

University of Missouri School of Music

Master's Recital • 2022-2023 Series

Art and Music Concert

Topher Otake, conductor

Karen Zeferino, conductor

Jan Summers, piano

March 6, 2023 • 7:00pm • Sheryl Crow Hall

Program

Myr, Zaraz

Joan Szymko
(b. 1967)

Karen Zeferino, conductor

Myr, Zaraz (МИР ЗАРАЗ)

Peace, now

Zaraz, zaraz.

Now, now.

Myr.

Peace

МИР ЗАРАЗ — "Myr, Zaraz" ("Peace, Now") was composed contemporaneously during the March 2022 outbreak of the war in Ukraine; The composer's heartfelt response is intended as a living, breathing vessel available to hold the collective grief and to feel solidarity with brothers and sisters in Ukraine. This work, which begins with a soothing unison, expressively soars as the demand for peace intensifies. While sopranos declaim "Myr Zaraz," the other voices sustain the peaceful atmosphere through the long notes. The piano features ascending arpeggios promoting a continuous motion and action for "peace, now". It is dedicated to all those suffering anywhere in the world where violence dominates human discourse.

With a catalog of over 100 published choral works, Joan Szymko's music is regularly performed across North America and abroad with performances at national and international choral festivals, and competitions. Frequently commissioned by all manner of choral ensembles (professional, community, church, academic and children's), Szymko is widely regarded as a foremost composer of literature for women's voices.

Daemon Irrepit Callidus

György Orbán
(b. 1947)

Karen Zeferino, conductor

<i>Daemon irrepit callidus</i>	The Demon sneaks expertly,
<i>Alliçt cor honoribus,</i>	Tempting the honorable heart;
<i>Point Fraudes inter laudes, cantus, saltus.</i>	He sets forth trickery amidst praise, song and dance.
<i>Quidquid amabile Daemon dat.</i>	However amiably the Demon acts,
<i>Cor Jesu minus caestimat,</i>	It is still worth less than the heart of Jesus.
<i>Caro venatur sensibus;</i>	The Flesh is tempted by sensuality
<i>Sensus adberent dapibus;</i>	Gluttony clings to our senses
<i>Inescatur, impinguatur, dilatatus,</i>	It overgrows, it encroaches, it stretches.
<i>Quidquid amabile caro dat,</i>	However appealing the Flesh is,
<i>Cor Jesu minus eaestimat.</i>	It is still worth less than the heart of Jesus.
<i>Adde mundurum milia,</i>	Thought the Universe may confer,
<i>Mille milena gaudia;</i>	Thousands upon thousands of praises,
<i>Cordis aestum non explebunt, non arcebunt.</i>	They neither fulfill nor put out the desire of the heart.
<i>Quidquid amabile Totum dat,</i>	However appealing the whole Universe is,
<i>Cor Jesu minus eaestimat.</i>	It is still worth less than the heart of Jesus.

Orbán uses many musical devices to depict the artifice and deceptions of the devil, including frequent minor second and thirds intervals, augmented chords, and chromatic scales which represent the devil's attempts to deceive and seduce the honorable heart. The text is taken from an anonymous, medieval Goliardic text "Anonymi Hungari affectus in Jesum super omnia amabilem."

György Orbán was born on July 12, 1947 in Marosvásárhely (Romania). Between 1968 and 1973, and from 1973 until 1979 he taught music theory and counterpoint at the Music Academy in Kolosvá. He is the recipient of many awards, such as the Bartók-Pásztory Award (1991), Erkel Prize (2002), and the Artisjus Prize (2005). His early compositional style was influenced by the *avantgarde* musical style popular during that time, but later turned to neo romanticism. In vocal settings Orbán uses characteristics from traditional Hungarian folk music. He often evokes the ideals of earlier musical periods with usage of modality, polyphony, and music explicitly reflecting the text.

Hard Trials

Spiritual

arr. Craig Hella Johnson
(b. 1962)

Topher Otake, conductor

The first spirituals were sung by enslaved Africans in the United States as expressions of deep religious and spiritual fervor. These songs date back to the very beginnings of United States history and encompass a wide range of emotions and ideas. In the foreword to his 1917 book, Harry T. Burleigh notes that spirituals are “practically the only music in America which meets the scientific definition of Folk Song.” The text used in Craig Hella Johnson’s setting of the *Hard Trials* (2011) speaks nobly and poignantly of the lifelong heartache and desperation experienced by enslaved Africans in America. *Hard Trials* is presented alongside *Man Spirit Mask* (1999) by artist Willie Cole. *Man Spirit Mask* reflects Cole’s broader interest in reappropriating everyday objects. Throughout the 1990’s Cole explored the depiction of objects associated with the domestic servitude experienced by enslaved Africans. He believed that objects have a memory and history of their own, and embody the souls of their users. Willie Cole’s three-part image is heard alongside Johnson’s three-verse arrangement.

Been listenin’ all de night long
 Been listenin’ all de day
Been listenin’ all de night long
 For to hear some sinner pray

Now ain’t dem hard trials, great tribulation?
 Ain’t dem hard trials?
 I’m bound to leave dis lan’

O, de foxes dey have holes in de groun’
 An’ de birds have nests in de air
 An’ everybody has a hidin’ place
 But us poor sinners ain’t got nowhere

Now ain’t dem hard trials, great tribulation?
 Ain’t dem hard trials?
 I’m bound to leave dis lan’

O de day dey had her on de auction block
 She’s been poked and pushed and tried
 Was de day her heart completely broke
 Was de day her heart done died

Now ain’t dem hard trials, great tribulation?

