



COLLEGE OF MUSIC

University of North Texas
College of Music

Faculty Recital | Sunday, April 14, 2024 | 8:00 pm | VoertmanHall

Kirsten Soriano, composer

Unfold for solo viola (2021)Kirsten Soriano (b. 1979)

Susan Dubois, viola
world premiere

Canticles frm the Ends of the Earth
for chamber choir and chamber
orchestra (2023)Kirsten Soriano

- I. Creation for full orchestra
(inspired by Genesis 1to 2:1-3)
- II. A Time for Everything for SATB choir and
string orchestra (Ecclesiastes 3:1-8)
Transition 1 (Psalm 60:2)
- III. Hear my Voice for SATB choir,
string orchestra,
and percussion (Psalm 130)
Transition 2 (Psalm 60:3)
- IV. Love is Patient for SATB choir
and string orchestra (Corinthians13:4-13)
Transition 3 (Psalm 60:9)
- V.-VI. Odes of Praise for SATB choir
and full orchestra (Psalms 148 and 150)
- VII. Eternal Light

world premiere

Eight hundred thirteenth program of the 2023-2024 season
Photography and videography are prohibited

Creation (full orchestra)

A Time for Everything

- 1 omnia tempus habent et suis spatiis transeunt universa sub caelo
- 2 tempus nascendi et tempus moriendi tempus plantandi et tempus evellendi quod plantatum est
- 3 tempus occidendi et tempus sanandi tempus destruendi et tempus aedificandi
- 4 tempus flendi et tempus ridendi tempus plangendi et tempus saltandi
- 5 tempus spargendi lapides et tempus colligendi tempus amplexandi et tempus longe fieri a complexibus
- 6 tempus acquirendi et tempus perdendi tempus custodiendi et tempus abiciendi
- 7 tempus scindendi et tempus consuendi tempus tacendi et tempus loquendi
- 8 tempus dilectionis et tempus odii tempus belli et tempus pacis

Transition 1

- 2 Exaudi, Deus, deprecationem meam, intende orationi meae.

Hear my Voice

- 1 De profundis clamavi ad te Domine
- 2 Domine exaudi vocem meam fiant aures tuae intendentes in vocem deprecationis meae
- 3 Si iniquitates observabis Domine Domine quis sustinebit
- 4 Quia apud te propitiatio est propter legem tuam sustinui te Domine sustinuit anima mea in verbum eius
- 5 Speravit anima mea in Domino
- 6 A custodia matutina usque ad noctem speret Israel in Domino

Creation

A Time for Everything

- 1 For everything there is a season, and a time for every matter under heaven:
- 2 a time to be born, and a time to die; a time to plant, and a time to pluck up what is planted;
- 3 a time to kill, and a time to heal; a time to break down, and a time to build up;
- 4 a time to weep, and a time to laugh; a time to mourn, and a time to dance;
- 5 a time to cast away stones, and a time to gather stones together; a time to embrace, and a time to refrain from embracing;
- 6 a time to seek, and a time to lose; a time to keep, and a time to cast away;
- 7 a time to tear, and a time to sew; a time to keep silence, and a time to speak;
- 8 a time to love, and a time to hate; a time for war, and a time for peace.

Transition 1

- 2 Hear, O God, my supplication: be attentive to my prayer.

Hear my Voice

- 1 Out of the depths I have cried to thee, O Lord:
- 2 Lord, hear my voice. Let thy ears be attentive to the voice of my supplication.
- 3 If thou, O Lord, wilt mark iniquities: Lord, who shall stand it.
- 4 For with thee there is merciful forgiveness: and by reason of thy law, I have waited for thee, O Lord. My soul hath relied on his word:
- 5 my soul hath hoped in the Lord.
- 6 From the morning watch even until night, let Israel hope in the Lord.

7 Quia apud Dominum misericordia
et copiosa apud eum redemption

8 Et ipse redimet Israël ex omnibus
iniquitatibus ejus.

Transition 2

3 A finibus terræ ad te clamavi,
dum anxietur cor meum; in
petra exaltasti me. Deduxisti me,

Love is Patient

4 Caritas patiens est, benigna est.
Caritas non æmulatur, non agit
perperam, non inflatur,

5 non est ambitiosa, non quærit
quæ sua sunt, non irritatur, non
cogitat malum,

6 non gaudet super iniquitate,
congaudet autem veritati:

7 omnia suffert, omnia credit,
omnia sperat, omnia sustinet.

