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Jay Carter & Ryan Olsen, Conductors

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Unsung

Celebrating America's Hidden Musical Heroes

Immanuel Lutheran Church
Kansas City, MO
Sunday, May 31, 2026
3:00 p.m.

musica Vocale

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UNSUNG

CELEBRATING AMERICA'S HIDDEN MUSICAL HEROES

My Soul Hath Found Refuge in Thee Evelyn Simpson-Curenton (b. 1953)

Molly Friel, alto
Zachary Muñoz, tenor

Striving after God Undine Smith Moore (1904–1989)

Nocturne from *Five Short Choral Works* Adolphus Hailstork (b. 1941)

Megan Caudle, soprano

Wondrous Glow Mari Esabel Valverde (b. 1987)

Judith Becker, alto

I believe in the Prince of Peace from *Credo* Margaret Bonds (1913–1972)

Look Down, Fair Moon Valverde

Visions of a Child: A Pueblo Lullaby Jerod Impichchāachaaha' Tate (b. 1968)
Lullaby ~ Playful Buffalo ~ Sunflower Field ~ Rays of Sunlight ~ Flight of an Eagle ~ Sunrise

Alexandra Iles, soprano
Molly Friel, alto
Zachary Muñoz, tenor

We Shall Walk Through the Valley in Peace Smith Moore

Cor meum est templum sacrum / *My Heart Is a Holy Place* Patricia Van Ness (b.1951)

Chariot Jubilee Nathaniel Dett (1882–1943)

Lawrence Abernathy, tenor

MUSICA VOCALE

Soprano
Destinee Bush
Megan Caudle
Sarah Hon
Nancy Sparlin
Elizabeth Taylor
Kaeli Whitener
Sarah Young

Tenor
Matthew Aberle
Jack Blackburn
Ian Carter
Jay Carter
Zachary Muñoz
Ryan Olsen
Jakson Pennington
Willie Plaschke

Alto
Judith Becker
Melissa Carter
Sonja Coombes
Lori Davis
Molly Friel
Michelle Harmon-Cook
Alexandra Iles
Ashley Miller
Melody Rowell
Cindy Sheppard

Bass
Steve Ameling
Rodney Caudle
Garrett Epp
Steve Harris
Jeff Hon
Warren Huffman
Matt Jackson
Douglas Maag
John Schaefer

INSTRUMENTALISTS

Piano
Geoffrey Wilcken

MUSICA VOCALE ARTISTIC LEADERSHIP

Jay Carter, *Artistic Director and Conductor*
Ryan Olsen, *Artistic Director and Conductor*
Arnold Epley, *Founding Conductor and Artistic Advisor*
Geoffrey Wilcken, *Collaborative Pianist*

PROGRAM NOTES

AMERICAN MUSICAL IDENTITY AFTER THE CIVIL WAR

After a turbulent first century, American identity underwent a period of substantial change in the aftermath of the Civil War. Expanding borders and the completion of the transcontinental railroad in 1869 created a vast entity that spanned two coasts and could be traversed in a matter of days, not months. Older regional identities became less important than one's identity as an American, though that definition was nebulous. With the exception of Indigenous peoples, America is populated by diverse immigrants and their descendants, scattered across an enormous geographic area. As it became clear that the United States was more than a temporary blip on the world map, there was a deliberate attempt to define a uniquely American cultural thumbprint. Literary and musical movements were part of a vibrant debate that is still underway today.

European influences played a substantial role in the debate, but questions over national identity were also underway on the Continent, especially in two musical heavyweights. The modern states of Italy (1861) and Germany (1871) emerged in this period, aggregated from a hodgepodge of previously independent city-states, electorates, and duchies. These newly constituted European states rallied around similar ethnic roots, linguistic origins, folk cultures, and religions across a compact geography. Saxons, Thuringians, Prussians, and the other states of the German Empire rallied around Germanic identity through works like Wagner's operas and Brahms's *Ein deutsches Requiem*. Verdi's operas became synonymous with the Risorgimento in Italy, though the composer's twenty-year side gig as an elected political figure played a role as well. The phrase "Viva Verdi!" was not just an acclamation of the composer, but also a political rallying cry abbreviating "Viva **V**ittorio **E**manuele **R**e **d'I**talia!," under whose sovereignty the peninsula was unified.

Nationalism took root in other nations, including the United States. American classical music seemed on the brink of emerging as an ersatz German tradition, with predominantly white, male, European-American composers paying scant attention to America's more complex population of peoples, races, and religions. Popular music traditions were somewhat more inclusive, though in some of those circles (e.g. minstrel shows) the music of Black and Indigenous Americans was just as often lampooned rather than celebrated.

DVORÁK'S ADVOCACY FOR THE MUSIC OF BLACK AMERICANS

A substantial number of musical training centers were established at this time. Leaders at these newly formed institutions held substantial influence, including the Czech composer Antonín Dvořák (1841–1904). Enticed by a cushy job paying more than twenty times his salary in Europe, he came to America for a three-year appointment as head of the newly established National Conservatory of Music of America in New York City. The conservatory's founder and patron, Jeannette Thurber, was keenly aware of his success in curating a successful folk-based musical movement in his native Bohemia and charged Dvořák with the task of helping create a uniquely American classical tradition.

After less than a year of working in the United States, Dvořák weighed in on America's musical identity questions, writing in the New York Herald that:

> "…in the Negro melodies of America I discover all that is needed for a great and noble school of music. There is nothing in the whole range of composition that cannot be supplied with themes from this source. The American musician understands these tunes and they move sentiment in him."

Dvořák's familiarity with the music of Black Americans came firsthand from his student and assistant Harry T. Burleigh (1866–1949). Burleigh later emerged as one of the first successful Black American composers, and his classical arrangements of spirituals have remained popular ever since—his art songs are now enjoying a long-overdue renaissance.