Ain't dem hard trials?
I'm bound to leave this lan'
You may go dis-away
You may go dat-away
You may go from do' to do'
But if yo' ain't got de good
Lord, in a yo' soul
O de trouble gonna find you sho'
And the devil's gonna trouble yo' do'
And there ain't no hidin' place

Now ain't dem hard trials, great tribulation?
Ain't dem hard trials?
I'm bound to leave this lan'

We Shall Walk Through the Valley in Peace

Spiritual
arr. William Appling
(1932-2008)

Topher Otake, conductor

We Shall Walk Through the Valley in Peace (1970) was adapted by composer, conductor, pianist, and educator, William Appling. By presenting this spiritual in its “least arranged” form, Appling achieves a peaceful soundscape through a beautiful yet uncomplicated harmonic language. Viewed alongside *We Shall Walk Through the Valley in Peace* is Albert Bierstadt’s *North Italian Landscape* (1857). Bierstadt’s painting draws the eyes down to the shimmering water at the bottom of the valley. Appling draws the listener downward with octave leaps in the Bass voices on the word “leader.”

We shall walk through the valley of the shadow of death.

We shall walk through the valley in peace.
And if Jesus himself shall be our leader,
we shall walk through the valley in peace

There will be no sorrowing there.
There will be no sorrowing there.
And if Jesus himself shall be our leader,
we shall walk through the valley in peace.

And if Jesus himself shall be our leader,
we shall walk through the valley in peace.

Fire

Katerina Gimons

(b. 1993)

Karen Zeferino, conductor

Fire is a lively and energetic work incorporating vocal percussion, body percussion, nasal singing, calls, and nonsense syllables.

Fire is part of *Elements*, a set of choral works that abstractly depict the four classical elements while exploring the wide range of capabilities of the human voice, including overtone singing and other colorful vocal timbres. *Elements* utilizes no 'text' in the traditional sense, rather a series of syllables generated through improvisation meant to evoke the sound and energy of each element: earth, air, fire, and water.

Katerina Gimons is a composer, improviser, and vocalist from Canada. Gimons's compositions are described as "sheer radiance" (Campbell River Mirror), "imbued...with human emotion" (San Diego Story), and capable of taking listeners on a "fascinating journey of textural discovery". Her composition style features influences from Ukrainian folk music to indie rock. Her compositions have been performed across Canada, the United States and Europe.

Peace I Leave with You

Walter Pelz

(b. 1926)

Topher Otake, conductor

Peace I Leave with You was published in 1963. The biblical text (John 14:27) is a meditation on sacred, Christ-given peace. Composer Walter Pelz supports the text with carefully layered voices and horizontal expressions to form contemplative and tranquil passages. He contrasts these passages with moments of stark vertical alignment. Horishi Yoshida's *A Calm Day* also utilizes the concept of layering to create a sense of calm and peacefulness. Yoshida specialized in woodblock printing in which ink is applied to a carved woodblock and transferred onto the print. Both pieces demonstrate precise alignment of vertical elements, and harmonious interplay between layers.

Peace I leave with you,
My peace I give unto you:
Not as the world giveth give I unto you.

Let not your heart be troubled,
neither let it be afraid,
neither let it be afraid.

Peace, peace I leave with you,
My peace I give unto you:
Not as the world giveth give I unto you.

Peace Like A River

American Folk Hymn

arr. Ronald Staheli

(b. 1947)

Topher Otake, conductor

Composer and choral director Ronald Staheli passionately believes in summoning both the mind and heart in the music making process. In his 1996 devotional address delivered at Brigham Young University, Staheli calls music a “felicitous combination of science and art, where laws of physics, something understood at a cognitive level, are manipulated into sounds that express something to be understood at a feeling level.” Months after delivering this speech, Staheli’s 21 year-old son and two friends tragically lost their lives in a car accident. *Peace Like A River* was arranged shortly thereafter for Staheli’s son, R.J. The song begins with a simple soprano statement of the melody before becoming woven into a flowing stream of counterpoint provided by the lower voices. Staheli’s music encapsulates the fluid nature of human emotions with harmonic tension giving way to peaceful consonance. *Peace Like A River* is paired with Vasile Brătulescu’s painting entitled *Mediu Subacuatic V* (1971). This painting is one of several works dedicated to the four primordial elements – earth, water, air, and fire – considered by Brătulescu to be symbols of purification and regeneration. Like Staheli, Brătulescu’s art honors the creative being inside each person. *Mediu Subacuatic V* captures the free-flowing, and sometimes turbulent, nature of water.

I’ve got peace like a river in my soul.
I’ve got love like an ocean in my soul.
I’ve got pain like an arrow in my soul.
I’ve got joy like a fountain in my soul.

Let not your heart be troubled, neither let it be afraid.
Peace I leave with you, my peace I give unto you.
Not as the world giveth give I unto you.

Soprano

Karen Zeferino
Sophie Heimerl
Kate Wyman
Faith Fullen
Megan Lyon

Tenor

Paul Anderson II
Zach Reinert
Josh Donaldson
Sam Varnon
Will Grothoff
Davion Hambrick
Topher Otake

Alto

Rachel Misner
Tara Boydston
Kampbell Hemeyer
Brenna Donnelly
Eliza Pierce
Chloe Schellman

Bass

Henry Braeske
Jonathan Crader
Brandon Brown
Nathan Lange
Jacob Laan
Sam Romine

This concert is given in partial fulfillment of the Master of Music degree in Choral Conducting. Topher Otake and Karen Zeferino are conducting students of Dr. R. Paul Crabb.

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