

m u s i c a  o c a l e

Arnold Epley, Conductor

Jay Carter, Associate Conductor



*Resist*

*Challenging State and Circumstance*

Sacred Heart - Guadalupe  
Kansas City, Missouri  
Sunday, May 19, 2019  
5:00 p.m.

First United Methodist Church  
Lawrence, Kansas  
Monday, May 20, 2019  
7:00 p.m.

## MUSICA VOCALE

### *Soprano*

Megan Caudle  
Michelle Cook  
Sarah Hon  
Anne Marie Kauffman  
Megan Moore  
Nancy Sparlin  
Amy Waldron  
Sarah Young

### *Alto*

Melissa Carter  
Sonja Coombes  
Beth Gentry-Epley  
Melody Rowell\*  
Jesse Sullinger  
Johanna Telke  
Leira Tillmon

### *Tenor*

Matt Aberle  
Jay Carter  
Jason Elam  
Todd Gregory-Gibbs\*  
Douglas Hartwell  
Jay Van Blaricum\*

### *Bass*

Steve Ameling  
Kevin Hershberger  
Jeff Hon  
Matthew Jackson  
Joseph Johnson  
Douglas Maag  
Geoffrey Wilcken

\* not singing this concert

Everyone's Brother, Op. 70 No. 2 (2019)

Geoffrey Wilcken (b. 1972)

Bow thine ear, O Lord (1589)

William Byrd (1538-1623)

War-Dreams

Zachary Wadsworth (b. 1983)

O vos omnes

Pablo Casals (1876-1973)

Psalms of Ascent

Chester L. Alwes (b. 1947)

I. Unto the Lord in my distresse

II. I to the hills lift up mine eyes

III. O all yee servants of the Lord

That Promised Land

Wilcken

II. The Time to do Right

III. Deep River

*~ Intermission ~*

American DREAMers

Melissa Dunphy (b. 1980)

Marlene Part 1

Nancy Sparlin, Soprano

Dancing in Buses

Marlene Part 2

Jason Elam, Tenor

More milk, more milk makes it better

Marlene Part 3

Matthew Jackson, Baritone

#Undocujoy

Marlene Part 4

Jesse Sullinger, Alto

#UnitedWeDream

## PROGRAM NOTES

The American experience is an altogether unique thing; a barely cobbled-together and haphazard arrangement of people from vastly different backgrounds blended together into a population. Apart from the first peoples populating these lands when Europeans arrived a half-millennium ago, this hemisphere houses many who descend from those who left behind their home countries due to religious persecution, political persecution, or economic necessity - albeit some hundreds of years ago. This familial heritage is more than a distant tale from our ancestral past and we may never fully understand our own nature rooted in the immigrant experience, especially when the stories of our forebears are lost or forgotten. For many of us, concepts of exile and discrimination based upon our religion, accent, or appearance in our 'homeland' is totally alien. Many have lost sight of this kernel of the American experience: of the human experience and struggle to find identity and union with people who come from different backgrounds. It can breed tremendous prejudice and privilege until we reach the epiphany that the stories of other are hauntingly similar to ours, or that of our parents, our neighbors, or our ancestors. This program focusing on trauma, exile, perseverance, and resistance seeks to remind us all of our shared humanity and experience—especially poignant in times when so much dialogue lines out who is 'us' and who is 'them'. Presenting these works and committing these words to our musical memory reminds us of our own kinship with those currently trapped in difficult circumstance. These are not our individual stories, but these are human stories that we treasure as we find a connection with them, even if they bring us discomfort, guilt, and shame.

*Everyone's Brother* is a new work by Kansas City composer Geoffrey Wilcken. The words are taken from Luis Urrea's memoir *Nobody's Son - Notes from an American Life*, where Urrea chronicles his own journey as a Mexican-American living in the San Diego area. He has served on the faculties of several prominent American Universities and is now resident at the University of Illinois - Chicago. Urrea's poetry explores his own dual nature and the dual nature of all people as a unifying element. This is keenly illustrated by Wilcken's musical gestures that set duetting voices against each other and later unify in rich harmonies.

William Byrd was an English Renaissance composer whose long career and deep Catholic faith contrasted and intersected with Elizabeth I's Protestant reign. He frequently was in conflict with the authorities that employed him, and many of his acquaintances were prosecuted, and some executed, for their faith. *Bow Thine Ear, O Lord* is a lament, originally in Latin and later translated into English. Its publication in 1589 was in a larger publication of musical works, *Canciones Sacrae*, which centered upon themes of captivity and persecution during a time of increasing national conflict and xenophobia.

*War-Dreams*, a work by Canadian-American Zachary Wadsworth, views conflict through the lens of Walt Whitman's poetry. Interpolated between the stanzas of poetry are fragments of Byrd's motet. Wadsworth writes that Whitman's post as a nurse at the front lines, "...exposed him to scenes of unimaginable carnage as young men lost their lives in unprecedented numbers. These haunting scenes inspired his meditation on death and memory in which he ponders the lingering and inescapable memories of violence. Byrd's 'Bow Thine Ear' describes a similarly hopeless scene: a desolate and ruined Jerusalem, unaided by a higher power."

Pablo Casals (1876-1973) remains best known today as one of the finest cellists of all time, and he rose to prominence in America when awarded the Presidential Medal of Freedom by John Fitzgerald Kennedy. The child of a Puerto Rican mother and a Catalan father, he exhibited musical aptitude from an early age playing cello on a handmade instrument by his father. His long career included performances for dignitaries from Queen Victoria and Theodore Roosevelt to Lyndon Baines Johnson. Later in life Casals founded and led orchestras in Puerto Rico and founded the

Conservatory of Music in San Juan. Because of his anti-Fascist ideals and ongoing support for Catalan independence and suffrage, he was mercilessly persecuted by the regime of Francisco Franco. His short setting of the Holy Week text *O vos omnes* was written for the Abbey of Montserrat in Catalonia which became his spiritual home, especially when pressure from the Franco regime was highest. After his death his remains were interred there.

Chester Alwes is a Louisville, Kentucky native and has a distinguished reputation as a music educator, writer, conductor, and composer - spending the majority of his career in the rich environs of the University of Illinois in Urbana. His *Psalms of Ascent* for men's choir assemble scripture into a narrative as the chanted pleas for justice in Psalm 120 lead to the lyrical beauty of Psalm 121. The third movement, Psalm 134, is a jaunty hymn of thanksgiving. Throughout, Alwes partners contemporary harmonies with the striking language of the *Bay Psalm Book*, the first English text published in the New World. The texts, the work of Puritan separatists, can be more difficult to understand than translations in more contemporary English. Alwes' choice of this archaic translation of the psalms contrasts with strikingly contemporary musical harmonies, seemingly pointing toward the notion of language and culture evolving significantly in the American context.