8 Caritas numquam excidit: sive
prophetiæ evacuabuntur, sive
linguæ cessabunt, sive scientia
destruetur.

9 Ex parte enim cognoscimus, et
ex parte prophetamus.

10 Cum autem venerit quod
perfectum est, evacuabitur quod
ex parte est.

11 Cum essem parvulus, loquebar
ut parvulus, cogitabam ut
parvulus. Quando autem factus
sum vir, evacuavi quæ erant
parvuli.

12 Videmus nunc per speculum in
ænigmate: tunc autem facie ad
faciem. Nunc cognosco ex parte
tunc autem cognoscam sicut et
cognitus sum.

13 Nunc autem manent fides, spes,
caritas, tria hæc: major autem
horum est caritas.

7 Because with the Lord there is
mercy: and with him plentiful
redemption.

8 And he shall redeem Israel from
all his iniquities.

Transition 2

3 To thee have I cried from the ends
of the earth: when my heart was in
anguish, thou hast exalted me on
a rock. Thou hast conducted me;

Love is Patient

4 Love is patient, love is kind. It does
not envy, it does not boast, it is
not proud.

5 It is not rude, it is not self-seeking,
it is not easily angered, it keeps
no record of wrongs.

6 Love does not delight in evil but
rejoices with the truth.

7 It always protects, always trusts,
always hopes, always perseveres.

8 Love never fails. But where there
are prophecies, they will cease;
where there are tongues, they will
be stilled; where there is
knowledge, it will pass away.

9 For we know in part and we
prophesy in part,
10 but when perfection comes, the
imperfect disappears.

11 When I was a child, I talked like
a child, I thought like a child, I
reasoned like a child. When I
became a man, I put childish
ways behind me.

12 Now we see but a poor reflection
as in a mirror; then we shall see
face to face. Now I know in part;
then I shall know fully, even as I
am fully known.

13 And now these three remain:
faith, hope and love. But the
greatest of these is love.

Transition 3

9 Sic psalmum dicam nomini tuo
in saeculum saeculi, ut reddam
vota mea de die in diem.

Odes of Praise

- 1 Laudate Dominum de caelis
laudate eum in excelsis
- 2 Laudate eum omnes angeli eius
laudate eum omnes virtutes eius
- 3 Laudate eum sol et luna laudate
eum omnes stellae et lumen
- 4 Laudate eum caeli caelorum et
aqua quae super caelum est
- 5 Laudent nomen Domini quia ipse
dixit et facta sunt ipse mandavit
et creata sunt
- 6 Statuit ea in saeculum et in
saeculum saeculi praecceptum
posuit et non praeteribit
- 7 Laudate Dominum de terra
dracones et omnes abyssi
- 8 Ignis grando nix glacies spiritus
procellarum quae faciunt
verbum eius
- 9 Montes et omnes colles ligna
fruc tifera et omnes cedri
- 10 Bestiae et universa pecora
serpentes et volucres pinnatae
- 11 Reges terrae et omnes populi
principes et omnes iudices terrae
- 12 Iuvenes et virgines senes cum
iunioribus laudent nomen Domini
- 13 Quia exaltatum est nomen eius
solius
- 14 Confessio eius super caelum et
terram et exaltabit cornu populi
sui hymnus omnibus sanctis eius
filiis Israel populo adpropinquanti
sibi Alleluia

Transition 3

9 So will I sing a psalm to thy name
for ever and ever: that I may pay
my vows from day to day.

Odes of Praise

- 1 Praise ye the Lord from the
heavens: praise ye him in the
high places.
- 2 Praise ye him, all his angels: praise
ye him, all his hosts.
- 3 Praise ye him, O sun and moon:
praise him, all ye stars and light.
- 4 Praise him, ye heavens of heavens:
and let all the waters that are
above the heavens
- 5 praise the name of the Lord. For
he spoke, and they were made:
he commanded, and they were
created.
- 6 He hath established them forever,
and for ages of ages: he hath
made a decree, and it shall not
pass away.
- 7 Praise the Lord from the earth,
ye dragons, and all ye deeps:
- 8 Fire, hail, snow, ice, stormy winds
which fulfil his word:
- 9 Mountains and all hills, fruitful trees
and all cedars:
- 10 Beasts and all cattle: serpents
and feathered fowls:
- 11 Kings of the earth and all people:
princes and all judges of the earth:
- 12 Young men and maidens: let
the old with the younger, praise
the name of the Lord:
- 13 for his name alone is exalted.
- 14 The praise of him is above heaven
and earth: and he hath exalted
the horn of his people. A hymn to
all his saints: to the children of
Israel, a people approaching to
him. Alleluia.

