University of North Texas College of Music

Ensemble Concert | Tuesday, November 11, 2025 | 7:30 p.m.
Margot and Bill Winspear Hall - Murchison Performing Arts Center

Camerata & University Singers

Camerata

Kathryn Davidson, conductor
Robby Napoli, associate conductor
Dong Hyun Kang, piano

Let All the World in Every Corner Sing (2012) ..... Andrea Ramsey (Living)
Text by George Herbert

The Lake Isle of Innisfree (2002) ..... Eleanor Daley (Living)
Text by William Butler Yeats

Hej, igazítsad (1960) ..... Lajos Bárdos (1899–1986)
Traditional Hungarian text

She Lingers On (2021) ..... Music and text by Zanaida Stewart Robles (Living)

Cantate Domino (1625) ..... Heinrich Schütz (1585–1672)
Text from Psalm 95

Summer Showers (n.d.) ..... Christen Holmes (Living)
Text by Emily Dickinson

Soloists
Kathryn Schanen | Kyra Sirwaitis | Samira Hutson
Lillian McLendon | Lily Houston | Elizabeth Rollmann

Program one hundred thirty of the 2025–2026 season
Photography and videography are prohibited

Days of Beauty (2018) ..... Ola Gjeilo
(Living)
Text by Emily Brontë

Rise Up (2016) ..... Jake Runestad
(Living)
Text by Susan B. Anthony

University Singers

Marques L. A. Garrett, conductor
Kathryn Davidson, associate conductor
Dong Hyun Kang, piano

Lift Every Voice and Sing (pub. 1978) ..... J. Rosamund Johnson
(1873–1954)
arr. Roland Carter
(Living)
Text by James Weldon Johnson

We Shall Walk Through the Valley (pub. 1977) ..... Negro Spiritual
arr. Undine Smith Moore
(1904–1989)

The Lee Shore (pub. 1912) ..... Samuel Coleridge-Taylor
(1875–1912)
Text by Thomas Hood

Voices from the Light (1997) .....Music and text by Dorothy Rudd Moore
(1940–2022)
ed. Marques L. A. Garett

Kaitlyn Rivera, soprano solo | Kade Miller, alto solo
Lyu Ziyang and Xie Ye, violin | Fu Qianqian, viola
Iris (Chao) Fang, cello | Benjamin Yoder, oboe

His Eye Is on the Sparrow (pub. 2023) .....Charles Gabriel
(1856–1932)
arr. Zanaida Stewart Robles
Text by Civilla D. Martin

Perfect Love (2023) .....Marques L. A. Garrett
(Living)
Text by Dessie Bey

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Texts and Translations (Camerata)

Let All the World in Every Corner Sing | Text by George Herbert

Let all the world in ev'ry corner sing,
My God and King, my God and King!

The heav'ns are not too high, His praise may thither fly,
The earth is not too low, His praise may thither grow,

Let all the world in ev'ry corner sing,
My God and King, my God and King!

Praise ye the Lord! Praise him for his mighty acts.
Praise ye the Lord! According to his excellent greatness.
Praise ye the Lord! Praise ye the Lord!

Let all the world in ev'ry corner sing,
My God and King, my God and King!

The church with psalms must shout,
No door can keep them out,
But above all, the heart
Must bear the longest part.

Praise Him with the sound of the trumpet.
Praise Him with the timbrel and dance,
Praise Him with the strings and organ,
Praise Him upon the cymbals, praise Him!

Let ev'ry thing that hath breath praise the Lord,
Praise ye the Lord!

The Lake Isle of Innisfree | Text by William Butler Yeats

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements grey,
I hear it in the deep heart's core.

Hej, igazítsad | Traditional Hungarian text

Hej, igazítsad jól a lábod, tíz farsangja, hogy már járod, *haj dana dana dana danajdom...*	Hey, get your feet good and ready! You've now been through ten carnivals! *haj dana dana dana danajdom...*
Hej, ez a kislány atyámfia, szereti az apám fia, *haj dana dana dana danajdom...*	Hey, my brothers, this young girl loves my father's son. *haj dana dana dana danajdom…*

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Hej a szívemnek nagy a búja,
te légy rózsám orvoslója,
haj dana dana dana danajdom...

Hej, nem aludtam csak egy szikrát,
eltáncoltam az éjszakát,
haj dana dana dana danajdom...

Hey, my heart is full of sorrows,
Be my rose's healer.
haj dana dana dana danajdom...