Any mention of oppression and resistance would be incomplete without reference to the legacy of Nelson Mandela. A fiercely committed proponent of fully representative government, his work led to the deconstruction of the institutionalized racism of apartheid in South Africa. As a centrist, Mandela was often equally vilified by right- and left-wing factions as someone supporting radical inclusivity and justice, but also willing to negotiate and reconcile. In an excerpt from his larger work *That Promised Land*, Wilcken assembles a series of quotations from Mandela's writings and speeches in the movement *The Time to do Right*. The drum-like repetition of "We must use time wisely" is an omnipresent theme that the other melodies and texts rely upon for stability. In another excerpt, *Deep River*, Wilcken arranges a familiar spiritual from the African American tradition that seeks to marry two musically conflicted keys (F major - a flat key and A major - a sharp key). The sense of movement and searching is conveyed by Wilcken's repeated shifting between the keys in such a way that the arrival in a new center is clear, and certainly striking, but never jarring.

Melissa Dunphy (b. 1980) is a Philadelphia-based composer with strong connections to Missouri due to works written for the Simon Carrington Chamber Singers in Kansas City, and a residency with the St. Louis Chamber Chorus. Her eclectic musical style and unique skill at setting language to music, particularly political speech, is a hallmark of her larger work. *American DREAMers* is a new work commissioned by PhilHarmonia and Mito Andaya Hart (a University of Kansas graduate now on the faculty of Temple University). Dunphy's cantata sets prose and poetry by five immigrant Americans struggling through the ongoing Deferred Action for Childhood Arrivals crisis (DACA). Dunphy layers musical contexts and convention in the narrative with the same eclectic and eerie skill of Peter Maxwell Davies, quoting folk melody, patriotic songs, and onomatopoeia. Peppered throughout the work are four movements for accompanied soloists that tell the story of Marlene Rangel in a style reminiscent of recitative. Throughout, the passage of time is conveyed as Rangel's words pass through different solo voice types: from the youthful soprano solo version of the first part; the comforting tenor of the second as she adjusts to her new home in America; the inner monologue of dark realization sung by the bass in part three; the resolute and adult solo alto of part four.

The internal movements are from four other poets, and Dunphy sets their words in colorful and memorable ways. *Dancing in Buses*, a text by Javier Zamora, begins in a rollicking atmosphere while calling up images of dance moves based on the daily work of migrants. Dunphy layers these rhythmic and melodic motifs building them into a jubilant cacophony, only to shatter the carefree image at the text 'Now, duck. They're shooting.' Through the remainder of the movement the text 'Hands behind

your head' is accompanied by a melodic motif that chillingly sounds like the sirens of police.

*More milk makes it better* tells the story of a young immigrant girl whose struggle with high calorie processed American food led to a sense of shame over her weight. The immediate introduction of a motif 'Kraft Cheddar Cheese' sounds decidedly, and appropriately, like a jingle in an American advertisement. The triumphal promise 'At seven I promised my mom I'd never be chubby again' introduces a victorious horn-like motif that is quickly vanquished by the commercial motif. As the movement progresses, the commercialism becomes more and more cloying until the words other children's taunts become clear. While *Dancing in buses* disturbingly contrasts collective glee and oppressive physical violence, in 'More milk' the intensely personal nature somehow seems equally violent and cruel and is well illustrated by cognitive dissonance between the vapidly commercial music and the increasingly cruelty of the poetry - a striking gesture that the politically oppressed composer Dmitri Shostakovich would recognize and appreciate.

*#UndocuJoy* serves as a straightforward and encouraging word about one's status as undocumented, portraying even small acts of existence, self-care, and enjoyment as ones of resistance against an oppressive system. Dunphy creates a sonic image reminiscent of an epic cinematic soundtrack, with striking harmonic contrasts and repeated text that triumphantly build until the climactic gestures are interrupted by the text '...a system that thinks we're not worthy of even smiling' replete with starkly repeated tritones. The last two lines of poetry are set in a prayerful and encouraging postlude 'I believe in us...' that, while hopeful isn't triumphant, perfectly linking musically and textually into the fourth part of Marlene's narrative.

*#UnitedWeDream* accomplishes a sense of synthesis without reverting to militant triumphalism. The setting of two languages simultaneously can be difficult to achieve clearly, and Dunphy creates two layers—setting the English-language text to a hymn-like tune, one reminiscent of American folk hymnody. The soprano line virtually chants Spanish-language text over the top before representatively joining the hymn in the second verse. The third verse of the hymn is immediately followed by incantations of "Resist" that begin quietly and grow in intensity before the work ends with a final quotation of the hymn motif.

~*Program notes by Jay Carter, DMA*

*Translation by Jesse Sullinger*

La experiencia americana es totalmente única; una disposición casi improvisada y desordenada de personas de antecedentes muy diferentes que se fusionan en una población. Además de los primeros pueblos que poblaron estas tierras cuando los europeos llegaron hace medio milenio, este hemisferio alberga a muchos que descienden de aquellos que dejaron sus países de origen debido a la persecución religiosa, la persecución política o la necesidad económica, aunque sea hace algunos cientos de años. Esta herencia familiar es más que un relato lejano de nuestro pasado ancestral y es posible que nunca comprenderemos completamente nuestra propia naturaleza arraigada en la experiencia de los inmigrantes, especialmente cuando las historias de nuestros antepasados se pierden o se olvidan. Para muchos de nosotros, los conceptos de exilio y discriminación basados en nuestro acento o apariencia en nuestra patria son totalmente ajenos. Muchos de nosotros hemos perdido de vista este núcleo de la experiencia estadounidense, de la experiencia humana y de la lucha por encontrar la identidad y la unión con personas que provienen de diferentes orígenes y puede generar un gran prejuicio. Este prejuicio es condenatorio hasta que llegamos a la epifanía de que sus historias son inquietantemente similares a las nuestras, o la de nuestros padres, nuestros vecinos o nuestros antepasados. Este programa que se enfoca en el trauma, el exilio, la perseverancia y la resistencia busca recordarnos a todos de nuestra experiencia y humanidad compartidas, especialmente conmovedoras en momentos en que mucho diálogo alinea quiénes son "nosotros" y quiénes son "ellos". La presentación de estas obras y la entrega de estas palabras a nuestra memoria musical nos recuerda nuestra afinidad con las personas actualmente atrapadas en circunstancias difíciles. Estas no son nuestras historias individuales, pero son historias humanas que atesoramos cuando encontramos una conexión con ellas, incluso si nos traen incomodidad, culpa y vergüenza.

*Hermano de Todos* es un nuevo trabajo del compositor de Kansas City Geoffrey Wilcken. Las palabras están tomadas de las memorias de Luis Urrea, *Hijo de Nadie: Notas de Una Vida Estadounidense*. A lo largo de la historia, Urrea narra su propio viaje como un mexicano-americano viviendo en el área de San Diego. Urrea ha servido en las facultades de varias universidades estadounidenses prominentes y ahora se encuentra en la Universidad de Illinois - Chicago. La poesía de Urrea explora su propia naturaleza dual y la naturaleza dual de todas las personas como un elemento unificador. Wilcken lo ilustra claramente en gestos musicales que hacen que las voces se duplican unas contra otras y luego se unifican en ricas armonías.

William Byrd era un compositor del Renacimiento inglés cuya larga carrera y profunda fe católica lo pusieron en conflicto con el reinado protestante de Elizabeth I. Su propia fe le llevó a un conflicto con las autoridades judiciales que lo emplearon, y muchos de sus conocidos fueron enjuiciados y ejecutados por su fe expresada musicalmente en *Bow Thine Ear, O Lord*, un lamento. Su publicación en 1589 fue parte de una publicación más grande de obras musicales, *Canciones Sacrae*, que se centraron en temas de cautividad y persecución en un tiempo de conflicto nacional aumentado y xenofobia.

