



A Soul's Journey: Songs of Life, Love, and Spirit

FIU Concert Choir

Dr. Erynn Millard, conductor
Masami Miyazaki, collaborative pianist
Ruth Michel, assistant conductor
Noelia Lee Luna, assistant conductor

FIU University Singers

Dr. Alicia Romero-Sardiñas, conductor
Masami Miyazaki, collaborative pianist

Saturday, October 19, 2024
3:00PM

Wertheim Concert Hall
Herbert and Nicole Wertheim Performing Arts Center

PROGRAM

UNIVERSITY SINGERS

- Sanctus.....Randall Johnson (b. 1953)
Michael Vargas, timpani
- Dúlámán.....Michael McGlynn (b. 1964)
- Nada te Turbe.....Joan Szymko (b. 1957)
Itzel Manon, cello
- The Promise of Living.....Aaron Copland (1900-1990)
Dr. Vindhya Khare, guest pianist
- Balm in Gilead.....arr. Alice Parker (1925-2022)

COMBINED CHOIRS

- Where Your Bare Foot Walks.....David N. Childs (b. 1969)

CONCERT CHOIR

- I Am Loved.....Christopher H. Harris (b. 1985)
- O Lord, in Thee Have I Trusted*.....George Frederic Handel (1685-1759)
From Dettingen Te Deum
Ruth Michel, conductor
- Hark, All Ye Lovely Saints AboveThomas Weelkes (1574-1623)
Noelia Lee Luna, conductor
- el sonido dulce de tu voz.....Orlando Jacinto García (b. 1954)
In honor of the composer's 70th birthday
- When the Earth Stands Still.....Don Macdonald (b. 1966)

Crucifixion.....Adolphus Hailstork (b. 1941)

A Note About Our Season

This year’s concert series explores the multifaceted theme of journeys and their significance in our lives. Each concert in our season has been curated to illuminate the various paths we traverse, both personally and collectively. This evening’s performance, *A Soul’s Journey: Songs of Life, Love, and Spirit*, serves as a profound exploration of the individual experiences that shape our existence, reflecting on the intricate tapestry of life’s progression.

Selections such as **Where Your Bare Foot Walks** and **When the Earth Stands Still** delve into the nuanced development of romantic relationships, highlighting the emotional landscapes we navigate in our connections with others. Our identities and the communities to which we belong are intricately woven into our journeys, represented in **The Promise of Living** and **Dúlamán**. Finally, we engage with deeply personal themes of spiritual and religious journeys, exemplified in **Nada te Turbe** and **Lord, In Thee Have I Trusted**. These works invite us to contemplate our quests for clarity and understanding as we seek guidance along our life’s path. We will conclude with a setting of a final journey—the **Crucifixion**—representing the profound narrative of sacrifice and redemption that resonates throughout human history.

In November, we continue with *A Traveler’s Journey: A Voyage of Global Soundscapes*, where we will navigate geographical locations through music. We will conclude our season in the spring with *A Day’s Journey: Songs of Sun, Sky, and Shadow*, with pieces that reference the progression of time throughout the day.

CONCERT CHOIR

Dr. Erynn Millard, conductor

Masami Miyazaki, collaborative pianist

Soprano

Sylvia Eltherington
Catherin Meza
Alyssa Pelaez
Amalia Rosales
Andrea Saez
Nicole Spinelli

Alto

Myah Desantis
Liana Estenoz
Ethlyn Levy
Noelia Lee Luna
Ruth Michel
Ana Miranda
Roxana Triana
Lila Wagner-Gleason

Tenor

Andy Ayala
Rafael Baez
Sebastian Montañez
Shane Saechia

Bass

Ian Berg
Justin Martinez
Elisha Martin
Francisco Moreno
Diego Tinoco

UNIVERSITY SINGERS

Dr. Alicia Romero-Sardiñas, conductor

Masami Miyazaki, collaborative pianist

Soprano

Belany Alonsodeleon
Gianna Amato
Victoria Araujo
Camila Benitez
Gloria Carcamo
Grace Chaffins
Briyelle Collier
Gabriella Correa
Zero Cruz
Olivia Damasco
Natalie Francisco
Catherine Garton
Savannah Gonzalez
Kaylyn Keith
Vivian Macero
Carla Montes
Mabel Ordóñez
Emely Perez
Jeannine Stemmer
Emily Tang

