

WUSTL **MUSIC**

Thursday, April 28, 2022 - 7:30 P.M.
E. Desmond Lee Concert Hall, 560 Music Center



Washington University Choir

presents

“Water - A Musical Exploration”

Dr. Elizabeth Hogan, director
Sandra Geary, collaborative pianist

Program

Water (2015)

J.D. Frizzell
(b. 1983)

Water Fountain (2014)

Merrill Garbus
(b. 1979)
arr. Kristopher Fulton

Ethan Harris, percussion
Vince Varvel, bass guitar

But a Flint Holds Fire (2016)

Andrea Ramsey

Lacy Wilder and Kathryn Sarullo, speakers

To Be Sung on the Water (1968)

Samuel Barber
(1910 - 1981)

By the Rivers of Babylon (2013)

Susan Brumfield

Sarah Johnson and Sandra Geary, piano four hands
Jessie Flannigan, congas

The River (2021)

Susan LaBarr
(b. 1981)

Jessie Flannigan, cajon
Vince Varvel, guitar

Sicut Cervus (1604)

Giovanni Pierluigi de Palestrina
(1525 - 1594)

The Storm is Passing Over (1996)

Charles Albert Tindley
(1851 - 1933)
arr. Barbara W. Baker

Deep River (2004)

Moses Hogan
(1957 - 2003)

Bridge Over Troubled Water (1969)

Paul Simon
(b. 1941)
arr. Kirby Shaw

Lacy Wilder, soprano solo
Vytautas Staniskis, baritone solo
Ethan Harris, drumset
David Massey, student conductor

Text & Translations

Water

Poem by Hilda Conkling

The world turns softly
Not to spill its lakes and rivers.
The water is held in its arms
And the sky is held in the water.
What is water,
That pours silver,
And can touch the sky?

Water Fountain

Text by Merrill Garbus

No water in the water fountain
No side on the sidewalk
If you say Old Molly Hare, whatcha doin' there?
Nothing much to do when you're going nowhere

Woohaw! Woohaw! Gotcha
We're gonna get the water from your house (your house)

No water in the water fountain
No wood in the woodstock
And you say old Molly Hare
Whatcha doin' there?
Nothing much to do when you're going nowhere

Woohaw! Woohaw! Gotcha
We're gonna get the water from your house (your house)

Nothing feels like dying like the drying of my skin and lawn
Why do we just sit here while they watch us wither til we're gone?
I can't seem to feel it
I'll kneel the cold steel

You will ride the whip
You'll ride the crack
No use in fighting back
You'll sledge the hammer if there's no one else to take the flak
I can't seem to find it
Your fist clenched my neck
We're neck and neck and neck...

No water in the water fountain
No phone in the phone booth
And you say old Molly Hare
Whatcha doin' there
Jump back, jump back Daddy shot a bear

Woohaw! Woohaw! Gotcha
We're gonna get the water from your house (your house)

I saved up all my pennies and I gave them to this special guy
When he had enough of them he bought himself a cherry pie
He gave me a dollar
A blood-soaked dollar
I cannot get the spot out but
It's okay it still works in the store

Greasy man come and dig my well
Life without your water is a burning hell
Stuff me up with your home grown rice
Anything make me look nice

Se pou zanmi mwen, se pou zanmi mwen
And the two-pound chicken tastes better with friends
A two-pound chicken tastes better with two
And I know where to find you so

Listen to the words I said
Let it sink into your head
A vertigo round-and-round-and-round
Now I'm in your bed
How did I get ahead? Whoop!

Thread your fingers through my hair
Give me a dress
Give me a press
I give a thing a caress
Would-ja, would-ja, would-ja

Listen to the words I say!
Sound like a floral bouquet
A lyrical round-and-roundandroundandround
Okay Take a picture it'll last all day, hey

Your fingers through my hair
Do it 'til you disappear
Gimme your head
Off with his head!
Hey hey hey hey hey

No water in the water fountain
Floral bouquet
A lyrical round-and-roundandroundandround
No side on the sidewalk
Take a picture it'll last all day, hey
And you say old Molly Hare, Hare
Nothing much to do when you're going nowhere

Woohaw! Woohaw!

We're gonna get the water from your house, your house

But a Flint Holds Fire

**Text by Christina Rosetti with additional text by choir students
in Flint and Flint Township, Michigan**

An emerald is as green as grass,
A ruby red as blood;
A sapphire shines as blue as heaven;
A flint lies in the mud.

A diamond is a brilliant stone,
To catch the world's desire;
An opal holds a fiery spark;
But a flint holds fire.

To Be Sung on the Water
Text by Louise Bogan

Beautiful, my delight,
Pass, as we pass the wave.
Pass, as the mottled night
Leaves what it cannot save,
Scattering dark and bright.