*Sueños de Guerra*, una obra del canadiense-estadounidense Zachary Wadsworth, ve el conflicto a través de la lente de la poesía de Walt Whitman. Interpolados entre las estrofas de la poesía de Whitman son fragmentos del motete de Byrd. Wadsworth escribe que la publicación de Whitman como enfermero en las líneas del frente, "...lo expuso a escenas de una matanza inimaginable cuando los hombres jóvenes perdieron sus vidas en números sin precedentes. Estas escenas inquietantes inspiraron su meditación sobre la muerte y la memoria, en la que reflexiona sobre los recuerdos persistentes e ineludibles de la violencia. "Bow Thine Ear" de Byrd describe una escena igualmente desesperada: Jerusalén desolado y arruinado, sin la ayuda de un poder superior.

Pablo Casals (1876-1973) es conocido hoy en día como uno de los mejores violonchelistas de todos los tiempos, y se hizo famoso en los Estados Unidos cuando John Fitzgerald Kennedy le otorgó la Medalla Presidencial de la Libertad. Hijo de madre puertorriqueña y padre catalán, exhibió aptitud

musical desde muy temprana edad al tocar el violonchelo con un instrumento hecho a mano por su padre. Su larga carrera lo llevó a representaciones para dignatarios desde la reina Victoria y Theodore Roosevelt a Lyndon Baines Johnson. Más tarde, Casals fundó y dirigió orquestas en Puerto Rico, comenzando el Conservatorio de Música en San Juan. Debido a sus ideales antifascistas y al continuo apoyo a la independencia y al sufragio de Catalán, Casals fue perseguido sin piedad por el régimen de Francisco Franco. Su breve puesta del texto de la Semana Santa, *O vos omnes*, fue escrito para la Abadía de Montserrat en Cataluña, su hogar espiritual, especialmente cuando la presión del régimen de Franco era más alta, y más tarde se convirtió en el lugar de su entierro.

Chester Alwes es un nativo de Louisville, Kentucky, y ha distinguido su carrera como educador de música, escritor, director de orquesta y compositor, y pasó la mayor parte de su carrera en los ricos alrededores de la Universidad de Illinois en Urbana. Sus *Salmos de la Ascensión* son para el piano y el coro de hombres y se reúnen en una narración cuando las súplicas de justicia que se cantan en el Salmo 120 llevan a la belleza lírica del Salmo 121. El tercer movimiento, el Salmo 134, es un alegre himno de acción de gracias. En todo momento, Alwes asocia armonías contemporáneas con el sorprendente lenguaje del Libro de Salmos de la Bahía, el primer texto en inglés publicado en el Nuevo Mundo. El idioma del *Libro de Salmos de la Bahía* puede ser difícil de entender en comparación con otras traducciones de los textos en inglés más contemporáneos, y su asociación con armonías musicales sorprendentemente contemporáneas parece apuntar hacia la noción de lenguaje y cultura que evolucionan significativamente en el contexto Americano.

Cualquier mención de opresión y resistencia sería incompleta sin hacer referencia al legado de Nelson Mandela. Un defensor fervientemente comprometido de un gobierno plenamente representado, su trabajo llevó a la deconstrucción del sistema de apartheid del racismo institucionalizado en Sudáfrica. Como centrista, Mandela a menudo fue vilipendiado como alguien que apoya la inclusión y la justicia radical, pero también está dispuesto a la negociación y reconciliación. En un extracto de su obra más grande *Esa Tierra Prometida*, Wilcken recopila una serie de citas de los escritos y discursos de Mandela en el movimiento *El Momento de Hacer lo Correcto*. La repetición similar a un tambor de "Debemos usar el tiempo con prudencia" es un tema omnipresente en el que las otras melodías y textos confían para la estabilidad.

En otro extracto, *Río Profundo*, Wilcken toma un espiritual familiar de la tradición afroamericana en un arreglo que busca casarse con dos claves musicalmente en conflicto (F mayor - una clave plana y A mayor - una clave aguda). La sensación de movimiento es transmitida por el cambio repetido de Wilcken entre las claves de tal manera que la llegada de una nueva clave es clara, y ciertamente distante, pero nunca discordante.

La compositora australiana-americana Melissa Dunphy (n. 1980) es una compositora con base en Filadelfia con fuertes conexiones a Misuri debido a la música escrita para los Cantantes de Cámara de Simon Carrington en Kansas City y el Coro de Cámara de St. Louis. Su estilo ecléctico musical y su habilidad única para configurar el lenguaje a la música, particularmente al discurso político, es un sello distintivo de su trabajo más grande. *American DREAMers* es un nuevo trabajo encargado por PhilHarmonia y Mitos Andaya Hart (un graduado de la Universidad de Kansas). El trabajo establece la prosa y la poesía de cinco inmigrantes estadounidenses que luchan por superar la crisis de Acción Diferida para los Llegados en la Infancia (DACA). Dunphy combina el contexto musical y la convención con la narrativa en la habilidad misteriosa de Peter Maxwell Davies, citando melodías populares, canciones patrióticas y onomatopeya. A lo largo de la obra, aparecen cuatro movimientos para solistas acompañados que cuentan la historia de Marlene Rangel en breves viñetas en un estilo que recuerda al recitativo. En todo momento, el paso del tiempo se transmite a medida que las palabras de Rangel pasan a través de diferentes tipos de voz: desde la versión para jóvenes soprano en solitario de la primera parte; el reconfortante tenor del segundo mientras se adapta a su nuevo hogar



en América; el monólogo interno de la realización oscura cantado por el bajo en la tercera parte; el solo resuelto y adulto de alto en la cuarta parte.

Los movimientos internos son de otros cuatro poetas, y Dunphy establece sus palabras de maneras coloridas y memorables. “Bailando en Autobuses,” un texto de Javier Zamora, comienza en un ambiente divertido al mismo tiempo que capta imágenes que derivan sus movimientos de baile del trabajo de los trabajadores migrantes y de aquellos que preparan delicias comestibles. Dunphy combina motivos rítmicos y melódicos y los convierte en una jubilosa cacofonía, solo para destruir la imagen despreocupada con el texto “Ahora, agáchate. Están disparando”. A lo largo del resto del movimiento, el texto “Manos detrás de la cabeza” está acompañado por un motivo melódico que suena escalofriante como las sirenas de la policía y los personales de emergencia en la distancia.

“Más leche lo hace mejor”, cuenta la historia de una joven inmigrante cuya lucha con la comida americana echa con alto contenido calórico la llevó a sentirse avergonzada por su peso. El movimiento comienza con la introducción de un motivo “Queso Cheddar Kraft” que suena decididamente, y de manera apropiada, como un verso en un anuncio. La promesa triunfal ‘A los siete años le prometí a mi madre que nunca volvería a ser gordita’ presenta un adorno victorioso parecido a un cuerno antes de que sea conquistado por el motivo comercial “Queso Cheddar Kraft”, y a medida que el movimiento avanza, el comercialismo se vuelve más y más empalagosa hasta que se aclara la introducción de las burlas de los otros niños. Mientras que “Bailando en los Autobuses” hace un contraste inquietante entre la alegría colectiva y la violencia física, “Más Leche” de alguna manera parece igualmente violento y cruel, en particular con la disonancia cognitiva entre la música insípida y la crueldad de la poesía, gesto que el compositor políticamente oprimido Dmitri Shostakovitch reconocería y apreciaría.