1 Laudate Dominum in sanctis eius
laudate eum in firmamento
virtutis eius

2 Laudate eum in virtutibus eius
laudate eum secundum
multitudinem magnitudinis eius

3 Laudate eum in sono tubae
laudate eum in psalterio et
cithara

4 Laudate eum in tympano et
choro laudate eum in cordis et
organo

5 Laudate eum in cymbalis bene
sonantibus laudate eum in
cymbalis iubilationis

6 Omnis spiritus laudet Dominum!
Alleluja.

Eternal Light

Lux aeterna

1 Praise ye the Lord in his holy
places: praise ye him in the
firmament of his power.

2 Praise ye him for his mighty acts:
praise ye him according to the
multitude of his greatness.

3 Praise him with sound of trumpet:
praise him with psaltery and harp.

4 Praise him with timbrel and choir:
praise him with strings and organs.

5 Praise him on high sounding
cymbals: praise him on cymbals
of joy:

6 let every spirit praise the Lord.

Eternal Light

Eternal Light

Program Notes

"Unfold" for solo viola was composed for Susan Dubois. When I think of Susan, I recollect conversations about her father's love of rose gardening. As I was conceiving the piece, I came across Christina Rosseti's beautiful and powerful poem, "The Rose," and this poem inspired the musical materials for the work. In my piece, the formal structure gradually unfolds throughout, leading to a climax with multiple stops in the viola to be played "with fire," not unlike the rose in the poem who "half unfolds her glowing heart, She sets the world on fire." "Unfold" was composed with generous support from the Scholarly and Creative Activity Award from the University of North Texas.

The Rose

The lily has a smooth stalk,
Will never hurt your hand;
But the rose upon her brier
Is lady of the land.
There's sweetness in an apple tree,
And profit in the corn;
But lady of all beauty
Is a rose upon a thorn.
When with moss and honey
She tips her bending brier,
And half unfolds her glowing heart,
She sets the world on fire.
—Christina Rosseti (1830–1894)

"Canticles from the Ends of the Earth" is a cycle of seven sacred settings for choir and orchestra (this is a version for chamber choir and string orchestra, harp, and percussion). While composing, I strived to incorporate a wide range of textural palettes, evocative orchestration, and text painting to create an expressive and evocative landscape. "Creation" metaphorically represents the events of the creation story in the Book of Genesis, moving from a dark void to light and life being formed on Earth. In "A Time for Everything," the choir moves through four key areas to represent the four seasons and on a broader level, the seasons of life. "Love is Patient" sets a popular text from 1 Corinthians and "Odes of Praise" is a setting of Psalms 148 and 150. In Psalm 148 the "sun," "moon," "stars," "light," "waters that are above the heavens" "fire, hail, snow, ice and stormy winds" are evoked through gestures and orchestration. Harmonies in Psalm 150 are inspired by the spectra and envelope shapes of instruments referenced in the text such as the trumpet, harp, and cymbal. "Hear my Voice" was written in response to the mass shooting in Ulvade, Texas. I wrote this piece at the piano, deeply saddened by a tragedy in which parents had to identify their late children by their tennis shoes, while holding my one-year old son on my lap. I wished that the sound I was putting on the page could surround and protect him forever. The only text for the final piece in this cycle is "Lux Aeterna," which is Latin for eternal light.

Choir

Soprano 1: Sojung Lim, Mattison Beezley
Soprano 2: Isabel Lara, Anna Schmelter
Alto 1: Alden Bostwick, Heather Pryse
Alto 2: Abigail Bahng, Ris Kemp
Tenor 1: Brandon Veazey, Timothy Anderson
Tenor 2: Kahan Taraporevala, Julian Yanas
Bass 1: PJ Mooney, Brian De Stefano
Bass 2: Seth Bazán, Colin Busch-Kennedy

Orchestra

Violin 1: Mia Detwiler, Ming-Wei Hsieh
Violin 2: Ray Hsu, Arsenio Peña
Viola: Jianhe Chen, Amanda Hamilton
Cello: Kourtney Newton, Louis Staton
Contrabass: Kuan-Chieh Lo, Ethan Miranda
Harp: Margaret Anne Gunter
Timpani: Isaac Morgan
Percussion: Christopher Mason, Bradley Martinez
Conductor: Caleb Thompson

about our composer

The music of award-winning composer **Kirsten Soriano** has been presented on public radio, public television and film festivals and has been performed by internationally renowned artists at world-class venues such as Carnegie Hall.