Dvořák's premise was not without precedent. The Creole American composer Louis Moreau Gottschalk (1829–1869) had incorporated the diverse music of his native Louisiana into classical forms a generation earlier. Dvořák's contemporaries were also aligned with his assertion. The French composer Claude Debussy (1862–1918) emulated the polyrhythmic complexity of Black American music in many of his piano works. The Anglo-German composer Frederick Delius (1862–1934) incorporated the music he heard while living in Jacksonville, Florida, into works such as *Koanga*, the first opera to incorporate Black American musical and literary themes. A generation of Black American composers took on the challenge with aplomb.

Engaging in the debate were Edward MacDowell (1860–1908) and John Knowles Paine (1839–1906), European-trained American composers who were part of a cadre of composers now called the Boston Six. They echoed the stance of Austrian composer Anton Bruckner, who stated, "…however sweet the Negro melodies might be, they could never form the groundwork of the future music of America." In their minds, European influences—especially Germanic musical forms—should dominate. They also pointed to the contributions of earlier European American composers from New England, such as William Billings (1746–1800) and Lowell Mason (1792–1872).

Dvořák backed up his view with a European-style symphony drawing from *Swing Low, Sweet Chariot*, a song with both Black and Native American roots. The tune is partially quoted in the first movement of Dvorak's *Symphony No. 9, "From the New World,"* and inspires original musical themes introduced later. The theme from the second movement became immediately famous, and his student William Fisher later added lyrics to an excerpt of it, publishing it as *Goin' Home*. This sung version was programmed by both classical and popular artists, including Frank Sinatra and Paul Robeson. Dvořák's largo theme emulates the spiritual so seamlessly that performers and audiences are often surprised to learn that *Goin' Home* is not a spiritual, but rather a European work paying homage to one.

The spiritual and its descendants have become a primary and utterly unique influence on American classical music, persevering despite deliberate discrimination, thoughtless exclusion, and wild swings in musical style. It has emerged as a positive musical force through its use in formal classical themes across genres, congregational singing, and art song. On the world stage, the spiritual has become synonymous with American identity and themes of struggle, injustice, oppression, and hope.

NATIVE AMERICAN TRADITIONS

In the same 1883 letter to the New York Herald, Dvořák pointed to the music of Native Americans as another equally worthy basis for American classical music. His exposure to Indigenous culture in America was, at best, superficial, and largely confined to a summer spent in Spillville, Iowa, and interactions with European American anthropologists and journalists. In contrast with the music of African Americans, Indigenous American culture and music had few public windows, apart from literary representations by European Americans that include Henry Wadsworth Longfellow's *The Song of Hiawatha* (1855) and entertainments like Buffalo Bill Cody's Wild West shows.

Throughout the nineteenth century, bias against Native Americans reached a fever pitch. Fueled by ongoing conflicts like the Battle of Little Bighorn (1876) and the Wounded Knee Massacre (1890), suppression of Native American culture became the official policy of the United States. The Religious Crimes Act of 1883 (passed in the same year as Dvořák's letter) criminalized Native American religious and cultural practices. Free and fair Native American cultural and religious expressions were only afforded acknowledgement and legal protection by the American Indian Religious Freedom Act of 1978.

A short-lived movement of "Indianists" did take up Dvořák's assertion in the late nineteenth century, producing music that incorporated Native American melodies and rhythms. These composers produced works that reflected genuine admiration, as well as others that parodied Indigenous music. The movement largely produced music written exclusively by European American composers, performed by European American musicians, and heard by European American audiences.

There are notable exceptions, like Zitkalá-Šá (1876–1938), a Sioux woman who composed the first Native American opera, *The Sun Dance*. Dennison Wheelock (1871–1927) was an Oneida composer who was nominated to succeed John Philip Sousa as the bandmaster of the U.S. Marine Band—he also held a long tenure at the Haskell Indian Nations University in Lawrence, Kansas. Both composers were heavily involved in the struggle for Native American rights, with those causes ultimately impeding their pursuit of musical careers.

In the past fifty years, Zitkalá-Šá and Wheelock's work has been more fully realized by contemporaries like Louis Ballard (1931–2007), widely hailed as the "father of Native American classical music." In 2022, Navajo composer Raven Chacon became the first Native American to win the Pulitzer Prize for his instrumental work *Voiceless Mass.* While Dvořák's advocacy for Native American traditions has taken longer to come to fruition, living composers like Jerod Impichchāachaaha' Tate are making substantial inroads toward a more inclusive and justified role for Indigenous American traditions in American classical music.

CONTEMPORARY CHALLENGES AND TRIUMPHS

Artistically-minded musical women historically had few options for pursuing music as a profession, often opting to educate the rising stars rather than becoming stars themselves.

Even highly-acclaimed talents have been severely impacted: Fanny Mendelssohn and the American Amy Beach both published works under the names of male family members. Clara Schumann (née Wieck) ended her legendary career of public appearances upon her marriage to Robert Schumann, over the protests of her father. Margaret Bonds (1913–1972) faced a double

portion of adversity as a Black woman. In a 1964 interview with The Washington Post she stated, "People don't think that a woman can compete in this field.… Women are expected to be mothers, wives, and if a woman is cursed with talent, too, then she keeps apologizing for it."

One might easily forget the relative recency of women's equity, but the suffrage movement provides a handy measurement. The Seneca Falls Convention in 1848 bore first fruit in 1869, with Wyoming granting women the right to vote. A decade later, the Nineteenth Amendment was proposed, though it was not passed and ratified by the required majority of states until 1920. In the century since, legislation addressing gender-based discrimination, property rights, and equal pay has been passed and implemented.

