



# Washington University Choir

presents

“How Can We Keep From Singing?: A musical  
exploration of comfort and resilience in difficult times”

Dr. Elizabeth Hogan, director  
Sandra Geary, collaborative pianist

# Program

*If Ye Love Me* (1560)

Thomas Tallis  
(c. 1505 - 1585)  
ed. Michael Winter

*Die Nachtigall* from *Sechs Lieder*, Op. 59 (1837-1843)

Felix Mendelssohn  
(1809 - 1847)

*Ave Maria* (1861)

Anton Bruckner  
(1824 - 1896)

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*I Will Be Earth* (1994)

Gwyneth Walker  
(b. 1947)

Meher Arora, soprano & Matthew Sullivan, baritone

*How Can I Keep from Singing?* (1996)

arr. Gwyneth Walker  
(b. 1947)

Jessica Flannigan & Colleen McDermott, percussion

*In Remembrance* (2005)

Jeffery L. Ames  
(b. 1969)

Ceresa Munjak-Khoury, horn

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*Five Hebrew Love Songs* (2002)

Eric Whitacre  
(b. 1970)

*Temuná*  
*Kalá kallá*  
*Laróv*  
*Ézye shéleg!*  
*Rakút*

Holly Lam, violin, Meher Arora, soprano, & David Massey, tenor

*Azul* (2016)

Cesar Alejandro Carrillo  
(b. 1957)

Lacy Wilder, mezzo-soprano

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*Go Down, Moses* (2014)

B. E. Boykin  
(b. 1989)

*Jai Ho!* (2008)

A. R. Rahman  
(b. 1966)  
arr. Ethan Sperry  
(b. 1971)

Ethan Harris, percussion

*Hope Lingers On* (2017)

Andrea Ramsey  
(b. 1977)

Jessica Flannigan & Colleen McDermott, percussion  
Bel Orinda, soprano

# Text & Translations

## ***If Ye Love Me - John 14:15-17, The Bible (Tyndale translation)***

If ye love me  
Keep my commandments,  
And I will pray the Father  
And He shall give you another comforter,

That He may 'bide with you forever  
E'en the spirit of truth

## ***Die Nachtigall - Johann Goethe***

Die Nachtigall, sie war entfernt  
der Frühling lockt sie wieder;  
was neues hat sie nicht gelernt,  
singt alte liebe Lieder.

The nightingale had gone afar;  
Spring summons her back.  
She has learned nothing new;  
She sings the old beloved songs.

## ***Ave Maria***

Ave Maria, gratia plena, Dominus tecum;  
benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus [Christus].  
Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with thee.  
Blessed art thou amongst women,  
and blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
pray for us sinners,  
now and at the hour of our death. Amen.

## ***I will be earth - Text by May Swenson***

I will be earth, you be the flower,  
You have found my root, you are the rain,  
I will be boat, and you the rower.  
You rock me and toss me, you are the sea.

How be steady earth that is now a flood.  
The root is the oar afloat where has blown our bud.  
We will be desert, pure salt the seed.  
Burn radiant love, born scorpion need.

## ***How Can I Keep from Singing? - Quaker Hymn***

My life flows on in endless song above earth's lamentation.  
I hear the real though distant song that hails a new creation.  
Through all the tumult and the strife I hear the music ringing.  
It sounds an echo in my soul, how can I keep from singing?

What though the tempest loudly roars, I hear the truth it's living!  
What though the darkness round me close, songs in the night it's giving!  
No storm can shake my inmost calm while to that rock I'm clinging.  
Since I believe that love abides, how can I keep from singing?

When tyrants tremble when they hear the bells of freedom ringing.  
When friends rejoice both far and near, how can I keep from singing?  
In prison cell, in dungeon dark, our thoughts to them are winging.  
When friends hold courage in their heart, how can I keep from singing?

## ***In Remembrance - Jeffery Ames***

*"Lux aeterna, Luceat eis, Domine"*

Blessed are the dead, which die in the Lord  
That they may rest from their labor

-Revelation 14:13

"Turn to me and be gracious, for my heart is in distress.  
Oh God, my God, why hast thou forsaken me?  
My tears linger at night, but joy comes in the morning light.  
Lord, in your infinite mercy, grant them rest. Rest forevermore."