Hey, I didn't sleep a wink,
I danced away the night.
haj dana dana dana danajdom…

She Lingers On | Text by Zanaida Stewart Robles

She walks in pools of sadness.
Her face is cool in moonlight.
No one can cover it.

She walks in pools and moonlight.
She lingers on.
She lingers on.

Cantate Domino | Text from Psalm 95

Cantate Domino canticum novum
quia mirabilia fecit,
Salvavit sibi dextera sua
et brachio sancto

Sing ye to the Lord a new song,
for he hath done wonderful things,
His right hand hath wrought for him
salvation, and his arm is holy.

Summer Showers | Text by Emily Dickinson

A drop fell on the apple tree,
Another on the roof;
A half a dozen kissed the eaves,
And made the gables laugh.

A few went out to help the brook,
That went to help the sea.
Myself conjectured, Were they pearls,
What necklaces could they be!

The dust replaced in hoisted roads,
[birds sung,]
The sunshine threw its hat away,

The breezes brought dejected lutes,
And bathed them in the glee;
The East put out a single flag,
And signed thy fete away

Days of Beauty | Text by Emily Brontë

When days of Beauty deck the earth
Or stormy nights descend
How well my spirit knows the path
On which it ought to wend

It seeks the consecrated spot
Beloved in childhood's years
The space between is all forgot
Its sufferings and its tears

Rise Up | Text by Susan B. Anthony

Rise up!

There shall never be another season of silence.
Deepen your sympathy then convert it to action.

Pray every single second of your life, not on your knees but with your work.

Think your best thoughts,
Speak your best words,
Do your best work.

There is much yet to be done.
Rise up!

Program Notes, Texts and Translations (University Singers)

Notes written by Vinroy D. Brown, Jr.,
Adjunct Assistant Professor of Sacred Music, Westminster Choir College;
and Susan Kelly and Brian Russell,
Co-Directors of Choirs at Stewarts Creek High School, Smyrna, TN

Lift Every Voice and Sing | Text by James Weldon Johnson

Lift Every Voice and Sing—often called the "Negro National Anthem"—is a landmark of American literary and musical expression. Written in 1900 by James Weldon Johnson and set to music by his brother, J. Rosamond Johnson, the song emerged as a hymn of hope and perseverance during the era of racial segregation. First performed by schoolchildren in Jacksonville, Florida, it quickly became a unifying anthem for Black communities across the United States. This year marks the quasquicentennial of the text's creation, celebrating 125 years of its enduring legacy of faith, resilience, and collective liberation.

Roland M. Carter is a distinguished composer, conductor, and scholar whose work has profoundly shaped the performance and preservation of African American choral music. A native of Chattanooga, Tennessee, Carter served as Professor of Music and Director of Choral Activities at Hampton University and later at the University of Tennessee at Chattanooga. Renowned for his arrangements of spirituals and anthems, including *Lift Every Voice and Sing*, Carter's work bridges concert artistry with the rich traditions of Black sacred music. Carter's choral arrangement situates the anthem within the concert tradition while preserving its devotional core. His harmonic language—anchored in dense tertian sonorities and expansive tonal motion—transforms the familiar hymn into a symphonic statement for chorus. Of note is Carter's subtle borrowing of musical gestures from Peter Wilhousky's *Battle Hymn of the Republic* arrangement. Through this intertextual reference, Carter reframes *Lift Every Voice and Sing* within a broader American patriotic idiom, reclaiming its expressive power to articulate a more inclusive vision of national belonging.

Lift every voice and sing,
Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the list'ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us;

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Facing the rising sun
Of our new day begun,
Let us march on till victory is won.

Stony the road we trod,
Bitter the chast'ning rod,
Felt in the days when hope unborn had died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered.
We have come, treading our path through the blood of the slaughtered,
Out from the gloomy past,
Till now we stand at last
Where the white gleam of our bright star is cast.

God of our weary years,
God of our silent tears,
Thou who hast brought us thus far on the way;
Thou who hast by Thy might,
Led us into the light,
Keep us forever in the path, we pray.
Lest our feet stray from the places, our God, where we met Thee,
Lest our hearts, drunk with the wine of the world, we forget Thee;
Shadowed beneath Thy hand,
May we forever stand,
True to our God, True to our native land.

We Shall Walk Through the Valley | Negro Spiritual

Known as the "Dean of Black Women Composers," Undine Smith Moore was a prolific educator and composer whose work combined rigorous classical technique with the expressive power of African American spirituals and folk traditions. Born in Jarratt, Virginia, and educated at Fisk University and Columbia University, Moore devoted much of her career to teaching at Virginia State University, where she mentored generations of musicians and cultivated a deep engagement with the spiritual as both a musical and theological art form.