THE PROGRAM

Evelyn Simpson-Curenton (b. 1953) is a Philadelphian from a large musical family that rose to prominence in the early 1970s as the Gospel group The Singing Simpsons. She demonstrated exceptional keyboard skill at a young age and became the group's pianist at the age of nine. She was educated at Temple University and has been a consistent presence in classical, gospel, and jazz musical circles in Philadelphia, Washington, DC, and Baltimore for the last fifty years. In classical performances, she is best known as a collaborative pianist with her sisters Joy (d. 1987) and Marietta, well-known operatic singers. Simpson-Curenton's arrangements have been the centerpieces of recitals by Kathleen Battle, Jessye Norman, and her sisters. She is routinely featured in documentaries speaking on the essential role of the spiritual and Gospel song in American music, including The Magic of Spirituals (2023) and other projects headed by Ken Burns.

My soul hath found refuge in thee (Psalm 91) was written for the Clarion Choir in New York City in 1996 and was subsequently featured at the 2019 American Choral Directors Association convention in Kansas City, performed by the Oakwood University Aeolians. The thickly textured work features a psalm-style dialogue between the choirs and the tenor soloist. Sturdily voiced chords and intriguing harmonic progressions are reminiscent of the music of Felix Mendelssohn and Anton Bruckner. The final section of the piece shows signs of aleatoric minimalism that has defined much of American choral music in the last half-century.

Undine Smith Moore (1904–1989) was born in Jim Crow-era Virginia, the grandchild of emancipated slaves. A proficient pianist in her youth, she continued formal study at Fisk University, becoming the school's first graduate to study at Juilliard. Additional studies at Columbia and Manhattan School of Music placed her in New York City during the height of the Harlem Renaissance.

Her strong convictions that music education was a catalyst for social change led her to leave behind a promising performing career and pursue work as an educator in public schools and renowned universities. She often referred to herself as "a teacher who composes, not a composer who teaches," though she ultimately was honored with honorary degrees from Indiana University and a Pulitzer nomination for her writing.

In an interview shortly before her death, she cited her primary musical influences as "Black folk music and Bach…," and her most famous work, an arrangement of the spiritual ***We Shall Walk Through the Valley in Peace,*** demonstrates both influences. Moore preserves the beauty and simplicity of the original tune, framing it with a contrapuntal introduction and a bridge between

the verses. She was equally prolific in original compositions, with her short but tricky setting of a text by the Renaissance master Michelangelo, ***Striving after God***.

The American composer **Adolphus Hailstork** (b. 1941) is Eminent Scholar and emeritus Professor of Music at Old Dominion University in Norfolk, Virginia. A graduate of the Manhattan School of Music and Michigan State University, he also studied with Nadia Boulanger at the same time as Quincy Jones and Philip Glass. He has received commissions from America's most renowned musical institutions, including the Chicago Symphony, New York Philharmonic, and Philadelphia Orchestra. His choral works emerge from his earliest musical experiences as a boy chorister at the Cathedral of All Saints (Albany, NY). Increasingly, his works address contemporary themes and events, including his 2007 large work *Set Me on a Rock (re: Hurricane Katrina)*, and the more recent *America's Requiem: A Knee on the Neck* (2023).

Nocturne is an earlier work from a set written during Hailstork's tenure as a church musician in the early 1980s. Described by the composer as "…an impressionistic tone poem," *Nocturne* features a chant-like melody that harkens back to Hailstork's Anglican background. The work sets a free-verse poem by James H. Curtis, a Unitarian minister who curated an artistically vibrant and racially integrated congregation in Norfolk that flourished just as the Civil Rights Movement was approaching its greatest intensity. With small forces and overlapping, simple musical patterns, Hailstork's work paints the expansive "beauty of a summer night" and the sounds that accompany it: chirping insects, a slight wind, and the rustling of foliage. As the sounds of Earth's flora and fauna fade, a change of texture frames the outward-looking text "Have you felt the wonder that flows without end in those mighty spaces where countless fires burn in the surrounding darkness?"

Undine Smith Moore's contemporary, **Margaret Bonds**, primarily viewed herself as a composer, though she was primarily known as a concert pianist during her lifetime. She enrolled at Northwestern University, persevering to earn undergraduate and graduate degrees from an institution that, at that time, would not provide a Black woman with campus housing, food service, or access to other student facilities. She made a daily commute via rail back to her family home in South Chicago. Ultimately, she became the first Black woman to perform as a soloist with the Chicago Symphony in 1933. Like Moore, she was in New York during the Harlem Renaissance and had close friendships with both Langston Hughes and W. E. B. Du Bois. Her large 1965 work, *Credo*, sets a 1905 text by Du Bois and is dedicated to the memory of Langston Hughes and Abbie Mitchell, the singer who created the role of Clara in Gershwin's *Porgy and Bess.* Bonds's unexpected death in 1972 preceded the work's orchestral premiere by the Los Angeles Philharmonic by only a month.

I believe in the Prince of Peace… is the fifth movement from the *Credo*. Following a three-part structure, it begins with a lyrical, gospel-like melody sung only by the upper voices. The second section makes a striking, immediate contrast with the entry of the lower voices, who introduce a jagged theme and turgid shifts of harmony, depicting the evil of war and the misuse of the military as a tool of oppression—one that is ultimately self-defeating. The comforting first section sung by upper voices then returns and repeats, before the lower voices join in an assuring, concluding coda.

Du Bois' text merits explanation to avoid misinterpretation. It was originally written in 1904 when the subjugation of Native Americans and the segregation of Black Americans echoed

militaristic European colonization of Africa and Asia. The entire text outlines a broad vision for an America that eschews segregation, recognizes the universal humanity of all people, and condemns violence and racial subjugation. The work took on additional significance across Du Bois' long life which spanned Reconstruction, two World Wars, and the start of the Cold War and Civil Rights movement.

Mari Esabel Valverde is a Mexican-American, transgender native of Texas whose compositions are rapidly garnering international attention. She holds degrees from St. Olaf College and the San Francisco Conservatory of Music and has also studied at the European American Musical Alliance in Paris, an organization that continues the pedagogy of Nadia Boulanger. Her ongoing work, like that of Undine Smith Moore, contains a balance of contemporary harmonies and counterpoint that echoes the structure of J. S. Bach.