“#UndocuJoy” sirve como una palabra directa y alentadora acerca de la identidad de uno como indocumentado, que presenta incluso pequeños actos de la existencia, el cuidado personal y el disfruto general como elementos de resistencia contra un sistema injusto. Dunphy crea una imagen sonora que recuerda a una banda sonora cinematográfica épica, con contrastes armónicos sorprendentes y texto repetido que se acumula triunfalmente hasta que el clímax se ve arruinado por el texto “... un sistema que cree que no somos dignos de sonreír” repleto de tritones repetidos. Las dos últimas líneas de la poesía se encuentran en un postludio devoto y alentador “Creo en nosotros ...” que, aunque es optimista, no triunfa, pero se vincula perfectamente musicalmente y textualmente con la cuarta parte de la narrativa de Marlene.

“#UnitedWeDream” logra un sentido de síntesis sin recurrir al triunfalismo militante. La configuración de dos idiomas simultáneamente puede ser difícil de lograr claramente. Dunphy crea dos capas: establece el texto en inglés con una melodía similar a un himno, una que recuerda al himnario popular estadounidense. La línea de soprano canta virtualmente el texto en español en la parte superior antes de unirse de manera representativa al himno en el segundo verso. La tercera parte del himno es seguida inmediatamente por los conjuros de “Resistencia” que comienzan silenciosamente y crecen en intensidad antes de que el trabajo termine con una cita del motivo del himno.

*~ Notas de programa por Jay Carter, DMA*

*Traducción por Jesse Sullinger*

## Everyone's Brother

My life isn't so different from yours.  
My life is utterly alien compared to yours.  
You and I have nothing to say to each other.  
You and I share the same story.  
I am the Other.  
I am you.

Words are the only bread we can really share.  
When I say "we," I mean every one of us.  
everybody,  
all of you reading this.  
Each border patrol agent  
And every trembling Mexican peering through  
a fence.  
Every Klansman  
And each NAACP office worker.  
Each confused mother  
And every disappointed dad.  
For I am nobody's son.  
But I am everyone's brother.  
So come here to me.  
Walk me home.

## Hermano de Todos

Mi vida no es tan diferente a la tuya.  
Mi vida es completamente ajena comparada a la  
tuya.  
Tú y yo no tenemos nada que decir el uno al otro.  
Tú y yo compartimos la misma historia.  
Yo soy otro.  
Yo soy tu.

Las palabras son el único pan que podemos  
compartir.  
Cuando yo digo nosotros, yo significo todos  
nosotros  
todos,  
todos ustedes que están leyendo esto.  
Cada agentes de la patrulla fronteriza  
Cada temblando un mexicano mirando a través de  
una valla  
Cada miembro del Ku Klux Klan  
Y cada empleado de oficina del NAACP  
Cada madre confundida  
Y todos los padres decepcionados  
Porque yo soy el hijo de nadie  
Pero soy hermano de todos  
Así que ven a mi  
Camíname a casa.

~ *Luis Alberto Urrea (b. 1955)*

*Nobody's Son - Notes from an American Life*  
*Hijo de Nadie - Notas de Una Vida Americana*

## Bow thine ear, O Lord

Bow thine ear, O Lord, and hear us:  
Let thine anger cease from us.  
Sion is wasted and brought low,  
Jerusalem desolate and void.

~ *Isaiah 64:9-10*

## Wilcken

## Byrd

No te enojés en exceso, oh SEÑOR,  
ni para siempre te acuerdes de la iniquidad;  
he aquí, mira, te rogamos, todos nosotros somos tu  
pueblo.

Tus ciudades santas se han vuelto un desierto;  
Sion se ha convertido en un desierto,  
Jerusalén en una desolación.

~ *Isaias 64:9-10*

## War-Dreams

Wadsworth

In midnight sleep, of many a face of anguish,  
Of the look at first of the mortally wounded - of that indescribable look;  
Of the dead on their backs, with arms extended wide,  
I dream, I dream, I dream

*Bow thine ear, O Lord, and hear us:*

Of scenes of nature, fields and mountains;  
Of skies, so beautiful after a storm - and at night the moon so unearthly bright,  
Shining sweetly, shining down, where we dig the trenches and gather the heaps,  
I dream, I dream, I dream

*Let thine anger cease from us.*

Long, long have they pass'd - faces and trenches and fields;  
Where through the carnage I moved with a callous composure - or away from the fallen,  
Onward I sped at the time - But now of their forms at night,  
I dream, I dream, I dream

*Sion is wasted and brought low,  
Jerusalem desolate and void.*

## Sueño de Guerra

Durmiendo a la medianoche, de muchas caras de angustia,  
De la primera mirada de los mortalmente heridos, de esa indescriptible mirada;  
De los muertos acostados sobre sus espaldas, con los brazos extendidos,  
Sueño, sueño, sueño

*Inclina tu oído, oh Señor, y escúchanos.*

De escenas de la naturaleza, campos y montañas;  
De los cielos, tan hermosos después de una tormenta - y por la noche la luna es tan sobrenaturalmente  
brillante  
Brillando dulcemente, brillando asta abajo, donde excavamos las trincheras y recogemos los montones,  
Sueño, sueño, sueño

*Deja que tu ira cese de nosotros*

Largos, largos han pasado, caras, trincheras y campos;  
Donde a través de la matanza me moví con una compostura insensible, o lejos de los caídos,  
Adelante me apresuré en el momento - Pero ahora de sus formas en la noche,  
Sueño, sueño, sueño

*Sion es desperdiciado y derribado,  
Jerusalén desolada y vacía*

*~ Old War-Dreams, Walt Whitman (1819-1892)  
~ Isaiah 64:9-10*

*~ Viejo Sueños de Guerra  
~ Isaías 64:9-10*

## O vos omnes

Casals

O vos omnes qui transitis per viam:  
attendite et videte si est dolor sicut dolor meus.

O, ustedes, hombres que pasan por el camino:  
Miren y verán si acaso dolor como mi dolor.

O all ye that pass by the way, attend and see if there  
be any sorrow like to my sorrow.

*~ Lamentations 1:12*

*~ Lamentaciones 1:12*

## **Psalms of Ascent**

### *I. Unto the Lord in my distresse*

Unto the Lord, in my distress  
I cry'd, and he heard me.  
From lying lips and guileful tongue,  
O Lord, my soul set free.  
What shall thy false tongue give to thee,  
or what on thee confer?  
Sharp arrows of the mighty ones,  
with coals of juniper.  
Woe's me, that I in Mesech do  
a sojourner remain:  
that I do dwell in tents, which do  
to Kedar appertain.  
Long time my soul hath dwelt with him  
that peace doth much abhor,  
I am for peace, but when I speak,  
they ready are for war.