Alto

Kristina Betancourt
Emily Capano
Isadora Chatelain
Nicole Diaz-Ayan
Liana Estenoz
Kali Fong
Myah DeSantis
Faith Hedger
Jessica Jeanty
Autumn Garcia
Alyssa Gutierrez
Natalie Miller
Caterina Papadopoulos
Angelica Ramon
Natalia Redwood
Sabrina Zerpa

Tenor

Andres Abreu
Marlon Acosta
Cesar Geronimo
Mon Gutierrez
Angel Marchese
Juan Ordóñez
Shane Saechia
Tim Smirnov
Michael Vargas

Bass

Rick Albrecht
Andy Matute
Alan Paniagua
Gerardo Perez
Harry Robinson
Diego Tinoco
Daniel Valdez

TEXT, TRANSLATIONS, AND PROGRAM NOTES

Sanctus (sung in Latin), from the Mass Ordinary

Sanctus, Sanctus, Sanctus,	Holy, Holy, Holy,
Dominus Deus Sabaoth.	Lord God of Hosts.
Hosanna in excelsis.	Hosanna in the highest.
Pleni sunt coeli et terra gloria tua.	Full are heaven and earth of glory thy.
Hosanna in excelsis.	Hosanna in the highest.
	Praise God,
	From all that dwell below the skies,
	Let songs of hope and faith arise,
	Let peace, goodwill on earth be sung,
	Through every land on every tongue.

Sanctus, by Randall Johnson, is a powerfully thrilling piece that was commissioned for the Texas Choral Directors Association’s 2012 High School Honor Choir. The text comes from the “Sanctus” movement of the traditional mass. Using an aleatoric texture, the iconic doxology tune, Old One-Hundreth (1500 A.D.), emerges through the variety of languages, a reference to the Biblical story of The Tower of Babel. This labyrinth of dialects is resolved by the “Sanctus” theme heard at the beginning, a departure from typical Sanctus settings with its rhythmic and angular character, punctuated with timpani.

Dúlamán (sung in Irish Gaelic)

Dúlamán na binne buí, dúlamán
Gaelach,
Dúlamán na farraige, dúlamán
Gaelach.
“A ’nion mhín ó! Sin anall na fir
shuirí”
“A mháthair mhín ó! Cuir na
roithleán go dtí mé!”
Rachaidh me chun ’lúir leis a’
dúlamán Gaelach

Traditional

Seaweed of the yellow peaks, Gaelic
seaweed
Seaweed of the ocean, Gaelic
seaweed.
O gentle daughter, here come the
wooing men
O gentle mother, put the wheels in
motion for me!
I would go to the tailor with the Gaelic
seaweed.

“Ceannódh bróga daor’,” arsa’ dúlámán Gaelach.	“I would buy expensive shoes,”said the Gaelic seaweed.
Bróga breátha dubha ar a’ dúlámán Gaelach.	Beautiful black shoes has the Gaelic seaweed.
‘Bairéad agus triús ar a’ dúlámán Gaelach	A beret and trousers has the Gaelic Seaweed.
Tá ceann buí óir ar a’dúlámán Gaelach.	There is a yellow gold head on the Gaelic seaweed.
Tá dhá chluais mhaol’ar a’ dúlámán Maorach.	There are two blunt ears on the stately seaweed.

Dúlámán, by Irish composer Michael McGlynn, uses a traditional Irish text that depicts a time when people would collect seaweed from the shore, let it rot on land, and use it to plant and grow crops. McGlynn composed this with the feel of a work song that the people may have sung during their labor.

Nada te Turbe (sung in Spanish and English)	Text by Teresa de Ávila
Nada te turbe,	Let nothing disturb you,
nada te espante.	Let nothing frighten you,
Todo se pasa,	All things are passing.
Dios no se muda.	God never changes.
La paciencia todo alcanza.	Patience obtains all things.
Quien a Dios tiene nada le falta.	Whoever has God lacks nothing.
Solo Dios basta.	God is enough.

Nada te Turbe is a consoling Spanish prayer written by Teresa de Ávila, a Carmelite nun and prominent reformer of the monastic faith. This setting, by Joan Szymko, combines both the Spanish text and English translations. While written in the 16th century, the text continues to be a relevant prayer.