Wondrous Glow won the Boston Choral Ensemble's Tenth Annual Commission Competition in 2018. Valverde sets a poem by Amir Rabiyah (b. 1978), *Grand Design*, balancing homophonic declamation and polyphonic repetition that illuminates each line of the poem individually. The title is taken from the poem's charge, "let your mouth be a wondrous glow, your words a beacon," acknowledging individual humanity and diversity in a broader universe.

The original version of Valverde's ***Look Down, Fair Moon*** for treble voices was commissioned by the Texas Music Educators Association in 2015 and rescored for mixed voices in 2024 by the composer. Valverde describes the work as an elegiac nocturne that commemorates the dead while offering prayerful encouragement of reconciliation and healing. The work features a short poem penned by Walt Whitman in 1865, just as the American Civil War was concluding. The poem was later incorporated into the poet's larger anthology *Leaves of Grass*.

Jerod Impichchāchaaha' Tate is a Native American composer who is actively creating works for America's best ensembles. Much of his work applies the lens of classical form to music rooted in his Chickasaw ancestry, but he has also emerged as a leading voice advocating for the classical music of other Native American cultures.

Visions of a Child: A Pueblo Lullaby was commissioned by the Santa Fe Desert Chorale in 2012. The work is based upon melodies and rhythms from the musical traditions of the Pueblo peoples of New Mexico. The work features vocables—syllables unique to Native American music that express meaning and build patterns, but are not text in a linguistic manner. The short melodic phrases are always clear, though they are accompanied by thick harmonies that illustrate the hazy dreams and perceptions of a young child.

Patricia Van Ness is a New England–based artist who works in many media and is especially acclaimed for her vocal music. Her works draw extensively from medieval and Renaissance techniques, and she has often been hailed as a modern-day Hildegard von Bingen, the twelfth-century abbess whose artistic output Van Ness's own closely parallels. Her works have been featured by numerous ensembles, including Chanticleer and The King's Singers. She has held a long tenure as staff composer at the historic First Church in Cambridge, Massachusetts, which commissioned ***Cor meum est templum sacrum / My Heart Is a Holy Place*** in 2001. The work features a poem by the composer in both English and Latin, sung tunefully against a meditative, repetitive ostinato bass line.

Nathaniel Dett (1882–1943) was a Canadian-born American descended from emancipated slaves, and the first Black man to graduate from Oberlin Conservatory. Introduced to Dvořák's music and philosophy during his time at Oberlin, he later studied with the luminary Nadia Boulanger alongside Aaron Copland and Virgil Thomson. Dett's career as a conductor, pianist, and composer emerged simultaneously with his academic appointments, including Lincoln University (then the Lincoln Institute) in Jefferson City, Missouri. He was also an acclaimed scholar, meriting Harvard's Bowdoin Prize in 1920 for his four-part essay "Negro Music" while on sabbatical from his appointment at the Hampton Institute. He died of a heart attack during the Second World War while leading performances of the USO Women's Army Corps chorus.

Dett's compositions apply European classical principles and emulate the music of Bach, Brahms, and Mendelssohn, treating American spirituals in the same way that these German composers employed the Lutheran chorale. His smaller works are structurally akin to Bach's chorale motets and employ the rich harmonic language of the nineteenth century. His larger works, like ***The Chariot Jubilee***, fully explore the spiritual as a unifying compositional theme, employing S*wing Low, Sweet Chariot*—the same spiritual used by Dvořák as the basis for his Ninth Symphony.

The Chariot Jubilee skirts the line between choral fantasia, chorale cantata, and motet, while showing a mastery of eighteenth-century structure and nineteenth-century harmonic language. Fragments of *Swing Low, Sweet Chariot* are omnipresent in the extensive introduction, but they are thoughtfully obscured rather than explicitly stated. Recognizable phrases become more apparent as the choral sections develop, but Dett evades a complete, exact statement, instead obscuring or complementing it with other musical material. The composer consistently whets the listener's appetite for a clear, ungilded statement of the famous spiritual, saving it for an a cappella stanza in the work's concluding section—though, like Bach's harmonizations of chorales, Dett reharmonizes the tune in an aurally surprising and harmonically adventurous way. A jubilant coda follows, reminiscent of celebratory pealing bells.

The work's 1921 premiere by the Boston Cecilia was highly acclaimed, and the work seemed destined for broader success and publication. Unfortunately, it, and many of Dett's other works, fell into obscurity, dually impacted by racial bias and a move toward less tonal, avant-garde musical styles influenced by the Second Viennese School. The original orchestration is now lost, but efforts by Hale Smith (1925–2009) mounted an Atlanta Symphony revival of the work in 1998. Jason Max Ferdinand (University of Maryland) and Marques L. Garrett (University of North Texas) have raised awareness of Dett's music in the twenty-first century, producing and publishing critical editions of Dett's work after nearly a century of neglect.

~Program notes by Jay Carter, DMA

My Soul Hath Found Refuge in Thee Evelyn Simpson-Curenton

He that dwelleth in the secret place of the most High;
He shall abide under the shadow of the Almighty.

I will say of the Lord, He is my refuge and fortress;
My God will I trust.

Surely He shall deliver thee from the snare of the fowler;
And from the noisesome pestilence.

A thousand shall fall at thy side, ten thousand at thy right hand;
But it shall not come night thee.

Because He hath set his love upon me,
Therefore will I deliver him.

Because He hath known my name,
He shall call upon me, and I will answer him.

I will deliver him and honor him.

With long life will I satisfy him
And show him my salvation.

~Psalm 91 (excerpts), *King James Version*

Striving after God Undine Smith Moore

True art is made noble
and religious by the mind producing it.
For those who feel it,
nothing makes the soul so religious and pure as the endeavor to create something perfect.

