



COLLEGE OF MUSIC

University of North Texas College of Music

Ensemble Concert | Tuesday, March 18, 2025 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

University of North Texas A Cappella Choir Texas Woman's University Concert Choir

Texas Woman's University Concert Choir

Joni Jensen, conductor

Gyuwan Kim, piano

You Shall Know

Gloria Patri, from De Profundis Clamavi (1744)..... Nicola Porpora
(1686–1768)

Text from the Lesser Doxology

Mia Detwiler and Krista Windingland, violin

Deus ultionum (2011)Levente Gyöngyösi
(b. 1975)

Text from Psalms 94 and 14

Grace Burrows, percussion

O, salve Regina (c. 1910–1920) Alice Tegnér
(1864–1943)

Text from Marian hymn

I Cannot Dance, O Lord, from Songs of Meditation (1998).....Stephen Paulus
(1949–2014)

Text by Mechthild of Magdeburg

Solitude (2011)..... Stephen Smith
(b. 1966)

Text by Lorna Crozier

Program four hundred forty-three of the 2024–2025 season
Photography and videography are prohibited

La Muerte Sonriente (2014/2016) Diana Syrse
(b. 1984)

Percussionists

Ashley Bird | Rachel Braunschweig | Grace Burrows
Katarina Cashion | Sabrina Frost | Jessie Lucas,
Rachel Mareth | Mercedes Shook | Zoe Williams

Kâtibim (arr. 2025) Traditional
arr. Joni Jensen
(b. 1973)

Michael Crawford and Jonathan Whitehorn, percussion
Paul Thomas, piano

You Shall Know (2025) Paul David Thomas
(b. 1981)
Text by Kahlil Gibran

Mia Detwiler, violin
Michael Crawford and Jonathan Whitehorn, percussion
Paul Thomas, piano

-INTERVAL-

A Cappella Choir
Allen Hightower, conductor

Spiritus

Der Geist hilft unser Schwachheit auf,
BWV 226 (1729) Johann Sebastian Bach
(1685–1750)

Text from Romans, Martin Luther
Daeun Kim, organ

Come to the Woods (2015) Jake Runestad
(b. 1986)

Text adapted from John Muir
Daeun Kim, piano

Veni, Sancte Spiritus (2025) Marques L. A. Garrett
(n.d.)

Text from the Latin Mass for Pentecost Sunday

Program Notes

Texas Woman's University Concert Choir | *You Shall Know*

In life, there are things we value and things we deplore. However, in retrospect we often find that things we value can cause pain and the deplorable leads to learning. In this program, we explore in small part the fact that life is about growth and discovery in all situations. It is our hope to understand that in time we "shall know the hidden purposes in all things, and ... shall bless darkness as you would bless light."

University of North Texas A Cappella Choir | *Spiritus*

The Latin term "spirare," meaning "breathe," conjures images of wind, breath and the Holy Spirit. In creating this program, we have intentionally chosen repertoire whose texts draw together these concepts.

From the very first phrase of Bach's **Der Geist hilft unser Schwachheit auf**, the spirit descends with energetic urgency. Vivacious sixteenth-note melismas are passed between the voices of the double choir texture, intended to represent the fiery winds of the Holy Spirit. The genius of Bach's artistry is on further display through a sonic depiction of "inexpressible groans," in which he uses angular melodic lines and dissonant intervals to create a ghostly, haunting effect. The ending chorale summarizes and moralizes on the text, as the spirit guides us on a militant march toward eternal life.

Come to the Woods is an exploration of the spirit of nature. Jake Runestad compiled the text from the writings of John Muir, who was inspired by the transcendent natural landscape of California's Yosemite Valley. The music meditates on Muir's celebrations of nature through stunningly beautiful choral harmonies and pensive piano solos. Mountain winds, bracing windstorms, and a wild sea of pines invigorate the soul and lead us to peace and rest.

