,  
And the summer wind went by,  
The scent of the rose on its silken wing  
And a song its sigh.

And, in depths below, the waters  
Answered some mystic height,  
As a star stooped out of the depths above  
With its lance of light.

And she thought, in the dark and the fragrance,  
How vast was the wonder wrought  
If the sweet world were but the beauty born  
In its Maker's thought.

**Flow My Tears ..... Nathan Lange**  
(b. 1996)

Karen Zeferino, conductor

Flow, my tears, fall from your springs!  
Exiled for ever, let me mourn;  
Where night's black bird her sad infamy sings,  
There let me live forlorn.

Down vain lights, shine you no more!  
No nights are dark enough for those  
That in despair their lost fortunes deplore.  
Light doth but shame disclose.

Never may my woes be relieved,  
Since pity is fled;  
And tears and sighs and groans my weary days  
Of all joys have deprived.

From the highest spire of contentment  
My fortune is thrown;

And fear and grief and pain for my deserts  
Are my hopes, since hope is gone.

Happy, happy they that in hell  
Feel not the world's despite.

**Children, Go Where I Send Thee** ..... **arr. Kevin Johnson**

Samantha Rogers, rapper | Amy Hohenberger, soprano  
Clara E. Smith, conductor

Children go where I send thee: how shall I send thee?

Well, I'm gonna send thee one by one  
One for the little bitty baby  
Who was born, born, born in Bethlehem  
Said he was born, born, born in Bethlehem

Children go where I send thee: how shall I send thee?

Hey, I'm gonna send thee two by two  
Two for paul and silas  
One for the itty bitty baby  
Who was born, born, born in Bethlehem.  
Children go where I send thee: how shall I send thee?

I'm gonna send thee:

Three by three, three for the hebrew children  
Four by four, four for the four that stood at the door  
Five by five, five for the five that stayed alive  
Six by six, six for the six that never got fixed  
Seven by seven, seven for the seven who never got to heav'n  
Eight by eight, eight for the eight that stood at the gate  
Nine by nine, nine for the nine that dressed so fine  
Ten by ten, ten for the ten commandments

He was born, born, born in Bethlehem.

**UNIVERSITY GLEE CLUB**

Christian Martin and Austin Gaskin, collaborative pianists

**Exultate** ..... **David C. Dickau**  
(b. 1953)

Brandon Brown, conductor

Exultate Deo adiutori nostro  
Jubilate Deo Jacob.  
Sumite psalmum et date tympanum,  
Psalterium jucundum et cithara.

Rejoice to God our helper;  
Sing aloud to the God of Jacob.  
Take a psalm, and bring forth the timbrel  
The pleasant psaltery with the harp.

Bucinate in neomenia tuba  
Insignidie solemnitatis nostrae

Blow the trumpet in the new moon  
on the noted day of your solemnity.

Quia praeceptum Israel  
est et iudicium Jacob.

For it is a commandment of Israel  
And a law to the God of Jacob.

In tribulatione invocastime  
Et liberavite exaudivite  
In obscundito tempestatis probavite

You called upon me in affliction  
and I delivered you:  
I heard you in the secret place of the tempest

Apud aquam contradictionis  
Audi populus meus  
Et contestabor  
Te Israel si audias me

at the waters of contradiction.  
Hear, O my people,  
and I will testify to you;  
O Israel, if you will hearken to me.

(Psalm 81:1-5, 8-9)

**Earth Song** ..... **Frank Ticheli**  
(b. 1958)

Brandon Brown, conductor

Sing, Be, Live, See...

The dark stormy hour, The wind, it stirs.  
The scorched earth cries out in vain:

O war and power, you blind and blur.  
The torn heart cries out in pain.

But music and singing have been my refuge,  
and music and singing shall be my light.

A light of song shining strong: Alleluia!  
Through darkness, pain and strife, I'll sing, Be, Live, See...

*Peace.*

**Wankantanhan Hotan'Inpe (Traditional Lakota Sioux Spiritual)** ..... **arr. Linthicum-Blackhorse**  
(b. 1989)

Nathan Le, tenor  
Brandon Boyd, conductor

Wankantanhan Hotan'inpe ye  
Hotaninpe yelo. (hotain'inpe'lo)  
Hena kinyan Wakinyan oyate  
ca Hotan'inpe ye  
Hotan'inpe yelo.

From above, they are making their voices heard  
They are making their voices heard.  
The Thunder Nation is flying  
so they are making their voices heard  
They are making their voices heard.