For God is perfection,
And whoever strives after perfection is striving after God.

~Michaelangelo (1475–1564)

Nocturne Adolphus Hailstork

Have you know the beauty of a summer night,
With a white streak of stars in a charcoal sky?

Have you heard the insects, with their countless array of sounds,
Endlessly busy through the otherwise silent night?

Have you walked in the field with the cool wind
And the black grass rustling around you?

Have you at last turned your face to the brilliant sky above,
And see the suns floating there, each a fiery universe?

Have you lost yourself in that broad expanse
So that the black grass and the humming insect and the chill breeze have all vanished?

Have you felt the wonder that flows without end in those mighty spaces,
Where countless fires burn in the surrounding darkness?

Have you kissed the night, and its promise,
When it turned its expectant face to your lips?

If you have done these things, lover,
Then come and watch these skies, come and watch these fields, oh my love, with me.

Have you known the beauty of a summer night?

~Rev. James Howard Curtis (1932–1973)

Wondrous Glow Mari Esabel Valverde

Grand Design

today collect the dazzling shelter of flowers
stitch a crown large enough for the globe
fragrant enough for satellites to lift their noses
take the prayer of night into your arms
as she sleeps, breathe with her
breathe with the night
there are times when there is nothing
left to do, but create
form the unseen into a tangible communion
of stardust, place the galaxy on your tongue
let your mouth be a wondrous glow
your words a beacon
when everything is lost
imagine yourself as more than an earth-
quaking body a gift
the streaking tail of a comet
become that which holds your eye
that which makes you gasp

~Amir Rabiyah, 2014

I believe in the Prince of Peace Margaret Bonds

I believe in the Prince of Peace. I believe that War is Murder. I believe that armies and navies are at bottom the tinsel and braggadocio of oppression and wrong; and I believe that the wicked conquest of weaker and darker nations by nations whiter and stronger but foreshadows the death of that strength.

~from *Credo* (1905), W.E.B. Du Bois (1868–1963)

Look Down, Fair Moon Valverde

Look down, fair moon,
and bathe this scene,
Pour softly down night's nimbus floods,
on faces ghastly, swollen, purple,
On the dead on their backs,
with arms toss'd wide,
Pour down your unstinted nimbus,
sacred moon.

~from *Drum Taps* (1865), Walt Whitman (1819–1892)

We Shall Walk Through the Valley in Peace Smith Moore

We shall walk through the valley in peace,
If Jesus himself shall be our leader.

There will be no trials there,
If Jesus himself shall be our leader.

~from *Slave Songs of the United States*, 1867

Cor meum est templum sacrum */ My Heart Is a Holy Place* Patricia Van Ness

Cor meum est templum sacrum,
(My heart is a holy place,)

My heart is a holy place,
wiser and holier than I know it to be,
wiser than my lips can speak,
a spring of myst'ry and grace.

Fons mysterii et gratiae,
(A spring of myst'ry and grace,)

You have created my heart
and have filled it with things of wonder.
You have sculpted it, shaped it with your hands,
Touched it with your breath.

Aurea Venustate.
(Rivers of gold.)

In its own season it reveals itself to me,
it shows me rivers of gold,
flowing in elegance and hidden paths of infinite beauty.

Tranquilitatas tua expectantem
tempus ejus me tangit
(You touch me with your stillness as I await its time,)
Et cor meum tuum ut domum ubertim
Et perplexum fecisti ut aedem sapientiae
ultro intelligentiam meam formasti,
(You have made it a dwelling place of richness and intricacies,
of wisdom beyond my understanding,
grace and myst'ries from your hands.)

Ut templum gratiarum et mysteriorum
cum tuis manibus finxisti.
(Grace and myst'ries from your hands.)

Amen.

~Patricia Van Ness, 1993

RYAN OLSEN, ARTISTIC DIRECTOR AND CONDUCTOR

An educator for over twenty years, Dr. Ryan Olsen has taught choral music at all levels in Kansas, Missouri, Arizona, Texas, and Colorado. In August he joined the teaching staff at Olathe West High School as Director of Choirs after previously conducting collegiate choirs and teaching music education courses at Baker University in Baldwin City, KS, Colorado State University in Fort Collins, and Our Lady of the Lake University in San Antonio, TX.

Ryan received his Master and Bachelor Degrees in Music Education from the Conservatory of Music and Dance at the University of Missouri-Kansas City and his Doctor of Musical Arts in Choral Conducting from Arizona State University. He is an active clinician, conductor, and adjudicator at state and national conferences where he has presented on transitioning singers during transgender and adolescent voice change, mindfulness-based instructional strategies, audiation

for singers and choirs, and numerous other aspects of choral and conducting pedagogy. Dr. Olsen is passionate about the use of early polyphony as sight-reading and performance repertoire and has edited and arranged numerous scores that can be found on his website, www.ryanolsen.com. He is also an advocate for living composers and innovative concert programing, having commissioned and collaborated with composers on new choral works.

Outside of music, Ryan can be found reading, cheering on the KC Current, running, hiking, or on a stand-up paddle board, or playing various tabletop or board games with friends and family. He lives in Olathe with his wife Erin, a school counselor, and daughter Meredith.

Jay Carter, Artistic Director and Conductor

Jay Carter has earned a reputation as one of North America's finest countertenors. A frequent collaborator with both period and modern ensembles, he is recognized as a leading interpreter of Baroque repertoire lauded for luminous tone, stylish interpretations, and clarion delivery. Though a specialist in the earlier repertoire, Carter has premiered modern works by John Tavener, Augusta Read Thomas, Chester Alwes, Sebastian Gottschick, and Anthony Maglione. An avid recitalist, he presents works from outside the standard countertenor repertory including works by Schumann, Poulenc, Wolf, and Howells.