The Promise of Living (from The Tender Land)	Libretto by Horace Everett
The Promise of living with hope and thanksgiving Is born of our loving and our labor.	
The promise of growing, with faith and with knowing Is born of our sharing our love with our neighbor.	
The promise of living, the promise of growing, Is born of our singing in joy and thanksgiving.	
For many a year we’ve known these fields	

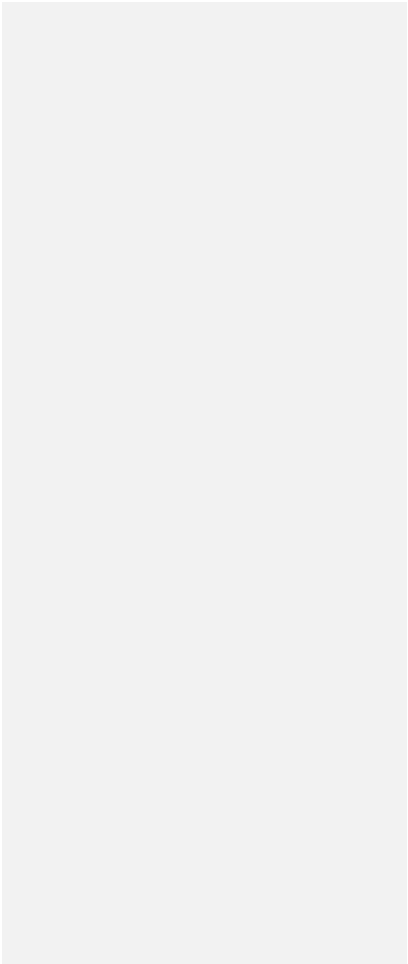
And known all the work that makes them yield,
Are you ready to lend a hand?
We're ready to work, we're ready to lend a hand.
By working together we'll bring in the harvest,
We'll bring in the harvest, the blessings of harvest.
We plant each row with seeds of grain
And Providence sends us the sun and the rain,
By lending a hand, by lending an arm.
Bring out, bring out from the farm,
Bring out the blessings, the blessings of harvest.
Give thanks there was sunshine,
Give thanks there was rain,
Give thanks we have hands to deliver the grain,
O let us be joyful, o let us be grateful to the Lord for his blessing.
O let us sing our song, and let our song be heard.
Let's sing our song with our hearts and find a promise in that song.
The promise of living, the promise of growing.
The promise of ending is labor and sharing and loving.

The Promise of Living is a quintet from Aaron Copland's opera, *The Tender Land*, which highlights the story of a young, midwestern American girl that faces tough decisions and conflicts. Iconic songwriting duo Richard Rodgers and Oscar Hammerstein II commissioned this piece to commemorate the 30th anniversary of the League of Composers. This specific, celebratory piece takes place at the end of Act 1, where characters are seen enjoying a traditional harvest.

Balm in Gilead

There is a balm in Gilead, to make the wounded whole;
There is a balm in Gilead, to heal the sin sick soul.
Sometimes I feel discouraged and think my work's in vain,
Then the Holy Spirit revives my soul again.
There is a balm in Gilead, to make the wounded whole;
There is a balm in Gilead, to heal the sin sick soul.
If you cannot preach like Peter, if you cannot pray like Paul,
You can tell the love of Jesus and say, "He died for all."
There is a balm in Gilead, to make the wounded whole;
There is a balm in Gilead, to heal the sin sick soul.

Traditional



Balm in Gilead is an iconic African American Spiritual with Biblical context that implies spiritual medicine can heal and comfort souls of those that need it. This arrangement is by Alice Parker, an American composer and arranger who had a significant influence on the interpretation of African American spirituals. Parker was focused on preserving the origins and raw culture that spirituals carry while also making their melodies accessible for all choirs, thus presenting spirituals to a much wider audience.

Where Your Bare Foot Walks

Text by Sufi poet, Rumi

I want to be where your bare foot walks,
Because maybe before you step you'll look at the ground.
I want that blessing.
I open and with love and all other objects evaporate.
All the learning in books stays put on the shelf.
Poetry, the dear words and images of song,
Comes down over me like water.

This is how I would die;
Into the love I have for you; the love I have for you.
As pieces of cloud dissolve in sunlight
This is how I would die
Into the love I have for you.

