

Treble Chamber Choir

Soprano One

Ellie Brann
Lindesy Bross
Abigail Cordova
Alyssa Downing
Kate Gibson
Christy Marchand
Hannah Sayles
Emily Wiley

Alto One

Emily Bryson
Julia Faber
Alish Hall
Maggie Hallauer
Caroline Marney
Rachel Pennington
Hattie Saunders
Abigail Wallen

Soprano Two

Molly Cahlkin
Josie Manning
Kate Miller
Kathryn Morgan
Lucy Moss
Jessica Stahle
Ashley Starkson
Emily Swett

Alto Two

Sophia Anzalone
Emily Chapman
Erin Dixon
Camilla Maric
Cecelia Polvere
Alex Stenseth
Adrienne Tomlinson
Michael Trulio

University Men's Chorus

Jeremy Alexander	Noah Galbreath	Bryce Morgan
Eric Ballman	Rhiley Harris	Brandon Morris
Manoa Bell	Parker Hicks	Chris Ogunfowora
Stan Bottcher	Josh Holsinger	Benjamin Ostapovicz
Keith Brown	Robert Jackson	George Phillips
Garrett Christian	Daniel Jenkins	Ian Ring
Coleman Cox	Jason Klugh	Robert Schriber
Benjamin Dingus	Kris Kouzougian	Dan Wash
Dom Fowler	Steven Koskulitz	William Stimpson
Aaron Green	Andrew Magruder	Kyle Wenger
Antonio Griffin	Riley Millward	Reid Wilkins
David Gwynn	Graham McDowell	Jacob Wilson
		Nathaniel Wolters

Program Notes cont.

Prayer before Singing was originally written in 1959 for a mixed chorus of soprano, alto, tenor and bass. Words and music are by lifelong church musician, Donald P. Hustad (1918-2013). A recognized leader in evangelical church music, Hustad had long associations with Billy Graham, Hope Publishing Company, and the Southern Baptist Theological Seminary. The harmonic language is reminiscent of nineteenth and twentieth century collegiate glee club sound.

William Billings (October 7, 1746 – September 26, 1800) is regarded as the first American choral composer. His round **Through North and South** is filled with scriptural references that would have been known to early American Christians. Billings' choral music is often sung in a "shape note style" of forward sound with bright vowels.

The text for ***Dies Irae***, translated as "Day of Wrath", is from the Latin Requiem Mass, or Mass for the Dead. It contains foreshadowing of impending judgement on mankind. This new arrangement by Cristi Jones portrays the severe intensity of the text.

*Dies iræ, dies illa
Solvat sæclum in favilla,
Teste David cum Sibylla.*

Day of wrath, day of anger
will dissolve the world in ashes,
As foretold by David and the Sibyl.

*Quantus tremor est futurus,
Quando Judex est venturus,*

heaven

Cuncta stricte discussurus!

Great trembling there will be
When the judge descends from

To examine all things closely.

Babethandaza is a traditional South African worship song, in a new arrangement by Texas composer, Viktor Johnson. The translation of this text is "We are what we are because of prayer. Even our ancestors would pray." This arrangement portrays the joyful text in 3-part harmony with simple hand percussion.

Program Notes cont.

Daniel E. Gawthrop (born 1949 in Fort Wayne, Indiana) is an American composer, primarily of choral music. His output also includes a substantial body of works for the organ as well as orchestral and instrumental works. He has been the recipient of over one hundred commissions to write original music. His works have been published by Warner Brothers, Theodore Presser, Sacred Music Press, and others. His setting of the Alfred Lord Tennyson poem **There Is Sweet Music** is a favorite for advanced treble choirs. The music echoes the imagery of the poem, as it portrays a bucolic setting imbued with beautiful music.

César Alejandro Carrillo (born March 25 1957) is a conductor and composer living in Caracas, Venezuela. He studied composition with Modesta Bor at the music school “Jose Angel Llamozas.” His beautiful setting of the *Ave Maria* text is filled with jazz harmonies imbued with Renaissance choral structures.

<i>Ave maria, gratia plena: Dominus tecum, Benedicta tu in mulieribus Et benedictus fructus ventris tui.</i>	Hail, Mary, full of grace: the Lord is with you, blessed are you among women And blessed is the fruit of your womb.
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<i>Sancta Maria, Mater Dei, Ora pro nobis peccatoribus Nunc et in hora mortis nostrae.</i>	Holy Mary, Mother of God, pray for us sinners Now and at the hour of our death.
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René Clausen (born 1953) is a renowned contemporary American composer, who is currently associate professor of music at Concordia College in Moorhead, Minnesota and the conductor of celebrated The Concordia Choir. Based upon text from the Song of Solomon, **Set Me as a Seal** (from *A New Creation*) is a poignant tribute to a child lost in a family tragedy.

Treble Chamber Choir has a rich tradition of pieces that we perform every semester. **The Parting Glass** is inspired by past Forbes performances with the Irish musical ensemble, Danú. This beautiful Irish folk song is often sung at the end of a gathering of friends. This setting is inspired by the Danú performance, as well as performance by the group, The Wallin' Jennys.

Program Notes cont.

In the last few months of his life, Wolfgang Amadeus Mozart (1756-1791) was involved in the composition of the *Magic Flute* and *La Clemenza di Tito*. These two very different works were to dominate his last year until embarking upon the unfinished *Requiem*. On June 17 of 1791, his last year, Mozart took a break to compose the profound and heavenly *Ave Verum Corpus* for chorus and strings. This amazing little work is in his most ethereal last manner. Hushed, never going above the softest dynamics, it gives us a picture of an otherworldly peace unlike almost no other work.

As one who regularly attended church, Mozart was certainly familiar with text before he set it in 1791. According to his letters, Mozart himself was a pious man who prayed daily and believed sincerely in God, heaven, and the Eucharist. For instance, when his mother passed away in 1778, the composer eloquently expressed his faith that God had “called her to Himself” and granted her “a happy death... in the richest measure.” Although Mozart had not composed church music for several years before he wrote *Ave Verum Corpus*, there was no lack of piety on Mozart’s part – he fully understood and presumably believed in the text.

<i>Ave, verum corpus natum De Maria virgine, Vere passum, immolatum In cruce pro homine.</i>	Hail, true body born Of the Virgin Mary, Which truly suffered, immolated On the cross for man.
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<i>Cuius latus perforatum Unda fluxit et sanguine: Esto nobis praegustatum In mortis examine.</i>	Whose pierced side Flowed with water and blood: Be for us a protection In the trials of death.
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Of all the songs ever written, the simple ones can be some of the best. *Dona Nobis Pacem*, is one such song. The song's simple but powerful message is still very relevant in today's world. The origin of the song is not definitively known. It is sometimes attributed to Mozart but the source is usually listed as "Traditional" in most musical texts. While it is a beautiful piece, from an academic standpoint it is not very well written. This likely means that the hymn has its origins in folk music. Our best guess is that it is an old Christmas song written in the 16th or 17th century by an unknown composer in Germany. It has long since been widely used in several other European countries.

Dona Nobis Pacem

Grant us Peace