Beautiful, pass and be
Less than the guiltless shade
To which our vows were said -
Less than the sound of the oar
To which our vows were made,
Less than the sound of its blade
Dipping the stream once more.

By the Rivers of Babylon
Traditional, based on Psalm 142

By the rivers of Babylon, where he sat down
and there he wept, when he remembered Zion

For the wicked carried us away (in) captivity
Required of us a song
How can we sing King Alpha's song in a strange land?

So let the words of my mouth, and the meditations of my heart

Be acceptable in thy sight, over I.

The River

Text by Bill Cairns

I grew from boy to man along the river.
My roots grew tangled with the willow tree.
The rocks and sand and mud were my foundation.
I thought the water flowed only for me.

The old men always warned, "Don't fight the river.
If you just give her time, she'll bring you in."
But times when you're adrift you get real anxious.
And there's a chance you won't get home again.

The river holds the secrets of a lifetime.
Its depths and shallows swirl with mystery.
Through flood or drought the water follows one law -
"Flow on" [in] to the everlasting sea.

Part of that river still pumps deep inside [of] me.
But I need more to make my spirit whole.
Baptize me once again in river water.
Let river mud anoint my prodigal soles.

Sicut Cervus

Psalm 42

Translation by Ana Maria Nunez

Sicut cervus desiderat ad fontes aquarum	Just as the deer longs for the fountain of water
Ita desiderat anima mea ad te Deus	In this way my soul longs for you, Lord
Sitivit anima mea ad Deum fontem vivum	My soul has longed for the living God fountain
Quando veniam et apparebo ante faciem Dei?	When will I go and appear before the face of God?
Fuerunt mihi lacrima meae panes die ac nocte	My tears have become bread to me for each day and night
Dum dicitur mihi quotidie ubi est deus tuus?	While it is said to me each day: where is your God?

The Storm is Passing Over

Text by Charles Albert Tindley

Have courage my soul and let us journey on.
Though the night is dark and I am far from home.
Thanks be to God the morning light appears.
The storm is passing over, Hallelujah

Deep River

Traditional Spiritual

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 that Gospel feast?
That promise land where all is peace?

Bridge Over Troubled Water

Text by Paul Simon

When you're weary
Feeling small
When tears are in your eyes
I will dry them all
I'm on your side
Oh, when times get rough
And friends just can't be found

Like a bridge over troubled water
I will lay me down

When you're down and out
When you're on the street
When evening falls so hard
I will comfort you
I'll take your part
Oh, when darkness comes
And pain is all around

Like a bridge over troubled water
I will lay me down

Sail on silver girl
Sail on by
Your time has come to shine
All your dreams are on their way
See how they shine
Oh, if you need a friend
I'm sailing right behind