In recent seasons he has appeared with acclaimed conductors including Nicholas McGegan, Ton Koopman, John Butt, John Scott, and Matthew Halls. Highlights of recent seasons include Bach's *Weinachtsoratorium* with Maasaki Suzuki and the Bach Collegium Japan, Vivaldi arias and *Gloria* with Nicholas McGegan and the Saint Louis Symphony, and Bach's *Johannespassion* with Daniel Hyde and the Choir of Men and Boys at St. Thomas Church, New York City. Carter is a featured soloist on recordings with Ars Lyrica, Bach Collegium San Diego, The Kingsbury Ensemble, Yale Schola Cantorum, Westminster Williamson Voices, and others. He has also served as the artistic director and conductor of Kantorei (Westminster Choir College) and the Schola Cantorum of William Jewell College.

As a scholar and clinician, Carter presents masterclasses and lecture recitals for colleges, universities, and presenting organizations throughout the United States. He has almost two decades of experience in higher education, primarily focusing intently on student-centered and career-centered studio work. He has served on the voice faculty of Westminster Choir College, William Jewell College, and the UMKC Conservatory of Music. Carter holds graduate degrees from the Yale School of Music and Institute of Sacred Music and the University of Missouri–Kansas City Conservatory of Music. His undergraduate studies were undertaken at William Jewell College (Liberty, MO) as a student and mentee of Arnold Epley.

Jay and his wife Melissa and their two goldendoodles Pippa and Fig live in historic Liberty, MO. They are proud parents of two adult children, Emma and Ian. Read more about Jay at jaycartercountertenor.com.

About Musica Vocale

This is the sixteenth season of Musica Vocale performances. Musica Vocale is an ensemble made up of highly-skilled choral musicians that performs choral literature not often performed in the greater Kansas City metropolitan area, and is often joined by instrumental ensembles. This volunteer ensemble is comprised of veteran members of the region's musical community. Most of the choral artists bring extensive experience as music educators and performers and are engaged throughout the region as soloists and conductors. A Governing Board administers the work of Musica Vocale. Those board members are:

Matt Aberle
Steve Ameling
Jay Carter, *ex officio*
Sharon Cheers
Sonja Coombes
Arnold Epley, *ex officio*
Erica Miller
Ryan Olsen, *ex officio*
Nancy Sparlin

Musica Vocale Thanks the Following:

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Dr. Elisa Bickers, Josh Maize, and Bonnie Green, Village Presbyterian Church Music Staff

MUSICA VOCALE REPERTOIRE 2009–2026

Chester Alwes	The Gate of the Year
	The Lord to Me a Shepherd Is
	Psalms of Ascent
	The Serenity Prayer
Anonymous	Chanson Dessus le marché d'Arras
Aleksander Arcahngelsky	Svyete Tikhiy
	Vzbrannoi voyevodye pobditelnaya
Dominick Argento	Gloria from The Masque of Angels
Johann Christoph Bach	Ich lasse dich nicht, du segnest mich denn, BWV Anh. 159
Johann Ludwig Bach	Das ist meine Freude, JLB 28
Johann Christoph Bach	Fürchte dich nicht
Johann Sebastian Bach	Christ lag in Todes Banden, BWV 4
	Du Hirte Israel, höre, BWV 104
	O Jesu Christ, meins Lebens Licht, BWV 118
	Aus der Tiefe, BWV 131
	Ich lasse dich nicht, du segnest mich denn, BWV Anh. III 159
	Stärk mich mit deinem Freudengeist, BWV 168/6
	Gloria in excelsis Deo, BWV 191
	Singet dem Herrn ein neues Lied, BWV 225
	Der Geist hilft unser Schwachheit auf, BWV 226
	Jesu, meine Freude, BWV 227
	Fürchte dich nicht, ich bin bei dir, BWV 228
	Komm, Jesu, komm, BWV 229
	Lobet den Herrn, BWV 230
	Mass in F major, BWV 233
	Magnificat in D, BWV 243
	Christmas Oratorio, BWV 248
	Chorale, Dir Jesu, Gottes Sohn, sei Preis, BWV 421
	Fuga supra Magnificat, BWV 733
Johann Ludwig Bach	Unsere Trübsal
Samuel Barber	Two Choruses, Op. 8, II. Let down the bars, O Death
	Reincarnations, Op. 16
Leonard Bernstein	Missa Brevis (1988)
Hildegard von Bingen	O ignis spiritus paracliti
Lili Boulanger	Les Sirènes
	Hymne au Soleil
Johannes Brahms	Vier Gesänge, Op. 17
	Benedictus (Missa Canonica), WoO 18 No. 2
	Es ist das Heil uns kommen her, Op. 29 No. 1
	Schaffe in mir, Gott, ein rein' Herz, Op. 29 No. 2
	Geistliches Lied, Op. 30
	Rhapsody, Op. 53
	Warum ist das Licht gegeben dem Mühseligen, Op. 74 No. 1
	O Heiland, reiss die Himmel auf, Op. 74 No. 2
	Fest -und Gedenkensprüche, Op. 109
Frank Bridge	The Bee, H.110
	Autumn, H.162
	Music, When Soft Voices Die, H.76
Colin Britt	Afternoon on a Hill
Benjamin Britten	Hymn to St. Cecilia, Op. 27
	Rejoice in the Lamb, Festival Cantata, Op. 30
	Festival Te Deum, Op. 32
	Saint Nicolas, Op. 42
	A Wedding Anthem, Amo Ergo Sum, Op. 46
	Five Flower Songs, Op. 47
	Choral Dances from Gloriana, Op. 53
	Cantata Misericordium, Op. 69
	Selections from A.M.D.G. (Ad majorem Dei gloriam) (1939)
Anton Bruckner	Ecce sacerdos magnus, WAB 13
	Mass No. 2 in E minor, WAB 27
	Psalm 23, WAB 34
	Du bist wie eine Blume, WAB 64
Dieterich Buxtehude	Membra Jesu nostri patientis sanctissima, BuxWV 75
William Byrd	Ave verum corpus
	Bow thine ear, O Lord (1589)
	Haec Dies
	Mass for Five Voices
	O Lord, Make thy servant Elizabeth our Queen
Francisco Lopez Capillas	Aufer a nobis
Giacomo Carissimi	Jephte
Pablo Casals	O vos omnes
Joan Cererols	Marizápolos a lo divino, *Serafin que con dulce harmonia*
Marc-Antoine Charpentier	Salve Regina, H. 24
	Magnificat a 3, H. 73
	Te Deum, H. 146
	Nisi Dominus, H. 160
	Confitebor tibi Domine, H. 200
	Le Reniement de St. Pierre, H. 424
Bob Chilcott	The Modern Man I Sing
Rebecca Clarke	There Is No Rose