Commissioned by the UNT A Cappella Choir and receiving its world premiere performance tonight, we conclude with UNT professor Marques L. A. Garrett's latest work, **Veni, Sancte Spiritus**. Dr. Garrett used the Negro spiritual "Every Time I Feel the Spirit" as a source of melodic content, fusing this song tradition with the Latin sequence for Pentecost Sunday. The spirit first descends as the breath of heaven through wind sounds created by the choir. Lively mixed-meter rhythms alternate with peaceful homophony, creating a variety of images of heavenly light. As the music builds to its conclusion, the texture and harmony become increasingly complex, leading a crescendo to the brilliantly thrilling final chord.

Texts and Translations

Gloria Patri

Text from the Lesser Doxology

Gloria Patri et Filio	Glory to the Father and the Son
Et spiritui Sancto	And to the Holy Ghost

Deus ultionum

Text from Psalms 94 and 14

Deus ultionum, Domine, Deus ultionum effulge!	O Lord God, to whom vengeance belongeth; show thyself.
Exaltare, qui iudicas terram, redde retributionem.	Lift up thyself, thou judge of the earth, render a reward to the proud.

Usquequo peccatores exsultabunt, Domine?	How long should the wicked triumph, Lord?
Effabuntur et loquentur proterva, gloriantur omnes, qui operantur iniquitatem.	How long shall they utter and speak hard things? And all the workers of iniquity boast themselves?

Populum tuum, Domine, humiliant et hereditatem tutam vexant.	They break in pieces thy people, O Lord, and afflict thine heritage.
Viduam et advenam interficiunt et pupillos occidunt.	They slay the widow and the stranger and murder the fatherless.

Omnes declinaverunt, simul corrupti sunt; non est qui faciat bonum, non est usque ad unum.	They are all gone aside, they are all together become filthy: there is none that doeth good, no, not one.
Nonne scient omnes, qui operantur iniquitatem, qui devorant plebem meam sicut escam panis?	Have all the workers of iniquity no knowledge? Who eat up my people as they eat bread, and call not upon the Lord.

O, salve Regina

Text from Marian hymn

O, salve regina, Maria mater!	O, hail the queen, Mother Mary!
O, dulcis virgo, Maria, o clemens pia,	O, sweet virgin, Mary, oh merciful and pious,
O, miserere pia!	O, pity the pious

I cannot dance, O Lord

Text by Mechthild of Magdeburg

I cannot dance, O Lord,
Unless You lead me.
If You wish me to leap joyfully,
Let me see You dance and sing—

Then I will leap into Love—
And from Love into Knowledge,
And from Knowledge into the Harvest,
The sweetest Fruit beyond human sense.

There I will stay with You, whirling.

La Muerte Sonriente

Text by Diana Syrse

La muerte que ríe, se viste de recuerdos
que en flores de tela adornan su cuerpo.
Cuerpo de hueso, fino y esbelto.

La muerte blanca de hueso perfecto
espera a ser liberada de carne, de
sangre, de pulso y de aliento.

La muerte alegre se viste elegante pues
viene a encontrarse
con la vida.

La muerte alegre está detrás de cada
sonrisa y de cada amor perdido que a
distintos cielos se van dependiendo su
destino.

Nuestros muertos que algún día en
nuestra dimensión latieron entre nosotros
caminan en silencio.

The smiling death is dressed by memories
that are ornamented by flowers made of
fabric.

Body of bones, fine and slender.
The white death of perfect bones
is waiting to be liberated from flesh, blood,
pulse and breath.

The cheerful death dresses in an elegant way
because she is going to find itself with life.

The joyful death is behind each smile and
behind every lost love that goes to different
heavens depending on their destiny.

Our deaths that are sometimes beaten in our
dimension walk among us silently.

Muerte bendita,
muerte soñada,
muerte sonriente,
muerte que canta
muerte coqueta
muerte inesperada
muerte que cruje
los huesos del alma

Sacred death,
a death dreamed by us
smiling death
the death that sings,
flirtatious death,
unexpected death
the death that crumbles the
bones of the soul.

La muerte sonriente camina entre
ofrendas y en papel picado observa su
silueta.