**A Passer-By** ..... **Byron Adams**  
(b. 1955)

Paul Anderson II, conductor

Whither, O splendid ship, thy white sails crowding,

Leaning across the bosom of the urgent West,  
That fearest nor sea rising, nor sky clouding,  
Whither away, fair rover, and what thy quest?  
Ah! soon, when Winter has all our vales opprest,  
When skies are cold and misty, and hail is hurling,  
Wilt thou glide on the blue Pacific, or rest  
In a summer haven asleep, thy white sails furling.

I there before thee, in the country that well thou knowest,  
Already arrived am inhaling the odorous air:  
I watch thee enter unerringly where thou goest,  
And anchor queen of the strange shipping there,  
Thy sails for awnings spread, thy masts bare:  
Nor is aught from the foaming reef to the snow-capp'd grandest  
Peak, that is over the feathery palms, more fair  
Than thou, so upright, so stately and still thou standest.

And yet, O splendid ship, unhail'd and nameless,  
I know not if, aiming a fancy, I rightly divine  
That thou hast a purpose joyful, a courage blameless,  
Thy port assured in a happier land than mine.  
But for all I have given thee, beauty enough is thine,  
As thou, aslant with trim tackle and shrouding,  
From the proud nostril curve of a prow's line  
In the offing scatterest foam, thy white sails crowding.

**Kwangena Thina Bo (Traditional Xhosa Folk Song) ..... arr. Lhente-Mari Pitout**

Topher Otake, conductor

Kwangena thina bo	We are here, we are gathered.
Wemame	Oh mother,
Kwatul'umoya	the spirit is moved
Lilizela, zela	Ululate.

**Harriet Tubman ..... Rollo Dilworth  
(b. 1970)**

Ronnie C. Wilson, conductor

Harriet Tubman didn't take no stuff;  
wasn't scared of nothing neither.  
Didn't come in this world to be no slave  
and wasn't going to stay one either.

“Farewell,” she sang to her friends one night.  
She was mighty sad to leave ‘em.

But she ran away that dark, hot night  
Ran looking for her freedom.

She ran to woods and she ran through the woods,  
with the slave catchers right behind her;  
And she kept on going till she got to the North  
where those mean men couldn't find her.

Nineteen times she went back South  
to get three hundred others.  
She ran for her freedom nineteen times  
to save Black sisters and brothers.

Harriet Tubman didn't take no stuff  
wasn't scared of nothing neither.  
Didn't come in this world to be no slave  
and wasn't going to stay one either,  
And didn't stay one either.

And didn't stay one either.

### MU CONCERT CHORALE

Maddie Jenkins, Christian Martin, Claire Parker, collaborative pianists

**Cum Sancto Spiritu (from Missa Abreviada, CMP 112) ..... José Maurício Nunes Garcia**  
(1767-1830)

Karen Zeferino, conductor

Cum Sancto Spiritu.  
In gloria Dei Patris, Amen.

With the Holy Spirit.  
In the glory of God the Father, Amen.

**Hela Rotan (Indonesian Folk Song)..... arr. Ken Steven**  
(b. 1993)

Ronnie C. Wilson, conductor

Hela, hela rotan-e rotan-e  
Tifa Jawa  
Jawa-e ba bunyi

Pulling pulling rattan rattan  
Drum Java  
Java is the sound/noise

Rotan, rotan sudah putus  
Sudah putas ujung dua  
Dua bakudapa-e

Rattan, rattan, already break  
Already break end/tip two  
Two meet each other (shake hands)

Mangga mangga muda e manise  
Mangga Mangga  
Datang dari Nila

Mango, mango young sweet  
Mango mango  
Come (brought in) from (Mount) Nila

Nona nona muka manis muka manis  
Bikin Sinyo

Miss, Miss, face sweet face sweet  
Make mister (senhor)

Sinyo jadi gila-e

Mister (senhor) so crazy

Hela!

Pull!

**In Love with You..... Alec Powell**

Brandon Brown, conductor

I will fetch the golden lilies of the field.  
I will paint the sky a hue so bright and blue.  
Drifting, fading  
Into pools of light.  
I have never been this much in love.

I will touch the sky and never leave the earth.  
I will sing the sparrow's song and know it's worth.  
Diving, falling  
Fast for you.  
I have never been this much in love.

Watching as the sunset turns to twilight.  
Embers burn and glow so strong, so bright!  
And with my breath I'll love you till the very end.

**Say Her Name .....Alysia Lee**

Trinity Brown, alto

Small Group: Jay Ellis Jones, Elizabeth De Knuffy, Aili Sluga, Maria Thompson, Vivian Owens  
Clara E. Smith, conductor

Say her name, she cannot be forgotten by us.  
Say his name, he cannot be forgotten by us.