Ian David Coleman	The Trumpet Sounds Within-a
	My Soul (arr.)
Aaron Copland	Four Motets (1921)
	In the Beginning (1947)
	Las Agachadas (1942)
Carson Cooman	Canticle: Mosaic in Remembrance and Hope (2002)
Johann Nepomuk David	Deutsche Messe
Frederick Delius	Two Unaccompanied Partsongs
Nathaniel Dett	Gently, Lord, O Gently Lead Us
	Let Us Cheer the Weary Traveler
Hugo Distler	Singet dem Herrn ein neues Lied, Op. 12 No. 1
	Vorspruch
Maurice Duruflé	Quatre Motets sur des themes Grègoriens, Op. 10
Stewart Duncan	Christus est vita
	Lord, Afford a Spring to Me
	Within These Walls
Melissa Dunphy	American DREAMers (2018)
	Suite Remebrance (2018)
	What do you think I fought for at Omaha Beach? (2010)
Edward Elgar	Lux Aeterna, arr. John Cameron
	They are at rest
Ēriks Ešenvalds	Stars (2011)
Gabriel Fauré	Cantique de Jean Racine, Op. 11
	Les Djinns, Op. 12
	Pavane, Op. 50
Frank Ferko	Laus Trinitati, from The Hildegard Motets
Gaspar Fernández	Tlecantimo choquilia / Jesós de mi gorazón
Gerald Finzi	Clear and gentle stream
	In Terra Pax
	Magnificat
	My spirit sang all day
Orlando Gibbons	Almighty and Everlasting God
	Drop, drop, slow tears
	Magnificat & Nunc dimittis from Short Service in A-flat
	O Clap Your Hands Together
Alberto Ginastera	Lamentaciones de Jeremias Prophetae, Op. 14
Claude Goudimel	Ainsi qu'on oit le cerf bruire (Psalm 24)
	Salve Regina à trois choeurs
Percy Grainger	Irish Tune from County Derry
Francisco Guerrero	Usquequo Domine
Andreas Hammerschmidt	Alleluja, freut euch ihr Christen alle
Gerre Hancock	Deep River
G. F. Handel	Saul, HWV 53
	Ode for the Birthday of Queen Anne, HWV 74
	Dixit Dominus, HWV 232
G. F. Handel	Te Deum in D major, "Queen Caroline", HWV 280
William Harris	Bring us, O Lord God
	Faire is the Heaven
William Hawley	In Paradisum
Lupus Hellinck	Mit Fried und Freud ich fahr dahin
Michael Hennagin	Walking on the green grass
Fanny Mendelssohn Hensel	Gartenlieder, Op. 3
Paul Hindemith	Six Chansons
Gustav Holst	Six Choral Folksongs, Op. 36
	Nunc dimittis, H.127
	The Evening-Watch from Two Motets (1924)
Imogen Holst	Welcome joy, welcome sorrow
Arthur Honegger	King David
Herbert Howells	Magnificat & Nunc Dimittis from St. Paul's Service
	Requiem
Zoltán Kodály	Missa Brevis
Anna Krause	The Old Woman Dredges the River
Gail Kubik	Two Choral Scherzos Based on Well-Known Tunes
Johann Kuhnau	Tristis est anima mea
Libby Larsen	I Just Lightning
Orlando di Lasso	Chanson Dessus le marché d'Arras
	Justorum animae in manu Dei
	Magnificat in the First Tone for six parts
Morten Lauridsen	O magnum mysterium
	Madrigali: Six "Fire Songs" on Italian Rnaissance Poems
Kenneth Leighton	Drop, drop, slow tears from Crucifixus pro nobis, Op. 38
Antonio Lotti	Credo in F
	Crucifixus a 8
Sean MacLean	Pange Lingua
Sir James MacMillan	Ave maris stella
Anthony J. Maglione	The One and the Many
	Ave maris stella
Jaako Mantyjärvi	Canticum calamitatus maritimae
Felix Mendelssohn	Ave Maria, Op. 23 No. 2
	Elijah, Op. 70, MWV A 25
	Heilig, WoO 27
	Heilig, MWV B 47
	Denn er hat seinen Engeln, MWV B 53