Una noche al año calaveras bailan,
comen, ríen y cantan y bailamos codo a
codo al compás de la añoranza de
música mexicana.

Aquí crece el cacao, entre bailes y
percusiones allá la caña dulce, entre
flautas y flores.

La muerte alegre ríe y baila muerte fría,
muerte blanca.

The smiling death walks between offerings
and watches her silent in color.

One night every year skulls dance
eat, laugh and sing, and we dance elbow
by elbow following the beat of nostalgia
of Mexican music.

In here the cacao grows between dances
and percussion, over there the sugar
between flutes and flowers.

The smiling death laughs and dances cold
death, white death.

Muerte que ríe, muerte que canta,
muerte coqueta, muerte inesperada,
muerte que cruje los huesos del alma.

Smiling death, the death that sings,
flirtatious death, unexpected death, the
death that crumbles the bones of the soul.

Porque la muerte entre pan y chocolate
no es una ausencia de vida, es una
calavera de azúcar blanca, una flaca
con sombrero entre flores naranjas en su
cementerio amado.

Because death between bread and
chocolate is not an absence of life it is a skull
made of white sugar, it is skinny with a hat
between orange flowers that lay on her
beloved cemetery.

Kâtibim

Traditional Turkish text

Üsküdar'a gider iken aldı da bir yağmur.
Kâtibimin setresi uzun, eteği çamur.

On the way to Üsküdar, rain poured down.
My clerk's frock coat is long, with its skirt
muddied.

Kâtip uykudan uyanmış, gözleri mahmur

It seems the clerk just woke up, his eyes are
languid.

Kâtip benim, ben kâtibin, el ne karıştır?

The clerk belongs to me, I belong to the
clerk, what is it to others?

Kâtibime kolalı da gömlek ne güzel yaraşır!

How handsome my clerk looks with
starched shirts!

Üsküdar'a gider iken bir mendil buldum.

On the way to Üsküdar, I found a
handkerchief.

Mendilimin içine (de) lokum doldurdum.

I filled the handkerchief with Turkish
delight.

Kâtibimi arar iken yanımda buldum.

As I was looking for my clerk, I found him
next to me.

Kâtip benim, ben kâtibin, el ne karıştır?

The clerk belongs to me, I belong to the
clerk, what is it to others?

Kâtibime kolalı da gömlek ne güzel yaraşır!

How handsome my clerk looks with
starched shirts!

You Shall Know

Text by Kahlil Gibran

You are not enclosed within your bodies, nor confined to houses or fields.
That which is you dwells above the mountain and roves with the wind.
It is not a thing that crawls into the sun for warmth or digs holes into darkness for safety,
But a thing free, a spirit that envelopes the earth and moves in the ether.

Could you but see the tides of that breath you would cease to see all else,
And if you could hear the whispering of the dream you would hear no other sound.

But you do not see, nor do you hear, and it is well.

The veil that clouds your eyes shall be lifted by the hands that wove it,
And the clay that fills your ears shall be pierced by those fingers that kneaded it.
And you shall see

And you shall hear.

Yet you shall not deplore having known blindness, nor regret having been deaf.
For in that day you shall know the hidden purposes in all things,
And you shall bless darkness as you would bless light.

Der Geist hilft unser Schwachheit auf

Text from Romans 8:26–27 & Martin Luther (1524) | Translation by Francis Browne (2008)

Der geist hilft unser Schwachheit auf,
The spirit comes to help our weakness,

Den wir Wissen nicht was wir beten sollen, wie sich's gebühret;
For we do not know what we should pray, as we ought to pray;

continued on following page

Sondern der Geist selbst vertritt uns aufs best ermit unaussprechlichem Seufzen.
But the spirit itself pleads for us in the best way with inexpressible groans.

Der aber die Herzen forschet, der Weiss, was des Geiste sinn sei;
Denn er vertritt die Heiligen nach dem, das Gott gefället.
But he who searches our hearts knows what the Spirit means
since he pleads for the saints in the way that pleases God.