Kirsten Soriano's compositions have been heard around the globe at events such as the World Harp Congress in Hong Kong, China; Nuovi Spazi Festival at the American Academy in Rome, Italy; Ensem's Festival for Contemporary Music in Valencia, Spain; Sonic Fusion Festival in Edinburgh, Scotland; The Composer's Voice at Carnegie Hall in New York City; International Contemporary Ensemble ICE Fest in New York City, June in Buffalo Festival in Buffalo, New York; Charlotte New Music Festival in Charlotte, North Carolina; and Sonic Impact at the Museum of Contemporary Art, Electronic Music Midwest Conference, Sound Field New and Experimental Music Festival, and Opera Cabal Multimedia Festival all in Chicago, Illinois.

Her works have been performed by internationally recognized ensembles such as the Kronos Quartet, Chicago Symphony Orchestra Music Now Ensemble, Minnesota Orchestra, Saint Paul Chamber Orchestra, Crossing Contemporary Choir, International Contemporary Ensemble, Jack Quartet, Verdigris Choral Ensemble, Ensemble Dal Niente, Volti Choral Ensemble, New Millennium Orchestra, New York New Music Ensemble, Crimson Duo, Calliope Duo, Sonic Inertia Dance and Performance Group and Third Coast Percussion.

Among Soriano's honors are the Fromm Foundation Commissioning Grant from Harvard University, commissioning funds from New Music USA, three Encore Grants from the American Composers Forum, the Jerome Foundation Award from the American Composers Forum, the Composer Choice Award from Symphony Number One and Best Documentary from the Thin Line Film Festival. She was one of seven composers selected for the American Composers Forum and Minnesota Orchestra's Composer Institute and she has been awarded two Creative and Scholarly Awards from the University of North Texas, two William T. Faricy Awards at Northwestern University and three Wyatt Fund grants from Northwestern University. She also received first place in the Accent '04 International Call for String Quartets at Cincinnati Conservatory and first place in the University of Minnesota Call for Orchestral Scores.

Soriano was featured on the cover of the *International Alliance for Women Music's* magazine, *Dallas Voyage Magazine* published an article on her life and music and the American Music Center released the article and radio broadcast, "Kirsten Broberg in the Abstract." Her soundtrack for the film, *489 Days*, was presented on KERA-PBS public television and Minnesota Public Radio presented choral and orchestral works in the interview entitled "Kirsten Broberg gets her Big Break." Her piano piece, "Constellations," recorded by Matthew McCright, was released by Innova Records in May 2009; her choir piece "Breathturn," recorded by the Crossing Contemporary Choir, was released by Parma/Navona records in 2011. Her suite "Color and Texture," recorded by TrioPolis, was released by Fleur de Son Classics in 2018 and "Rain Gardens" for solo piano was released by the Composer's Voice, recorded by Matthew McCright, in 2020. Her Dream-Paths and Waters of Time cycles were recently recorded by Grammy-Award winning soprano Estelí Gomez.

An accomplished educator, Soriano is a tenured Associate Professor of Music Composition in the College of Music at University of North Texas where she teaches private composition lessons, composition seminars, contemporary music since 1960, contemporary music since 2000 and contemporary vocal techniques, repertoire and text setting. In the past she has taught music composition, counterpoint, music theory, aural skills, form and analysis, Western music history, world music, popular music and song writing at Northwestern University, the University of Minnesota in Minneapolis, Saint Olaf College, Chicago College of Performing Arts, North Park University, University of Saint Thomas, Prairie State College and the Art Institutes International. She also teaches private piano and songwriting lessons in her home studio.

Kirsten Soriano holds a doctorate in music composition from Northwestern University in Chicago where she studied with Augusta Read Thomas, Jay Alan Yim and Jason Eckardt. She has taken lessons with ten-time Emmy-Award winning composer Bruce Broughton; studied music composition privately with Kaija Saariaho, Tristan Murail and Philippe Hurel in France; and studied composing for choreography with Claudia Howard Queen. She earned a master of arts in music composition from the University of Minnesota and a bachelor of music degree in music theory and composition with a minor in creative writing from Concordia College in Moorhead, Minnesota.