We Shall Walk Through the Valley exemplifies Moore's distinctive approach to arranging the spiritual: it maintains the integrity of the original melody and text while employing sophisticated harmonic and contrapuntal writing. Her choral textures move seamlessly between homophony and imitation, underscoring the communal strength and individual perseverance embedded in the spiritual tradition. The work's restrained dynamic arc and transparent voicing reflect Moore's belief that the power of the spiritual lies not in grandeur but in sincerity and conviction. In this setting, Moore transforms a familiar song of endurance into a contemplative meditation on faith and collective journey. The work encapsulates her synthesis of sacred tradition and modern compositional craft, illustrating how spirituals function as both cultural memory and evolving artistic form within the American choral canon.

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

There will be no trials there,
If Jesus Himself will be our leader,
We shall walk through the valley in peace.

The Lee Shore | Text by Thomas Hood

Samuel Coleridge-Taylor, a British composer of African descent, was celebrated for blending European classical traditions with African-inspired musical idioms. Born in 1875, this year marks the sesquicentennial of his birth, honoring his contributions to choral and orchestral music. Coleridge-Taylor studied at the Royal College of Music under Charles Villiers Stanford and became widely known for works that engaged with English choral traditions, indigenous themes and Black folk music, earning him international recognition during the early twentieth century.

The Lee Shore, composed in 1902, is a poem with text by Thomas Hood. The title "The Lee Shore" refers to a nautical term for the side of a ship that is in the shelter of the land. In this poem, it represents a dangerous position for a sailing ship, which is in danger of being dashed against the coast if the wind blows from the sea. Coleridge-Taylor sets the text as a part song for mixed voices. The work unfolds in distinct sections that alternate between reflective, lyrical passages and more dramatic, rhythmically intense episodes, mirroring the journey of refuge suggested by the text. Coleridge-Taylor employs soaring melodies, shifting tonalities, and expressive harmonic suspensions to convey both struggle and solace. The choral writing ranges from intimate, meditative lines to full, sonorous climaxes, while orchestral colors underscore the narrative's changing moods. Through this dynamic interplay of character and texture, the piece captures the emotional arc of seeking safety and the relief of reaching the lee shore.

Sleet! and hail! and thunder!
And ye winds that rave,
Till the sands there under
Tinge the sullen wave --

Winds, that like a demon
Howl with horrid note
Round the toiling seaman,
In his tossing boat --

From his humble dwelling
On the shingly shore,
Where the billows swelling
Keep such hollow roar --

From that weeping woman,
Seeking with her cries
Succor superhuman
From the frowning skies --

From the urchin pining
For his father's knee --
From the lattice shining,
Drive him out to sea!

Let broad leagues dissever
Him from yonder foam; --
O, God! to think man ever
Comes too near his home!

Voices from the Light | Text by Dorothy Rudd Moore

Dorothy Rudd Moore (1940–2022), most well-known for her opera *Frederick Douglass*, also wrote song cycles, chamber pieces, and orchestral music. Born in Wilmington, Delaware, her mother was a singer who started her on piano lessons at a young age. Her high school teacher not only taught her music theory but also taught her clarinet so that she could integrate the all-male Howard High School band. Moore earned a degree in composition from Howard University and then received a Lucy Moten Fellowship for study at the American Conservatory at Fountainebleau, France where she took private composition lessons with Nadia Boulanger. Upon return from France, she lived in New York City where she studied with Chou Wen-Chung who was a student of Edgard Varèse. While primarily a composer, she was also a music educator, teaching at NYU, Bronx Community College and the Harlem School of the Arts. Moore married Kermit Moore, a cellist, composer, and conductor. Both were co-founders of Society of Black Composers, an organization which existed from 1968 until 1973 for the advancement and exposure of Black composers. *Voices from the Light* was premiered by the Girls Choir of Harlem in 1997 at Alice Tully Hall at Lincoln Center. The piece was not heard again until 2022 and has only been performed five times in its history. Masterfully linking quotes from leading African American poets and Negro spirituals amidst the tapestry of Moore's own text and music, this piece deserves its rightful space in the choral canon.