Program Notes

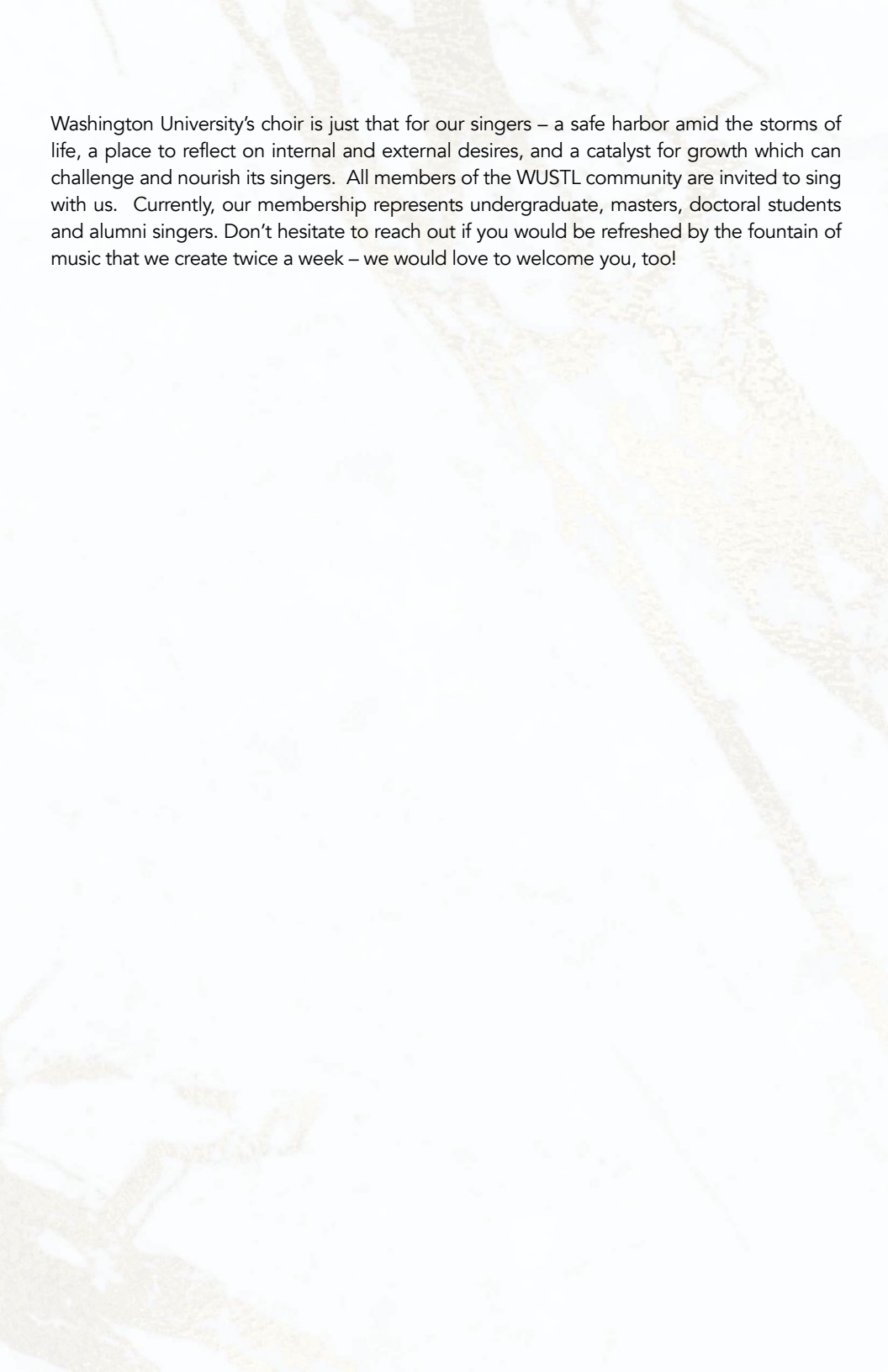
When I learned that 2022 was the Chinese year of the Water Tiger, I began to consider all the ways that the element water influences our lives. The emotion and virtues associated with water in Taoist elemental study are fear, wisdom and awe. We concurrently need water to survive and can be overtaken by the power and force with which it can bring destruction. I have selected musical pieces which explore the concept of water as it influences and interacts with our lives as humans.

J.D. Frizzell's setting text by the child poet, Hilda Conkling, asks the simple question – what is water? In the next set of pieces, we explore water as a human right. Merrill Garbus' *Water Fountain*, originally performed by the Tune-Yards, explores governmental corruption in Haiti under President Michel Martilly's leadership. The message of dissent is disguised in a dancehall reggae-inspired, folk song. The piece is followed by Andrea Ramsey's, *But a Flint Holds Fire*, which was composed to bring awareness to the corruption surrounding safe water access in Flint, Michigan.

Samuel Barber's *To Be Sung on the Water* is an elegy to the fragility of love, in the words of choir member, Lacy Wilder. We hear an inconsistent undulation in the voice parts, almost as if ripples from two boats are colliding and creating disruption on the calm, glassy surface. Water serves as a metaphor for reflection, growth and change more broadly than only in interpersonal relationships. Tenors and basses of our ensemble perform Susan LaBarr's folk-like setting of the Bill Cairns text, *The River*. In the same way that rivers shape the surrounding topography over time, so do our families and upbringing shapes each of us. *By the Rivers of Babylon*, sung by the treble voices of our choir, uses a text adapted from *Psalms* 137 to offer a reflection on overcoming challenging times with intentionality.

The idea of a river or body of water as a spot for reflection and rejuvenation continues in Palestrina's *Sicut Cervus*, a standard choral work which sets *Psalms* 42. This Latin text compares the longing for the refreshment of water to the longing of the poet's heart for God. References to water in this piece include the idea of a fountain and tears, described as nourishing like bread in the absence of God.

The final three pieces of our program provide encouragement to persevere, a promise of freedom, and ideas about community support in the context of interactions with bodies of water. Tindley's gospel piece, *The Storm is Passing Over*, offers a word of encouragement when we feel lost in the storm, similar to his more well-known composition, *We Shall Overcome*. *Deep River*, a traditional spiritual arranged by Moses Hogan, utilizes a common idea about freedom being available after we cross over – the river as a challenging and yet penetrable divide between where we are and where we hope to be. To close our concert, Paul Simon's *Bridge Over Troubled Water* gives voice to the importance of community support in overcoming hardships. We can serve as a literal bridge to help one another to overcome hardship, struggle, doubt and pain when we show up for one another to listen, reflect, and support.