Where Your Bare Foot Walks is a setting of a poem by the Sufi poet, Rumi and was dedicated to the bride of composer David N. Childs. The romantic text brings out themes such as being overwhelmed with love, yet also resting in it. Childs creates a lush, romantic feeling musically through his use of suspensions, 9 chords, and frequent modulations.

I Am Loved (poem originally titled, Joy)

Text by Sara Teasdale

I am wild, I will sing to the trees,
I will sing to the stars in the sky,
I love, I am loved, he is mine,
Now at last I can die!

I am sandaled with wind and with flame,
I have heart-fire and singing to give,
I can tread on the grass or the stars,
Now at last I can live!

I Am Loved utilizes a poem by Sara Teasdale set by composer Christopher H. Harris, originally commissioned for the Houston Master Singers. The fiery piano introduction evokes a wild and flaming nature, often referenced in Teasdale's poem. Its drastically opposing moods and textures are conveyed by contrasting homophonic, a cappella settings with denser, six- and eight-part textures accompanied by fierce, intense piano writing.

O Lord, in Thee Have I Trusted **Text from Te Deum**
attributed to St. Ambrose, authorship ambiguous
O Lord, in thee have I trusted, let me never be confounded.

O Lord, in thee Have I Trusted is the last movement from George Frideric Handel's *Dettingen Te Deum*. Handel composed this anthem to celebrate the British army's victory against the French army at the Battle of Dettingen in 1743. The work was composed one month after the battle and premiered a few months later for an audience that included King George II in the Chapel Royal of St. James' Palace. Handel samples from himself compositionally; musical similarities to his Hallelujah Chorus are evident in the conclusion.

Hark, All Ye Lovely Saints Above **Text by Thomas Weelkes**
Hark, all ye lovely saints above,
Diana hath agreed with Love
His fiery weapon to remove.
Fa la la la la.

See, see, your mistress bids you cease,
And welcome Love, with love's increase;
Diana hath procured your peace.
Fa la la la la

Do you not see
How they agree?
Then cease, fair ladies; why weep ye?
Fa la la la la

Cupid hath sworn
His bow forlorn

To break and burn, ere ladies mourn.
Fa la la la la

Hark, All Ye Lovely Saints Above is a madrigal composed by Thomas Weelkes. This joyful piece celebrates the unification of the goddess of the moon from the Hellenistic religion, Diana, and the benevolent god, Love. The festive, merry nature of the piece depicts that Diana has agreed to drop all weapons, and the people of the land may finally cease their weeping. This shift is expressed by a transition from a major tonality with quick, buoyant rhythms to a minor tonality, marked by repeated suspensions and rhythms slowed by lengthened note values.

el sonido dulce de tu voz

Text by Orlando Jacinto García

En la noche.
Regresare.
Al oír el sonido dulce de tu voz
suave.

In the night.
I will return.
Hearing the sweet sound of your
soft voice.

Deleted: el sonido dulce de tu voz (text by the composer)

El sonido dulce de tu voz was written for the FIU Concert Choir in 1991. The text/translation, written by the composer, alludes to someone returning in the evening to hear the sweet soft voice of his or her lover and is as follows: *regresare en la noche al oír el sonido dulce de tu voz suave*/I will return in the night upon hearing the sweet sound of your soft voice. As with much of García's work the counterpoint between register, timbre, density, and pacing as well as the slow evolution of materials are primary aesthetic concerns. The work is presented in celebration of the composers 70th birthday.

When the Earth Stands Still

Text by Don Macdonald

Come listen in the silence of the moment before rain comes down.
There's a deep sigh in the quiet of the forest and the tall tree's crown.

Now hold me.
Will you take the time to hold me and embrace the chill?
Or miss me.
Will you take the time to miss me when the Earth stands still?

'Cause there's no use running
'cause the storm's still coming
and you've been running for so many years.

Come listen in the silence of the moment before shadows fall.
Feel the tremor of your heartbeat matching heartbeat as we both dissolve.

So stay with me, held in my arms.
Like branches of a tree,
they'll shelter you for many years.