### *II. I to the hills lift up mine eyes*

I to the hills lift up mine eyes,  
from whence shall come mine aid.  
Mine help doth from Jehovah come,  
which heav'n and earth hath made.  
He will not let thy foot be mov'd,  
nor slumber; that thee keeps.  
Lo he that keepeth Israel,  
he slumbreth not, nor sleeps.  
The Lord thy keeper is, the Lord  
on thy right hand the shade.  
The Sun by day, nor Moon by night,  
shall thee by stroke invade.  
The Lord will keep the from all ill:  
thy soul he keeps alway,  
Thy going out, and thy income,  
the Lord keeps now and aye.

### *III. O all yee servants of the Lord*

O all ye servants of the Lord,  
behold the Lord bless ye;  
ye who within Jehovah's house  
i'th night time standing be.  
Lift up your hands, and bless the Lord,  
in's place of holiness.  
The Lord that heav'n and earth hath made,  
thee out of Sion bless.

## **Salmos de la Ascensión**

**Alwes**

### *I. Al Señor en mi angustía*

A Jehova llamé estando en angustia,  
Y él me respondió.  
Libra mi alma, oh Jehová, de labio mentiroso,  
De la lengua fraudulenta.  
¿Qué te dará, ó qué te aprovechará, Oh lengua  
engañososa?  
Agudas saetas de valiente, Con brasas de enebro.  
Ay de mí, que peregrino en Mesech, Y habito entre  
las tiendas de Kedar!  
Mucho se detiene mi alma Con los que aborrecen  
la paz.  
Yo soy pacífico: Mas ellos, así que hablo, me  
hacen guerra.

### *II. Yo a los montes levanto mis ojos*

Alzaré mis ojos á los montes, De donde vendrá  
mi socorro.  
Mi socorro viene de Jehová, Que hizo los cielos y  
la tierra.  
No dará tu pie al resbaladero; Ni se dormirá el que  
te guarda.  
He aquí, no se adormecerá ni dormirá El que  
guarda á Israel.  
Jehová es tu guardador: Jehová es tu sombra á tu  
mano derecha.  
El sol no te fatigará de día, Ni la luna de noche.  
Jehová te guardará de todo mal: El guardará tu  
alma.  
Jehová guardará tu salida y tu entrada, Desde ahora  
y para siempre.

### *III. O todos ustedes sirvientes del Señor*

Mira, Alabado sea Jehovah, ustedes todos los  
sirvientes de Jehovah, los que en la casa del  
Jehovah están por las noches.  
Alcen ustedes las manos al santuario y alabado sea  
Jehovah.  
Bendigate Jehovah desde Sión, El cual ha hecho  
los cielos y la tierra.

~ *From the Bay Psalm Book (1640)*

## **That Promised Land**

### *II. The Time to Do Right*

We must use time wisely and forever realize that the time is always ripe to do right.

There is no easy walk to freedom anywhere, and many of us will have to pass through the valley of the shadow of death again and again before we reach the mountaintop of our desires.

The greatest glory in living lies not in never falling, but in rising every time we fall.

### *II. Deep River*

Deep river,  
My home is over Jordan.  
Deep river, Lord.  
I want to cross over into campground.

Deep River,  
My home is over Jordan.  
Deep river, Lord,  
I want to cross over into campground.

Oh, don't you want to go,  
To the Gospel feast;  
That Promised Land,  
Where all is peace?

Oh, deep river, Lord,  
I want to cross over into campground.

## **American DREAMers**

### *Marlene Part 1*

I was eight years old when I left my home.  
I remember my parents waking me to leave,  
But I didn't know where we were going.  
We had to walk for a long time  
and cross a river.  
That's when I realized  
that we were going somewhere far.

## **Esa Tierra Prometida**

**Wilcken**

### *I. El Momento de Hacer lo Correcto*

Debemos usar el tiempo con prudencia y darnos cuenta de que es el momento adecuado para hacer lo correcto.

No es fácil caminar hacia la libertad, y muchos de nosotros pasamos por el valle de la sombra de la muerte antes de llegar a la cima de la montaña.

La mayor gloria en la vida no radica en nunca fallar, sino en levantarse cuando caemos.

*~ Quotations of Nelson Mandela,  
Assembled by Geoffrey Wilcken*

### *II. Río Profundo*

Río profundo,  
mi casa está en Jordania.  
Río profundo, Señor  
Quiero cruzar al campamento.

Río profundo,  
mi casa está en Jordania.  
Río profundo, Señor,  
Quiero cruzar al campamento.

Oh, ¿No quieres ir  
a la fiesta del Evangelio,  
a la Tierra prometida,  
donde todo está en paz?

Oh, Río profundo, Señor,  
quiero cruzar al campamento.

*~ Traditional Spiritual*

**Dunphy**

### *Marlene Parte 1*

Tenía ocho años cuando deje mi casa.  
Recuerdo que mis padres me despertaron para irnos,  
Pero no sabía a dónde íbamos.  
Tuvimos que caminar mucho tiempo.  
y cruzar un río.  
Fue entonces cuando me di cuenta  
que íbamos a algún lugar lejos.

*~ Marlene Rangel*

### *Dancing in Buses*

Pretend a boom box  
blasts over your shoulder. Raise  
your hands in the air.  
twist them as if picking limes. Look  
to the right as if crossing  
streets. Look to the left  
slowly as if balancing oranges  
baskets. Bend as if picking  
cotton. Do the rump. Straighten  
up as if dropping firewood. Rake,  
do the rake. Sweep,  
do the sweep. Do the Popusa-  
Clap-finger dough clumps. Clap.  
Do the Horchata-Scoop -  
your hand's a ladle, scoop.  
Reach and scoop. Now,  
duck. They're shooting. Duck  
under the seat and  
don't breathe.  
Hands behind your head.  
Drop down.  
Look at the ground.  
Roll over.  
Face the mouth of the barrel.  
Do the protect-face-with-hand.  
Don't scream.

### *Marlene Part 2*

My dad would come to school with me  
for the first few weeks so I could get used to it.  
It was so hard...  
I had one classmate who was Hispanic.  
He and I became good friends.  
As the years passed, my English improved  
and I adjusted to the American culture.  
Everything had fallen into place  
and I was comfortable.

### *More milk, more milk makes it better*

In 1986, when I was three and a half years old I  
won  
an award for sitting cute and biting into a slice  
of Kraft Cheddar Cheese. Then how my star  
blew up:

### *Bailando en Autobuses*

Pretende un boom box  
toca sobre tu hombro. Pon  
tus manos en el aire.  
Gíralas como si estuvieras recogiendo limones.  
Mira a la derecha como si cruzaras  
calles. Mira a la izquierda  
despacio como si estuvieras equilibrando canastas  
de naranjas. Dobla como si estuvieras recogiendo  
algodón. Hagas la rabadilla. Enderézate  
como si dejaras caer la leña. Rastrillo,  
hagas el rastrillo. Barrido,  
hagas el barrido. Hagas la popusa-  
aplauso-masa de dedo. Aplauso.  
Hagas la Horchata-Cucharea-  
tu mano es un cucharón, cucharea.  
Alcanza y cucharea. Ahora,  
agáchate. Están disparando. Agáchate  
debajo del asiento y  
no respire.  
Manos detrás de la cabeza.  
Déjate caer.  
Mira al suelo.  
Date la vuelta.  
Ponte frente a la boca de la pistola.  
Hagas la protección de cara con mano.  
No grites.