Dorothy Rudd Moore created her own text for this work with inspiration from Arna Bontemps, Langston Hughes, and Countee Cullen. She also incorporated the words of the Negro spirituals "Steal Away," "Deep River," "Nobody Knows the Trouble I've Seen," and "Swing Low, Sweet Chariot" as a reference to the ancestral griots of the enslaved Africans. We experience the pain and hurt of the protagonist first hearing a soft voice in their sleep then through whispers followed by a full chorus. While the new day awakens them, they still hear from those "bards long ago" talking about the hope of a joyful life—one of freedom and dancing.

The music in *Voices from the Light* weaves a narrative as vivid and poignant as the text itself. In some instances, Moore overtly echoes the text, as found in the "tinkling" of the bondmen's chains, rhythmic homages to the quoted Negro spirituals, and the recurring motif of the caged bird singing. While always keeping the voice leading singable, Moore explores a variety of tonal areas, many far-removed from the recurring home key of D minor. Reaping expansive landscapes from the smallest of musical seeds, the piece unfolds with fluid grace while suspending the listener in a dream-like reverie.

While the triumphant movement from minor to major elicits joy, that final chord is underscored with bass instruments playing the "Deep River" motif; the bird remains caged and there is still work to do.

I heard a voice in sleep last night
Before the dawn of day
Whose voice it was I do not know
It spoke to me so soft, so low
I asked him why the caged bird sings
I heard voices whisper in the night
Southern mansions with marble steps
And poplars standing still as death
And chains of bondmen tinkling in the field
Of roses broken down

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I heard a chorus sing last night
I heard a chorus singing
It sang of chariots
Chariots swinging low
It sang of troubles seen,
Nobody knows.
It sang of steal away
It sang of rivers
Of all who have known rivers
Of souls grown deep as the rivers
I wonder why the caged bird sings
I heard voices in the night
Before the dawn of day
They told me about their dream
of a land across the sea
Of someplace in the sun
to dance, whirl!
Then rest, when the white day is done.
I heard a voice in sleep last night
Just at the break of day
It spoke so sweet, so soft
In tenderness it told of dreams
enwrapped in silken cloth
And laid in a box of gold.
I heard voices in the night
Then came the dawn
The night was gone.
Yet with the dawn,
voices I heard in the night
Spoke to me at break of day
As the light came down
I heard a voice from far away
Don't be afraid, my child
We came to you in sleep last night
We bards from long ago
Our lips once touched that sacred fire
That bid us sing our song
We spoke to you last night from far away
And yet so near to you
Don't be afraid, my child
We are the scribes
We are the griots
We are the storytellers
We are witnesses
We know why the caged bird sings
Don't be afraid, my child
We came to you in sleep last night
We spoke to you from some place far away
And yet so near to you
The voices in your sleep last night
Were Voices from the Light
We are the Voices from the Light

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At dawn I dreamed of some place in the sun
to fling my arms wide and dance
I know why the caged bird sings
And spreads its wings for flight
I know why the caged bird sings
I heard Voices from the Light.

His Eye Is on the Sparrow | Text by Civilla D. Martin

His Eye Is on the Sparrow, originally composed by Charles H. Gabriel with lyrics by Civilla D. Martin in 1905, has long been a cornerstone of the American sacred music tradition, celebrated for its message of divine care and steadfast faith. The hymn's enduring appeal lies in its simple, lyrical melody paired with text that affirms trust in God's providence, offering comfort across generations.

Zanaida Stewart Robles is a composer, arranger, and educator known for her innovative contributions to choral music. She integrates contemporary harmonies with gospel and sacred traditions, and her music reflects a deep social consciousness, rooted in justice and the empowerment of historically underrepresented individuals and communities. Robles' arrangement brings a contemporary choral sensibility to this classic hymn. Her arrangement opens with modern, nuanced harmonies that create an introspective and reflective atmosphere. As the piece progresses, Robles gradually expands the harmonic language, incorporating gospel-inspired chord progressions that heighten the emotional and spiritual intensity. This careful development—from intimate contemporary textures to the rich, resonant gospel harmonies—enhances the work's narrative arc, underscoring the text's message of trust, divine presence, and communal affirmation.

"Let not your heart be troubled."
His tender word I hear,
And resting on His goodness,
I lose my doubt and fear.
Though by the path He leads me,
Though one thing I may see,
His eye is on the sparrow,
And I know He watches me.

Why should I feel discouraged?
Why should the shadows come?
Why should my heart feel lonely
And long for heav'n and home,
When Jesus is my portion?
A constant Friend is He:
His eye is on the sparrow,
And I know He watches me.

I sing because I'm happy—
I sing because I'm free—
For His eye is on the sparrow,
And I know He watches me.