When the Earth Stands Still was composed for the ensemble, Quintessential Voices, by Don Macdonald, who wrote both the text and the music for the work. The piece refers to deep love that stands firm in the very face of the avarice and tribulations that may otherwise be destructive in relationships. Macdonald conceived the piece with text first and followed a reference to modern ballads with its verse-chorus form.

Crucifixion

My Lord,
they crucified my Lord,
and he never said a mumblin' word.
They nailed him to a tree,
they pierced him in the side,
he bowed his head and died.

Traditional Text

Adolphus Hailstork's *Crucifixion* is a powerful concertized spiritual from his "Five Short Choral Works." While the pieces from this work were culminated into a collection, they are not seen as such because of their varying themes. The third in the set depicts the chilling story of Jesus Christ's crucifixion. It highlights the gruesome events of Christ being nailed to a tree, pierced in the side, and bowing his head to die through musical aspects such as strong accents, dramatically varied dynamic envelopes, and a detached yet weighty articulation throughout the piece. Hailstork himself expressed that the repeated text "My Lord" has two meanings: the words salute Christ, but also respond to his situation in horror.

ABOUT THE HERBERT AND NICOLE WERTHEIM SCHOOL OF MUSIC AND PERFORMING ARTS

In February 2022, we proudly unveiled our newly named Herbert and Nicole Wertheim School of Music & Performing Arts, generously enhanced by the transformative gift from Dr. Herbert and Nicole Wertheim.

In 2019, they announced a \$10 million naming gift – the largest ever made to a music school in the State of Florida at that time. The gift will be matched by FIU, resulting in a total of \$20 million directly allocated to expand the school's programs, scholarships, graduate assistantship opportunities for students, and support for faculty. In recognition of the outstanding contribution of the Wertheims, our School was renamed in honor of the couple.

This substantial gift empowers us to enhance our focus on strengthening programs to equip students for diverse opportunities within the arts industry and will allow us to expand the following programs: musical theatre, music therapy, and arts administration.

Our recent launch of the musical theatre degree in fall of 2022 responds to strong demand from both students and the community, offering invaluable training for aspiring performers seeking to pursue prestigious roles on Broadway and beyond.

Additionally, our forthcoming arts administration program will distinguish FIU as one of only a select few universities nationwide offering this degree, broadening the career horizons for our graduates with specialized expertise in arts management.

Moreover, the approval of a new undergraduate major in music therapy this month further underscores our dedication to innovative interdisciplinary education. In collaboration with the FIU Herbert Wertheim College of Medicine, this program will equip students to address pressing societal needs by harnessing the therapeutic power of music to promote wellness and rehabilitation across diverse populations, from children with disabilities to veterans and individuals with dementia.

As our School continues to evolve, we remain steadfast in our commitment to excellence and creativity, guided by a vision of empowering the next generation of artistic lead

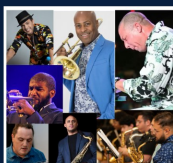
FIU | The Wertheim

OCT 25 -
NOV 9

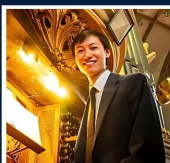
Music Festival



OCT 25, 7:30PM
Habana Sax Quartet



OCT 26, 7:30PM
All Stars Jazz



OCT 27, 3:00PM
Ryan Chan, Organ



NOV 1, 7:30PM
Amernet Quartet
Lawrence Dutton, viola
Clive Greensmith, cello



NOV 2, 7:30PM
FIU Symphony Orchestra:
From the New World &
Latin America



NOV 3, 2:00PM
Banyan Percussion
Quartet



NOV 8, 8:00PM
NOV 9, 2:00PM & 8:00PM
Meghan Murphy
Jelani Remy
Musical Theatre Ensemble

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SAVE THE DATE!

April 18 – 21, 2024

2024 FIU Latin American Choral Festival: "Our Voices, Our Roots"

The FIU Latin American Choral Festival, titled "Our Voices, Our Roots," is a four-day celebration of Latin American choral music. It takes place from April 18-21, 2024 at the Wertheim School of Music and Comber Hall at the Church of the Little Flower in Coral Gables. The festival aims to showcase the rich and diverse choral repertoire of Latin America from the 20th and 21st centuries while uplifting and highlighting Latin American choral music and musicians.



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Karen S. F. Veloz, Ph.D., Director

FIU Herbert and Nicole Wertheim School of Music and Performing Arts

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