**Share the Stars .....Christian Martin**

(b. 2001)

Brandon A. Boyd, conductor

I've no one left to share the stars with me.  
To share the stars with you once more.  
To feel your warmth, to see your light,  
to hold your life within my heart.

Oh, that I might die as well,  
and be joined with you In sweetest darkness.  
That we might share the stars forevermore.

I reach for you. I weep for you.  
I seek for you. I wait for you,  
and waiting I will die!



That we might share the stars.

(Hannah Collins)

**I'll Fly Away** ..... **arr. Brandon A. Boyd**  
(b. 1986)

Topher Otake, conductor

Some glad morning when this life is o'er,  
I'll fly away, yeah, yes, I'll fly away.  
To a home on God's celestial shore.  
I'll fly away, yeah, yes, I'll fly away.

When the shadows of this life have gone,  
I'll fly away, yeah, yes, I'll fly away.  
Like a bird from prison bars has flown,  
I'll fly away, yeah, yes, I'll fly away.

I'll fly away, O glory; I'll fly away.  
When I die, hallelujah by and by,  
I'll fly away, yeah, yes, I'll fly away.

Just a few more weary days and then,  
I'll fly away, yeah, yes, I'll fly away.  
To a land where joys shall never end,  
I'll fly away, yeah, yes, I'll fly away.

I'll fly away, O glory; I'll fly away.  
When I die, hallelujah by and by,  
O, I'll fly away!

I'll fly, yes, I'll fly away.  
I'll fly, yes, I'll fly away.  
When you see yeah, see the lightnin' flashin'  
When you hear, O hear the thunder crashin'  
When you see yeah, see the stars are flashin'  
When you hear, O hear the chariot callin',

I'll fly, yes, I'll fly away.  
I'll fly, yes, I'll fly away.  
Soon as I see my Savior.  
Lay down my heavy burdens  
Put on my robe in glory; shout and tell the story

When I die hallelu.  
I'll, I'll fly away.

## Program Notes

### Media Vita

Michael McGlynn works as both the prominent composer and director of professional choir, ANÚNA. His focus on medieval chant, modal harmonies and unaccompanied vocal singing are evident in this arrangement of the traditional chant, “Media Vita”. The text of this prayer remembers the mortality of humankind and pleads for the mercy of a just god. The solo that occurs throughout the arrangement is reflective of chant traditions in the medieval era of music. The later addition of a low, droning alto harmony gives depth and darkness to the higher, melismatic texture. Additionally, a drum accompanies on a simple repeated ostinato alluding to a funeral march, emphasizing the remembrance of mortality and unavoidable death.

-Program notes by Clara E. Smith

### By Night

Harriet Prescott Spofford, an American writer and poet helped pave the way for destroying the female archetype present in the late 1800’s. This poem, *By Night* tells the story of a young woman breaking the ceiling of normality and journeying into the night, being carried by the wind into a beautiful new adventure. Elaine Hagenberg’s setting of this text creates the illusion of both listeners and performers being carried along on this journey with the melismatic piano accompaniment and vast, rich legato movement within the vocal lines.

-Program notes by Clara E. Smith

### Children Go Where I Send Thee

The traditional African-American spiritual, *Children Go Where I Send Thee* has many different names and many different arrangements all tending towards the Christmas season. The text of this song references the Biblical story of the birth of Jesus and the visitations of different biblical characters throughout the piece. Dr. Kevin Phillip Johnson is a composer specializing in music with sacred texts and spiritual settings. His arrangement includes upbeat percussion, a steady walking bass line, a vocal rap portion, and a soulful vocal solo all of which can be attributed to the historical development of African-American spiritual singing.

-Program notes by Clara E. Smith

### Exultate

David Dickau was the Director of Choral Activities at Minnesota State University, Mankato where he taught conducting and composition prior to his retirement. In addition to conducting high school, college, church, and community choirs, he has composed more than eighty commissions. Dickau has held several distinguished positions including President of the Minnesota American Choral Directors Association.

The excitement of rejoicing is portrayed immediately with the fast-moving and rising notes of the chorus and 4-hand piano accompaniment repeated five times as an introduction before the A section arrives in 7/8 dancing meter emphasizing the joy of Psalm 81. The B section is a mixed meter which gives a natural stress to the Latin text and has rhythms influenced by the music of Central and South America. The C section changes in mood as the choir sings the words of God saying what He has done for His people. The A section returns for the joyous ending.

-Program notes by Brandon Brown

### Earth Song

*Earth Song* was originally composed in 2006 for wind ensemble as part of a larger work titled *Sanctuary*. Ticheli believed the music was “begging to be sung by a chorus,” so the following year he set the music to text. Generally, a composer is inspired by a text before setting it to music. This TTBB arrangement was

commissioned by the Gay Men's Chorus of Los Angeles in 2021. The poetry takes us through a journey of the horrible things that war and the quest for power brings, but music and singing is a refuge that allows us to sing, be, live, and see peace.