Du heilige Brunst, süsser Trost
Nun hilf uns, frölich und getrost
In deinem Dienst beständig bleiben,
Die Trübsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit
Und stark des Fleisches Blödigkeit,
Das wir hie ritterlich ringen,
Durch Tod und Leben zu dir dringen.
Halleluja, halleluja.

You sacred warmth, sweet consolation,
now help us joyful and comforted
in your service, always to remain
do not let sorrow drive us away!
O Lord, through your power make us ready
and strengthen the feebleness of our flesh
so that we may bravely struggle
through life and death to reach you!

Come to the Woods

Text from the writings of John Muir (1838–1914), adapted by the composer

Another glorious day, the air as delicious
to the lungs as nectar to the tongue.

The day was full of sparkling sunshine,
and at the same time enlivened with one of
the most bracing wind storms.

The mountain winds bless the forests with love.
They touch every tree, not one is forgotten.

When the storm began to sound,
I pushed out into the woods to enjoy it.
I should climb one of the trees for a wider look.

The sounds of the storm were glorious with
wild exuberance of light and motion.
Bending and swirling backward and forward, round and round,
in this wild sea of pines.

The storm-tones died away, and turning toward the east,
I beheld the trees, hushed and tranquil.
The setting sun filled them with amber light, and seemed to say,
"Come to the woods, for here is rest."

Veni, Sancte Spiritus

Text from the sequence for the Masses of Pentecost Sunday

Veni, Sancte Spiritus, et mitte caelitus lucis tuae radium.	Come, Holy Spirit and send out from heaven the ray of your light.
In labore requies, In aestu temperies, In fletu solatium.	In labor, rest, In heat, temperateness, In tears, solace.
O lux beatissima, reple cordis intima tuorum fidelium.	O most blessed light, fill the inmost heart of your faithful.

Texas Woman's University Concert Choir Personnel

Soprano I

Katarina Cashion
Sabrina Frost *
Ruth Ngeny
Abril Ramirez
Anastasia Reed
Hannah Rhodes
Kelsier Scroggins
Jenny Sung

Alto I

Ashley Bird
Samanta Chirinos
Paige Gurnsey
Abigail Jones
Makenna Kirkwood
Jasmin Morales
Jennifer Olivas
Annika Peterson
Anna Kate & Scott
Mercedes Shook #
Layla Smith
Three Smith
Hailey Wade
Erin Wasson *
Zoe Williams

Soprano II

Alexis Allen
Lillian Carlisle
Abigayle Cox &
Stephanie Estrada
Allison Evans &
Jessie Lucas
Anna Merrill *
Clare Parkhill
Annabelle Roycroft
Andra Wood
Kelicia Zapata &

Alto II

Rachel Braunschweig
Grace Burrows
Mabry Fristoe
Sean Gist *
Ellison Harris
Rachel Mareth &
Belen Rivera
Katia Soria
Casey White

President

* Section Leader
& Officer

University of North Texas A Cappella Choir Personnel

Soprano

Lauren Abell
Sarah Barrow
Julianna Carden
Victoria Cerda
Rachel Cunningham
Kayla Flores
Sara Foshée-Knoy
Emma Garcia
Sorrel McCarthy
Katie Grace Stephenson
Maryn West

Tenor

Piero Centurion
Mason Clarkson
James Dickens II
Gavin Godbey
Marquis Xavier McBride
Robby Napoli
Rudy Polk
Tyler Warwas
Moisès Ybaben-Burciaga

Alto

Julia Amundson
Abi Bahng
Nadia Cloud
Kathryn Davidson
Delia Esparza
Pebbles Guest
Isa Jovanovic
Ris Kemp
Talitha Murphy
Diane Tiscareño
Jade Wesley
Eleanor Williams
Kristina Wueger

Bass

Ben Bassett
Michael Binkley
Colin Busch-Kennedy
Isaac Carlin
Matt Carlson
Ely Eckles
Christopher Gray
Jaden Jackson-Cooper
Joshua LaPrade
Eric Martinez
Demetrius Robinson Jr.
Noah Wyckoff