~ Javier Zamora

### *Marlene Parte 2*

Mi papa venia a la escuela conmigo  
durante las primeras semanas para que me  
acostumbre.  
Fue tan difícil...  
Nada mas tuve un compañero que era hispano.  
Él y yo nos hicimos buenos amigos.  
Con el paso de los años, mi inglés mejoró  
y me ajusté a la cultura americana.  
Todo había caído en su lugar,  
y yo estaba cómoda.

~ Marlene Rangel

### *Más leche lo hace mejor*

En 1986, cuando tenía tres y medios años, gané  
un premio por sentarme linda y morder en una  
rebanada  
de Queso Cheddar Kraft. Entonces como mi  
estrella explotó:

I was on the cover of calendars, in the Sunday section,  
stomping the runway, turning down small parts in movies. At seven I promised my mom I would never

be chubby again. No way. I swirled a dress in the dressing room and was the daughter my brothers hated. nothing could stop me, not even America with its rich

marshmallow cereals. But the milk, oh God the grade A, vitamin D milk. No one knew what it was doing to me.  
little Miss Piggy drinking 8 oz. by the kidney-bean pool.

All my life it had been coconut juice, mango juice, and water. Little Miss Piggy mending her polka dot suit. It had been goat's milk and goat's milk. Little Miss Piggy clasping her knees to her chest

and winning the cannonball contest. I was small, indomitable,  
and could hide behind the couch with a stein. It was the drink of all the saints. It was worth all my work in the world.

### *Marlene Part 3*

In my junior year of high school, reality hit me. I found out I could not go to college because I was undocumented.  
I wanted to be a nurse  
my dream wasn't going to be easy to achieve.

### *#UndocuJoy*

So today, remember that you are beautiful.  
You are creators, you are laughers, you are lovers, you are lights of hope and joy.  
Take the time you need to feel the pain.  
Know that even existing in the spaces you occupy is resistance.  
Know that, as we fight this battle for our dignity,

Estaba en la portada de los calendarios, en la sección de domingo,  
pisando fuerte la pista, diciéndole no a papeles pequeñas en películas. A los siete años le prometí a mi mamá que nunca más

sería gordita de nuevo. De ninguna manera. Giré un vestido en el vestidor y era la hija que mis hermanos odiaban. Nada podría detenerme, ni siquiera América con sus ricos

cereales con bombones. Pero la leche, oh Dios la leche de grado A y vitamina D. Nadie sabía lo que me estaba haciendo.  
Pequeña Señorita Cerdita bebiendo 8 oz. por la piscina de frijoles.

Toda mi vida había sido jugo de coco, jugo de mango y agua. Pequeña Señorita Cerdita arreglando su traje de lunares. Había sido leche de cabra y leche de cabra. Pequeña Señorita Cerdita juntando sus rodillas contra su pecho

y ganando el concurso de balas de cañón. Yo era pequeña, indomable,  
y podría esconderme detrás del sofá con una jarra. Fue la bebida de todos los santos. Valió todo mi trabajo en el mundo.

*~ Janine Joseph*

### *Marlene Parte 3*

En mi tercer año de preparatoria, la realidad me golpeó.  
Descubrí que no podría ir a la universidad porque estaba indocumentada.  
Yo quería ser enfermera  
mi sueño no iba a ser fácil de lograr.

*~ Marlene Rangel*

Así que hoy, recuerda que ustedes son hermosos.  
Son creadores, son gente que ríe, son amantes, son luces de esperanza y alegría.  
Tómate el tiempo que necesites para sentir el dolor.  
Sepan que incluso existir en los espacios que ocupan es resistencia.

you are souls of strength and power,  
but you're allowed to feel vulnerable at times.  
Know that every moment of self-care you can find  
is still part of fighting this fight.  
Know that every time you paint your nails,  
dance in your room, eat a treat,  
laugh with your friends, run in the woods,  
or do anything that gives you joy,  
you are resisting a system  
that thinks we're not worthy of even smiling.  
I believe in us.  
Together, we will overcome.

#### *Marlene Part 4*

My parents have remained my motivation  
to keep myself in school.  
I now know that anything is possible.  
I have the opportunity to be what I want and do  
what I want.  
I have to take that opportunity and not waste it.

#### *#UnitedWeDream*

Aquí estamos.  
This is where we found our home away from  
home.  
This is where we belong.  
Mother Earth, who feeds us all,  
takes our roots,  
their roots,  
no matter how long,  
how short -  
she's whispering;  
this is where you belong.  
**RESIST! RESIST!**  
Pelea con diente y madre!  
This is where you belong, Dreamer!

Sepan que, mientras luchamos esta batalla por  
nuestra dignidad,  
ustedes son almas de fuerza y poder,  
pero a veces es permisible sentirse vulnerable.  
Sepan que cada momento de cuidado personal que  
puedan encontrar,  
sigue siendo parte de pelear esta pelea.  
Sepan que cada vez que pintan sus uñas,  
bailan en su cuarto, comen un bocadillo,  
se ríen con sus amigos, corren en el bosque,  
o hacen cualquier cosa que les dé alegría,  
están resistiendo a un sistema  
que cree que no somos dignos de siquiera sonreír.  
Creo en nosotros.  
Juntos, vamos a supercar.

~ *Julia Montejo*

#### *Marlene Parte 4*

Mis padres han seguido siendo mi motivación  
para quedarme en la escuela.  
Ahora sé que todo es posible.  
Tengo la oportunidad de ser lo que quiera y hacer  
lo que quiera.  
Tengo que aprovechar esa oportunidad y no  
desperdiciarla.

~ *Marlene Rangel*

Aquí estamos.  
Aquí es donde encontramos nuestro hogar lejos del  
hogar.  
Aquí es donde pertenecemos.  
Madre Tierra, que nos alimenta a todos,  
toma nuestras raíces,  
sus raíces,  
no importa cuanto tiempo,  
qué corto -  
ella está susurrando;  
Aquí es donde ustedes pertenecen.  
**¡RESISTE! ¡RESISTE!**  
Pelea con diente y madre!  
¡Aquí es donde perteneces, Soñador!

~ *Marlene Rangel*



## MELISSA DUNPHY

Born in Brisbane, Australia, to a Chinese mother and a Greek father, Melissa Dunphy moved to Pennsylvania in 2003 and has since been hailed as "unquestionably the city's leading Shakespeare ingénue" by the Philadelphia Inquirer. In 2014 she performed in *iHamlet*, Robin Malan's one-person adaptation of Hamlet, for the Philadelphia Fringe Festival, earning a Falstaff Award nomination from PlayShakespeare. She has also performed with the Philadelphia Shakespeare Theater (Puck, Juliet, Lady Macbeth, Marina), the Lantern Theater (Ophelia), Harrisburg Shakespeare Festival (Ariel, Ophelia, Hotspur, Lear's Fool), Theater of the Seventh Sister (Juliet, Perdita), People's Light, Plays and Players, and PlayPenn. Melissa has been a full-time company member of Gamut Theatre in Harrisburg, and has been featured on television, film, radio, and in print as a commercial actor and model.