Ticheli uses a recurring theme of moving the voices up intervals of a third and down a second but without changing the top voice creating a dissonance that gives the feeling of tension because the listener wants it to resolve. We finally resolve to E flat major on the word "see," showing hope amid turmoil. The recurring accompanying theme is used until the words "but music and singing have been my refuge...my light" which draws attention to the wonders music can make in our lives. Through all of the darkness and strife, music allows us to sing, be, live, and see peace.

-Program notes by Brandon Brown

### **In Love with You**

Alec Powell received acclaim as the composer of the viral video "Ratatouille: The TikTok Musical." He is the choir teacher at Mountain Ridge Junior High School in Utah where he has the honor of being added to the list of "40 under 40" that identifies 40 music educators under the age of 40 that are making a difference in their music programs.

*In Love with You* encapsulates the different feelings of being in love. It starts with the playful introduction of a motif that happens three times with silence between each one. This represents a young person wanting to express their love, but stopping due to their nerves. The motif recurs until they burst into song. The chorus enters with what they will do for their partner because they have never been so deeply in love. The B section slows down using longer notes in the tenors and basses representing an older love of watching sunsets and loving that person forever. The youthfulness returns with the chorus singing irrepressible, ascending "Ah's" before returning to the canonical A section ending with the playful motif from the introduction.

-Program notes by Brandon Brown

### **Say Her Name**

Alysia Lee is the series editor of Hal Leonard's Exigence for Young Voices, a new series providing a platform for publications by Black, Brown, Indigenous and Asian composers. This piece, *Say Her Name* encourages both listeners and performers to consider and acknowledge the lives and tragic passings of multiple individuals. This piece emulates the aspects of unity, purpose and collective responsibility that are present within the African-American celebration of Kwanzaa. Intense body percussion combined with non-pitched, rhythmic breaths and a repeated, simple yet powerful melody create a quiet, reverent atmosphere while you hear the names and learn the stories of those whose lives have been lost.

-Program notes by Clara E. Smith

## Fall 2022 Concert Chorale Personnel

### Soprano I

Cora Brain  
Annabel Carter  
\*Emma French  
Nuv Kaur  
Kayli Lightner  
Isabella Moore  
\*Chloe Prewett  
Lauren Rankin  
Annika Schulstrom  
Clara E. Smith  
Emma Wickland

### Soprano II

\*Anna Colletto  
Jilli Foley  
Vaysia Knust  
Ruth McCarron  
Madison Pruitt  
Sammi Rogers  
Chloee Rudolph  
Aili Sluga  
Molly Symmonds  
Cassie Tarrant  
Maria Thompson  
Anna Tuley  
\*Joey Turner  
Sarah Voshage  
Karen Zeferino

### Tenor I

Andrew Alka  
Paul Anderson II  
\*Cole Barton  
Charlie Creely  
Nathan Le  
Ricky Messner  
Robert Safley  
Nik VanDyke

### Tenor II

\*Jonathan Edens  
Jourdan Flores  
William Forbes  
Matthew Gerber  
Jack Grant  
Nick Kanatzar  
Christopher Kennebeck  
Topher Otake  
Ronnie Wilson  
Mitchell White

\*Section Leaders

### Alto I

Delaney Eischen  
Kyler Gher  
Amy Hohenberger  
Maddie Jenkins  
Elizabeth de Kunffy  
Sophia Leftwich  
Samara Lewis  
\*Ellie Lin  
Amy McKinsey  
Isabel Morphy  
\*Mary Shields  
Kylie Tune

### Alto II

Trinity Brown  
Jay Ellis Jones  
Maddie Jones  
\*Kacey Kennedy  
Regan Martinez  
Rowan McIntyre  
Apolo Midkiff  
Colleen Oswald  
Vivian Owens  
Claire Parker  
Chloe Schellman  
Aubri Stewart  
\*Madi Winfield  
Ricky Messner  
Robert Safley  
Nik VanDyke

### Bass I

\*Alex Baur  
Brandon Brown  
Christian Martin  
Ethan Miller  
Kael Miranda  
Justin Scott  
Trey Thompson  
Zachary Wehrenberg  
Matthew Zdun

### Bass II

Graham Deterding  
Kolten Fulks  
Austin Gaskin  
Jack Kankiewicz  
\*Jacob Laan  
Morima  
Jerry Potter  
Brady Walters  
J.T. Wolfe