Washington University's choir is just that for our singers – a safe harbor amid the storms of life, a place to reflect on internal and external desires, and a catalyst for growth which can challenge and nourish its singers. All members of the WUSTL community are invited to sing with us. Currently, our membership represents undergraduate, masters, doctoral students and alumni singers. Don't hesitate to reach out if you would be refreshed by the fountain of music that we create twice a week – we would love to welcome you, too!

WashU Choir Members

Meher Arora *
Chad Chen
Jacob Chow
Nicolai Dimov
Lindsey Feeley
Elizabeth Girling
Deb Grossman
Kayla Hammonds
Lawrence Hapeman
Joel Hsieh
Martin Ibarra *
Lauren Kang *
Molly Klimak
Josie Kopff
Zhiyao Li
Nicole Lucas
Noah Maguigad *
David Massey
Callie Mulner
Joey Niizawa
Ana Maria Nunez
Bel Orinda
Anny Qiao
Liliana Rey
Kathryn Sarullo *
Emma Shen
Chelsea Smalling
Sydney Spangler
Veronica Spillman
Vytautas Staniskis *
Isaac Stone
Serena Taylor
Reyna Vazquez
Lacy Wilder *
Navin Yuvaraj
Jennifer Zhou

* Denotes Section Leader

Special Thanks to those who support the efforts of our choir family, but especially
Jamie Perkins, Ben Worley, Jennifer Gartley, Patrick Burke, and Megan Stout
WUSTL Voice Faculty: Chris Armistead, Tamara Campbell, Kelly Daniel-Decker, Anthony
Heinemann, Sarah Price, Noel Price, Nathan Ruggles, and Denise Smith
Music Office student assistants and WUSTL 560 security staff

Director & Collaborative Pianist



Elizabeth Hogan knows no greater joy than helping her students reach their fullest potential as humans and as musicians. She's done so in a variety of settings within education and non-profit sectors with students from age 5 to 85. Outside of her work as Interim Director of Choirs at Washington University in St. Louis, Elizabeth serves as the Executive Director of the St. Louis Christmas Carols Association, a small (but mighty) non-profit with a mission of spreading cheer and supporting local children's charities. She is the founder of Elevated Harmonics Studio, offering music lessons, educator coaching and professional development resources for creative individuals.

An active singer, clinician, adjudicator, and coach across the United States and internationally, Dr. Hogan brings a passion for helping people discover beauty in themselves and the world around them through the study of music. Her collegiate choral experience includes directing the Women's Choruses at Webster University and the University of Missouri-Columbia, as well as assisting with the University of Missouri's Choral Union, and University Singers. Prior to her work in higher education, she was employed in public school choral programs in the Parkway and Lindbergh School Districts in suburban St. Louis. She guided young singers and educators as a director and community engagement coordinator with The St. Louis Children's Choirs. She was the founding artistic director of the Courante Youth Chorus in Cape Girardeau, Missouri. Elizabeth sings Alto II in *mirabai*, a professional women's choral ensemble.

Dr. Hogan previously served as Assistant Professor of Music Education and program coordinator at Southeast Missouri State University and taught music education courses at University of Missouri, the University of Missouri – St. Louis and Webster University. Dr. Hogan earned her PhD in Learning Teaching and Curriculum from the University of Missouri, MM from Michigan State University in Choral Conducting, her BS in Education from the University of Missouri, and her Artist Teacher Certificate through the Choral Music Experience Institute. She studied conducting with Dr. Paul Crabb, Dr. David Rayl, Dr. Jonathan Reed, and Dr. Sandra Snow; she studied voice with Prof. Ann Harrell. Her research/teaching mentor is Dr. Wendy Sims.

Collaborative Pianist



Sandra Geary is a native of County Cork, Ireland and has received piano performance diplomas from the Royal Schools of Music, Trinity College, London; the Cork School of Music, Ireland and a Bachelor of Music degree from the St Louis Conservatory of Music. Her teachers include John O'Connor, Joseph Kalichstein, and Carole Tafoya.

On the piano faculty of Washington University, Sandra also accompanies the Wash U Chamber and Concert choirs. She has been the Bach Society of St Louis accompanist for the past 25 years and is also the accompanist for Webster University Opera studio. She is a vocal coach for the Opera Theatre of St. Louis Artist-in-Training program and the Union Avenue Opera Crescendo Young Artist program.

She has collaborated in Voice Masterclasses given by Nathan Gunn, Stanford Olsen, Kevin Short, Erie Mills, Christine Brewer, Mary Ann McCormack, and Jennifer Johnson Cano.

Sandra regularly accompanies recitals, auditions, and competitions in the St. Louis area.

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