Melissa began her music training on piano at age three, and took up violin lessons at seven; she has also dabbled in drum kit, French horn, and flute. Her major instrument during her Bachelor of Music was cello, however, her current instruments of choice are the viola and electric mandolin. At sixteen, she graduated high school with the highest marks in Queensland in music performance and an Associate Diploma of Music from the Australian Music Examination Board in viola, and toured to Asia and the United States with the Queensland Youth Symphony and Sydney Youth Orchestra. Melissa has played in orchestras and chamber groups, contributed to bands of all genres from folk to funk to cyberpunk (her latest outfit *Up Your Cherry* is a rock duo with husband Matt), recorded as a session musician, and been a conductor and musical director for several theater productions and organizations, including the O'Neill National Puppetry Conference.

## GEOFFREY WILCKEN



Geoffrey Wilcken is a prolific composer, conductor, organist, and pianist. He has written for ensembles of all sizes and kinds, including solo, oratorio, concert band, jazz, and liturgical forces. Recent commissions include *One Out Of Many* (2015) for the 40th anniversary festival concert of the Lawrence Civic Choir, *Rosette* (2014) for the dedication of a new organ at Village Presbyterian Church, Prairie Village, KS, and *Music of the Spheres* (2014) for the combined bands and choirs of Johnson County Community College, Overland Park, KS. He has also created numerous works for sacred and liturgical use, including *Anthems for the Cross* (2017) for St. Mary's Episcopal Church, and arrangements such as *Angel Noels* (2009) for the Kansas City Fine Arts Chorale, and a number of charts for jazz bands in the Kansas City metropolitan area. He is also the composer of the score

for *The Midwest in Panels* (2014), a feature-length documentary about comic book shops.

Dr. Wilcken is an accomplished church musician, jazz pianist, conductor, and organist who can currently be heard on the organ of historic St. Mary's Episcopal Church in downtown Kansas City. In addition, he has performed with various ensembles in Lawrence and the Kansas City area, including the Kansas City Fine Arts Chorale, Musica Vocale, and the Moon City Big Band, as well as serving as the artistic director of the Songflower Chorale, a semi-professional chamber choral ensemble in Kansas City.

## ARNOLD EPLEY, ARTISTIC DIRECTOR & CONDUCTOR

Arnold Epley was Professor of Music and Director of Choral Studies at William Jewell College from 1982 until 2009, when he became Emeritus Professor. He led the William Jewell Choir in 26 American tours, and to England and Scotland for nine concert tours (the last in May 2009). His students have distinguished themselves in Kansas City and around the country as university and college professors, secondary and elementary choral teachers, church musicians and as professional singers and conductors.

In 2008, Arnold Epley stepped down as Artistic Director and Conductor of the Kansas City Symphony Chorus after a seventeen-year tenure. The Kansas City Symphony has named him Conductor Laureate of the Symphony Chorus. He prepared the Symphony Chorus for over 70 works, heard in more than 200 performances with the Kansas City Symphony, in addition to the Symphony Chorus's guest appearances with other orchestras, concert tours and their self-produced concerts.



## JAY CARTER, ASSOCIATE ARTISTIC DIRECTOR & CONDUCTOR

American countertenor Jay Carter has gained recognition as one of the nation's finest. In recent seasons he has routinely appeared with acclaimed conductors Nicholas McGegan, Ton Koopman, John Butt, John Scott, and Matthew Halls. Highlights of the recent seasons include appearances throughout North America with Maasaki Suzuki and the Bach Collegium Japan, the Bach Virtuosi Festival (Portland, Maine), and the Saint Louis Symphony and Nicholas McGegan in Vivaldi's *Gloria* and opera arias. Last season, he made his Lincoln Center debut as the alto soloist in Bach's *Weinachts Oratorium* with Suzuki and the Bach Collegium Japan.

Carter holds a DMA from the University of Missouri-Kansas City Conservatory of Music and Dance and a Masters in Music from the Yale School of Music and Institute of Sacred Music, where he was a pupil of Simon Carrington, Judith Malafrente, and James Taylor. He received his undergraduate degree from William Jewell College where he studied voice with Arnold Epley. He lives in Liberty with his wife and children, while balancing freelance solo work across North America with private teaching and coaching.



## ABOUT MUSICA VOCALE

This is the eleventh season of Musica Vocale performances. Musica Vocale is an ensemble made up of highly skilled choral musicians that performs choral literature, often accompanied by instrumental ensembles, that is not often performed in the greater Kansas City metropolitan area. This 24-member 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 of nine members administer the work of Musica Vocale. Those board members are:

Matt Aberle	Arnold Epley, <i>ex officio</i>
Steve Ameling	Douglas Hartwell
Jay Carter	Erica Miller
Melissa Carter	Nancy Sparlin
Sharon Cheers	

## MUSICA VOCALE ARTISTIC STAFF

Arnold Epley, *Artistic Director and Conductor*

Jay Carter, *Associate Artistic Director and Conductor*

Geoffrey Wilken, *Rehearsal Pianist*

## MUSICA VOCALE DEVELOPMENT COMMITTEE

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Mark Schweizer - Portfolio Consultant, Schwab Private Client Investment Advisory, Inc.

Andrea S. Uhl - Consultant, Uhl Research & Grants Consulting, LLC

Gene Wilson - Community Volunteer, Ewing Marion Kauffman Foundation (Retired)

## SPECIAL THANKS

Steve Ameling, program design

First United Methodist Church, Lawrence, KS

Sara Wentz, Minister of Music

Grace & Holy Trinity Cathedral

Immanuel Lutheran Church, 1700 Westport Road

Immanuel Lutheran Church, 4205 Tracy Avenue

Jeffrey and Sarah Hon

Jerry and Joyce Hon

Patrick Neas

New Song, A Disciples of Christ Faith Community

Sacred Heart - Guadalupe, Kansas City, MO

Ramona Arroyo, Director of Religious Education

Father Luis Felipe Suarez

Jesse Sullinger

Geoffrey Wilken

William Jewell College Central Services

William Jewell College Department of Music



## MUSICA VOCALE DONORS

We want to thank everyone for their support of Music Vocale. Without your support we would not have been able to reach the success we have attained in the Kansas City choral arts community!

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Sarah & Jeffrey Hon

In recognition of their sustained and generous support.