Perfect Love | Text by Dessie Bey

Marques L. A. Garrett is a composer, arranger, and conductor whose work bridges contemporary choral techniques with the idiomatic musics of the Black experience. He is recognized for compositions that engage spiritual, emotional, and social themes, blending rich harmonic language with expressive text setting to create works that resonate in both sacred and secular contexts.

Perfect Love sets a text by Dessie Bey, whose words encourage reflection, perseverance, and faith in the presence of divine love. The poem's imagery—ranging from whispered worldly distractions to the radiant "Sun…reigning, rising, shining"—provides a narrative arc of contemplation, endurance, and spiritual affirmation. Garrett's music closely mirrors this trajectory: he begins with transparent, lyrical textures that reflect the intimacy of the text, gradually expanding into layered harmonies and rhythmic motion that emphasize the breadth and constancy of perfect love.

Throughout the piece, Garrett employs chromatic and extended harmonies, dynamic contrasts, and unique motifs to underscore the text's spiritual and communal dimensions. Moments of stillness, highlighted by sustained chords and careful pacing, alternate with climactic passages that convey perseverance and the triumph of faith, culminating in the repeated affirmation of "perfect love." This new work blends introspective meditative qualities with expressive gestures, illustrating both the personal and collective experience of spiritual devotion.

When ways of the world
whisper in your ear guard with wisdom
careful what you hear remember you left
    your burdens there
don't let go
for the Sun is reigning, rising, shining
    from above
be still and know
stand still and know
    perfect love

Bask in glory for a time
in time you will find
    mercy and grace
    will suit your case
it's just the beginning
keep the faith, finish the race
Endure, Endure
    And lift your hands

Wholly holy
offer your heart, your soul, your mind
leave this world behind
you've got a light to shine
reflecting… the Son
    the Sun is reigning, rising, shining
    from above be still and know
stand still and know
perfect love

Ensemble Personnel

Camerata

Andrew Acklin
Saige Akkerman
Ani Albin
Jannette Amesquita
Kimberly Arbelaez
Emilia Bazan
Lynnae Bentley
Madison Berry
Jala Billops
Ary Bocksnick
Alyssa Boren
A'Tianna Boyd
Christen Caldwell
Jazmine Childress
Anna Congemi
Amelia Cook
Kira Crawford
Raelyn Cudd
Macey Deck
Emma Elliott
Addy Ellis
Indie Favis
Ally Friedman
Azul Garcia de la Mora
Ayla Hanson
Gracie Harrison
Erin Hendrian
Emily Hernandez
Skye Hernandez
Thorina Hjaltason
Lily Hogge
Ellie House
Lily Houston
Braxton Howe
Samira Hutson
Livia Hyden
Zoe Jimenez Mazariegos
Presley Jorgensen
Hannah Krnavek
Paola Lozada
Graylin Malwitz
Sydney McMillan
Lillian McLendon
Emily Murphy
Lucia Murphy
Nayelli Natividad
Marnique Neille-Collins
Laighton Nesland
Abigail Norris
Avery Parrish
Emilia Rains
Sofia Ramirez
Valerie Ramos
Ayanna Randall
Maria Reis
Charlotte Roberts
Alondra Roland
Elizabeth Rollmann
Kathryn Schanen
Indi Schneider
Maryanne Schwalm
Rebecca Sepull
Rachel Shepard
Kyra Sirwaitis
Samantha Slaughter
Avery Smith
Jupiter Smith
Isa Sumner
Angela Thomas
Sydney Thomas
Lauren VanAuker
Sal Vandiver
Rebecca Vazquez
Allyson Verret
Pickle Visser
Avery Grace Weaver
Emma Weishalla
Katy Williamson
Katie Xie

University Singers

Christian Anderson
Ian Baez Matos
Megan Cornejo
August Crowson
Kathryn Davidson
Marianna Delgadillo
Christian Eddington
Landry Escobedo
Autumn Forgey
Autumn Gordy
Aydric Griffin
Ty Holcomb
Trinity Houser
Julia Houting
Preston Johnson
Ellyse Joseph
Ashton Landry
Alena Law
Danika Locey
Wyatt McNeeley
Alexis Mendoza-Sánchez
Gracie Miller
Kade Miller
José Nava
Anabelle Parra
Ian Pfaffenberger
Jay Quinn
Justin Reece
Kaitlyn Rivera
Sean Roossien
Noelle Rumsey
Adriana Sweet
Milo Warrior
Maddie White
Jackson Whitmire