	Psalm 2: Warum toben die Heiden?
	Psalm 43: Richte mich, Gott
Olivier Messiaen	O sacrum convivium
Claudio Monteverdi	Ecco mormorar l´onde
	Lamenti d'Arianna
	Laetatus Sum & Nisi Dominus from Vespers (1610)
	Messa a quattro voci da Cappella (1650)
	Sfogava con le stelle
David Mooney	The Coulin (arranged by)
Phillip Moore	Three Prayers of Dietrich Bonhöffer
Wolfgang Amadeus Mozart	Misericordias Domini, KV 222
	Venite populi, KV 260
Ronald J. Nelson	God, bring thy sword (1967)
Tarik O'Regan	Ave Maria
Juan Gutiérrez de Padilla	Deus in adjutorium meum intende
	Missa ego flos campi
	Versa est in luctum
Giovanni Pierluigi da Palestrina	Exultate Deo
	Missa Brevis
	Sicut cervus / Sitivit anima mea (Psalm 42)
Alice Parker	Melodious Accord
Arvo Pärt	The Deer's Cry
Stephen Paulus	The Road Home
Plainsong 8th century, edited Steven Plank	Te splendor et virtus Patris
Krzysztof Penderecki	Agnus Dei (1981)
Francis Poulenc	Un soir de neige
Giacomo Puccini	Requiem Aeternam, SC 76
Josquin des Prez	Missa L'homme armé Sexti toni
	Planxit autem David
Henry Purcell	Hear My Prayer, O Lord, Z. 15
	I was glad when they said unto me, Z. 19
	The Bell Anthem: Rejoice in the Lord Alway, z. 49
	My heart is inditing, Z. 30
	Beati omnes qui timent Dominum, Z. 131
	Jehova, quam multi sunt hostes mei, Z. 135
	Hail Bright Cecilia, Z. 328
	Te Deum Laudamus and Jubilate Deo for St. Cecilia's Day, Z. 232
	Now does the glorious day appear, Z. 332
	Welcome to all the pleasures that delight, Z. 339
	Music for the Funeral of Queen Mary, Z. 860
Max Reger	O Tod, wie bitter bist du, Op.110
	Morgengesang, Op. 138 No. 2
	Nachtlied, Op. 138 No. 3
Josef Rheinberger	Abendlied, Op. 69 No. 3
Ned Rorem	From an Unknown Past
	Three Hymn Anthems, I. Sing, my soul, His wondrous love
Salamone Rossi	Esa einai
	Lulei Adonai
	Ashrei kol yere Adonai
John Rutter	What sweeter music
Antonio de Salazar	Atención, atención
	Psalm 116:10-16 Credidi
Johann Hermann Schein	Das ist mir lieb, motet on Psalm 116
	Da Jakob die vollendet hatte and Ich freue mich im Herrn, from Israelsbrünnlein
	Die mit Threnen seen
Franz Schubert	Mass No. 2 in G, D. 167
Clara Schumann	Drei gemischte Chöre
Georg Schumann	Das ist ein köstliches Ding, Op. 52 No. 2
Robert Schumann	Talismane, Op. 141 No. 4
	Vier Gesänge, Op. 52
	Dem dunkeln Schoß der heilgen Erde, arr. Johannes Brahms
William Schuman	Carols of Death
Heinrich Schütz	Ride la Primavera, SWV 7
	Singet dem Herrn ein neues Lied, SWV 35
	Lobe den Herren, meine Seele, SWV 39
	Quid commisisti, o dulcissime puer, SWV 56
	Ego sum tui plaga doloris, from Cantiones sacrae, SWV 57
	Musikalische Exequien, SWV 279-281
	Die Himmel erzählen die Ehre Gottes, SWV 386
	Selig sind die Toten, SWV 391
	Deutsches Magnificat, SWV 426
Joshua Shank	Color Madrigals: Six Songs on Poems by John Keats
George Shearing	Songs and Sonnets
John Sheppard	Libera nos, salve nos II
	Salvator mundi, Domine
Williametta Spencer	At the Round Earth's Imagined Corners
Sir John Stainer	God so loved the world, from The Crucifixion

Sir Charles Villiers Stanford	My Love's an Arbutus
	The Bluebird
	Three Motets, Op. 38
	Eight Partsongs, Op. 119
Halsey Stevens	Go, Lovely Rose
Igor Stravinsky	Mass
Giles Swayne	Magnificat
Jan Pieterszoon Sweelinck	Gaudete omnes
Joan Szymko	Ubi Caritas
Thomas Tallis	Loquebantur variis linguis
	O nata lux de lumine
	Te lucis ante terminum
Randall Thompson	Alleluia
	Fare Well
Virgil Thomson	Green Fields (Old Southern Hymn Tune)
	Fanfare for Peace
	My Shepherd will supply my need (Psalm 23)
Frank Ticheli	There will be rest
Paula Foley Tillen	A Prayer for Peace
Michael Tippett	Five Spirituals from A Child of Our Time
Christopher Tye	Sanctus from Missa Euge bone
Patricia Van Ness	Cor meum est templum sacrum
Zachary Wadsworth	War-Dreams
Ralph Vaughan Williams	Rest
Gwyneth Walker	God's Grandeur
	Peace Like a River
William Walton	Drop, drop, slow tears
	Magnificat & Nunc Dimittis
Thomas Weelkes	When David Heard
Judith Weir	Illuminare, Jerusalem
James Whitbourn	Annelies
Geoffrey Wilcken	To See the Earth, Op. 43 No. 2
	Life's Symphony, Op. 51 No. 12
	Phós, Opus 52
	Everyone's Brother, Op. 70 No. 2 (2019)
	Fear No More
	That Promised Land
Adrian Willaert	Chanson Dessus le marché d'Arras
Jan Dismas Zelenka	Magnificat in D
H. W. Zimmermann	Psalmkonzert (1958)

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Bachtoberfest

Featuring the works that inspired Bach, and works that Bach later inspired. Featuring Bach's cantata *Actus Tragicus,* BWV 106 and works by Buxtehude, Brahms, and a new work by Geoffrey Wilcken, *Verbum*.

Sunday, November 8, 2026 at 3:00 p.m.
St. Michael and All Angels Episcopal Church
Mission, KS

The French Connection with Jan Kraybill, organ

Duruflé's iconic *Requiem* and lesser-known short works by Bonis, Poulenc, and Vierne

Sunday, March 7, 2027 at 3:00 p.m.
Community of Christ Temple
Independence, MO

'Hic Sunt Dracones' **(Here There Be Dragons)**

Choral works of voyage and exploration by Bach, Gjello, Grieg

Sunday, May 23, 2027 at 3:00 p.m.
Venue TBD

musica Vocale

THANK YOU for attending today's concert.

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Musica Vocale
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