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\* deceased

## MUSICA VOCALE REPERTOIRE 2009-2019

Chester Alwes	The Gate of the Year The Lord to Me a Shepherd Is The Serenity Prayer	Frank Bridge	The Bee, H. 110
Anonymous	Chanson Dessus le marché d'Arras	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
Dominick Argento	Gloria from The Masque of Angels	Anton Bruckner	Ecce sacerdos magnus, WAB 13 Mass No. 2 in E minor, WAB 27
Johann Christoph Bach	Ich lasse dich nicht, du segnest mich denn, BWV Anh. 159	Dieterich Buxtehude	Membra Jesu nostri patientis sanctissima, BuxWV 75
Johann Ludwig Bach	Das ist meine Freude, JLB 28	William Byrd	Mass for Five Voices O Lord, Make thy servant Elizabeth our Queen
J. S. 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 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	Giacomo Carissimi	Jephte Salve Regina, H. 24 Te Deum, H. 146 Nisi Dominus, H. 160 Confitebor tibi Domine, H. 200 Le Reniement de St. Pierre, H. 424 Magnificat a 3, H. 73
Samuel Barber	Reincarnations	Rebecca Clarke	There Is No Rose
Leonard Bernstein	Missa Brevis (1988)	Traditional African- American Spiritual, arr. Ian David Coleman	The Trumpet Sounds Within-a My Soul
Hildegard von Bingen	O ignis spiritus paracliti	Aaron Copland	Four Motets In the Beginning Las Agachadas
Lili Boulanger	Les Sirènes Hymne au Soleil	Carson Cooman	Canticle: Mosaic in Remembrance & Hope
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 O Heiland, reiss die Himmel auf, Op. 74 No. 2 Warum ist das Licht gegeben dem Mühseligen, Op. 74 No. 1 O Heiland, reiss die Himmel auf, Op. 74 No. 2 Fest- und Gedenksprüche, Op. 109	Johann Nepomuk David	Deutsche Messe
		Hugo Distler	Singet dem Herrn ein neues Lied, Op. 12 No. 1 Vorspruch
		Maurice Duruflé	Quatre Motets sur des themes Grégoriens, Op. 10
		Stewart Duncan	Christus est vita Lord, Afford a Spring to Me Within These Walls
		Melissa Dunphy	What do you think I fought for at Omaha Beach?
		Edward Elgar	They are at rest
		Ēriks Ešenvalds	Stars
		Gabriel Fauré	Cantique de Jean Racine, Op. 11

Frank Ferko	Laus Trinitati, from The Hildegard Motets	Olivier Messiaen	O sacrum convivium
Gerald Finzi	Clear and gentle stream	Claudio Monteverdi	Ecco mormorar l'onde
	In Terra Pax		Lamenti d'Arianna
	Magnificat		Messa a quattro voci da Cappella (1650)
	My spirit sang all day	Phillip Moore	Sfogava con le stelle
Orlando Gibbons	Drop, drop, slow tears		Three Prayers of Dietrich Bonhöffer
	Magnificat & Nunc dimittis from Short Service in A-flat	Wolfgang Amadeus Mozart	Venite populi, KV 260
Alberto Ginastera	Lamentaciones de Jeremias Prophetas, Op. 14	Ronald J. Nelson	Misericordias Domini, KV 222
Claude Goudimel	Ainsi qu'on oit le cerf bruire (Psalm 24)	Tarik O'Regan	God, bring thy sword (1967)
	Salve Regina à trois choeurs	Giovanni Pierluigi da Palestrina	Ave Maria
Andreas Hammerschmidt	Alleluja, freut euch ihr Christen alle		Exultate Deo
G. F. Handel	Dixit Dominus, HWV 232		Missa Brevis
	Ode for the Birthday of Queen Anne, HWV 74	Arvo Pärt	Sicut cervus / Sitivit anima mea (Psalm 42)
	Saul, HWV 53	Stephen Paulus	The Deer's Cry
	Te Deum in D major, "Queen Caroline", HWV 280	Plainsong 8th Century, edited Steven Plank	The Road Home
William Harris	Bring us, O Lord God	Krzysztof Penderecki	Te splendor et virtus Patris
	Faire is the Heaven	Francis Poulenc	Agnus Dei (1981)
William Hawley	In Paradisum	Josquin des Prez	Un soir de neige
Lupus Hellinck	Mit Fried und Freud ich fahr dahin	Henry Purcell	Planxit autem David
Michael Hennagin	Walking on the green grass		Hear My Prayer, O Lord, Z. 15
Fanny Mendelssohn Hensel	Gartenlieder, Op. 3		I was glad when they said unto me, Z. 19
Paul Hindemith	Six Chansons		My heart is inditing, Z. 30
Gustav Holst	Nunc dimittis, H.127		Jehova, quam multi sunt hostes mei, Z. 135
Arthur Honegger	King David		Music for the Funeral of Queen Mary, Z. 860
Herbert Howells	Magnificat & Nunc dimittis from St. Paul's Service		Now does the glorious day appear, Z. 332
	Requiem		Te Deum Laudamus and Jubilate Deo, for St. Cecilia's Day, Z. 232
Zoltán Kodály	Missa Brevis		Welcome to all the pleasures that delight, Z. 339
Anna Krause	The Old Woman Dredges the River	Max Reger	O Tod, wie bitter bist du, Op.110
Gail Kubik	Two Choral Scherzos based on Well Known tunes		Morgengesang, Op. 138 No. 2
Johann Kuhnau	Tristis est anima mea		Nachtlied, Op. 138 No. 3
Libby Larsen	I Just Lightning	Joesf Rheinberger	Abendlied, Op. 69 No 3
Orlando di Lasso	Chanson Dessus le marché d'Arras	Ned Rorem	From an Unknown Past
	Justorum animae in manu Dei		Sing, my soul, His wondrous love
	Magnificat in the First Tone for six parts	John Rutter	What sweeter music
Morten Lauridsen	O magnum mysterium	Johann Hermann Schein	Das ist mir lieb, motet on Psalm 116
Kenneth Leighton	Drop, drop, slow tears from Crucifixus pro nobis, Op. 38		Die mit Threnen seen
	Crucifixus a 8	Franz Schubert	Mass No. 2 in G, D. 167
Antonio Lotti	Pange lingua	Clara Schumann	Drei gemischte Chöre
Sean MacLean	The One and the Many	Georg Schumann	Das ist ein köstliches Ding, Op. 52 No. 2
Anthony J. Maglione	Ave Maria, Op. 23 No. 2	Robert Schumann	Talismane, Op. 141 No. 4
Felix Mendelssohn	Elijah, Op. 70, MWV A 25	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 Die Himmel erzählen die Ehre Gottes, SWV 386 Selig sind die Toten, SWV 391 Deutsches Magnificat, SWV 426	Randall Thompson	Alleluia Fare Well
John Sheppard	Libera nos, salve nos II Salvator mundi, Domine	Virgil Thomson	Green Fields (Old Southern Hymn Tune) Fanfare for Peace My Shepherd will supply my need (Psalm 23)
Williametta Spencer	At the round earth's imagined corners	Frank Ticheli	There will be rest
Sir John Stainer	God so loved the world, from The Crucifixion	Paula Foley Tillen	A Prayer for Peace
Charles Villiers Stanford	The Bluebird Three Motets, Op. 38	Michael Tippett	Five Spirituals from A Child of Our Time
Halsey Stevens	Go, Lovely Rose	Christopher Tye	Sanctus from Missa Euge bone
Igor Stravinsky	Mass	Patricia Van Ness	Cor meum est templum sacrum
Giles Swayne	Magnificat	Ralph Vaughan Williams	Rest
Jan Pieterszoon Sweelinck	Gaudete omnes	Gwyneth Walker	God's Grandeur
Joan Szymko	Ubi Caritas	William Walton	Drop, drop, slow tears Magnificat & Nunc dimittis
Thomas Tallis	Loquebantur variis linguis O nata lux de lumine Te lucis ante terminum	Thomas Weelkes	When David heard
		Judith Weir	Illuminare, Jerusalem
		Geoffrey Wilcken	To See the Earth, Op. 43 No. 2 Life's Symphony, Op. 51 No. 12 Phós, Opus 52
		Adrian Willaert	Chanson Dessus le marché d'Arras
		H. W. Zimmermann	Psalmkonzert (1958)

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