## **Five Hebrew Love Songs - Hila Plitmann**

### **Temuná**

Temuná belibí charuntá;  
Nodédet beyn ór uveyn ófel:  
Min dmamá shekazó et guféch kach otá,  
Usaréch al paña'ich kach nófel.

### **Kalá kallá**

Kalá kallá  
Kulá shelí,  
U've kalút  
Tishákhílí!

### **Laróv**

"Laróv," amár gag la'shama'im,  
"Hamerchák shebeynéynu hu ad;  
Ach lifnéy zman alu lechán shna'im,  
Uveynéynu nishár sentiméter echad"

### **Ézye shéleg!**

Ézye shéleg!  
Kmo chalomót ktaníim  
Noflíim mehashamá im.

### **Rakút**

Hu hayá malé rakút;  
Hi haytá kasha  
Vechól káma shenistá lehishaér kach,  
Pashút, uvlí sibá tová,  
Lakách otá el toch atzmó,  
Veheniach Bamakóm hachí rach.

### **A Picture**

A picture is engraved in my heart;  
Moving between light and darkness:  
A sort of silence envelopes your body,  
And your hair falls upon your face just so.

### **Light Bride**

Light bride  
She is all mine,  
And lightly  
She will kiss me!

### **Mostly**

"Mostly," said the roof to the sky,  
"the distance between you and I is endlessness;  
But a while ago two came up here,  
And only one centimeter was left between us."

### **What Snow!**

What snow!  
Like little dreams  
Falling from the sky

### **Tenderness**

He was full of tenderness;  
She was very hard.  
And as much as she tried to stay thus,  
Simply, and with no good reason,  
He took her into himself,  
And set her down in the softest, softest place.

### **Azul - Laura Morales Balza**

Tibia luz, que una y otra vez escuchaste y pediste  
estos versos azules

Aún estoy contigo en brazos

Aún digo esas palabras que pediste de niño  
tantas veces

Margarita nos mira

Con dolor salado y ardoroso amor

Tibia luz

Este silencio es un raro artificio

Soy yo partiendo, soy yo

Desamparada

Tibia luz

Tu ausencia de estatura gigante

En mi vientre-ovillo

He sido ovillo tantas veces, Tibia luz

Besot u milagro de ráfaga

Te aguardo

Te aguardo

En ti me sumerjo

al revés

hasta hacemos llama en Sirius, Tibia luz

### **Warm light**

Warm light, that you heard over and over, and  
asked for these blue verses

I'm still with you in my arms

I still say those words that you asked for so  
many times as a child

Margarita stares at us

With a salty sorrow and a fervent love

Warm light

This silence is a rare artifice

It's me leaving, it's me

Helpless

Warm light

Your absence of giant stature

In my skein-belly

I've been a skein so many times, warm light

I kiss your gusty miracle

I await you

I await you

I immerse myself in you

Upside down

Til we become a flame in Sirius, Warm light

### **Go Down, Moses - African-American Spiritual**

Go down Moses, way down.

Tell ol' Pharoah, Let my people go!

When Israel was in Egypt's land,

Oppressed so hard they could not stand

The Lord told Moses what to do

To lead the chillen of Israel through

O' let us all from bondage flee

And let us all in Christ be free

## **Jai ho - A.R. Rahman**

(Hindi) Aaja aaja jind shamiyaane ke tale  
Aaja zari wale neele aasmaane ke tale

Ratti ratti sachchi maine jaan gawayi hai  
Nach nach koylon pe raat bitaayi hai  
Aukhiyon ki neend maine phoonko se udaa di  
Gin gin' taarey maine ungali jalayi hai

(Spanish) Baila! Baila!  
Ahora conmeigo, tu baila para hoy  
Por nuestro dia de movidas,  
Los problemas los que sean  
Salud! Baila! Baila!

(Hindi) Chakh le, haan chakh le, yeh raat shehed hai  
Chakh le, haan chakh le, dil hai, dil aakhri hadd hai,  
kaala kaala kaajal tera Koi kaala jaadu hai na?

Come, come my Life, under the canopy.  
Come under the blue brocade sky!

lota by iota, I have lost my life. In faith  
I've passed this night dancing on coals;  
I blew away the sleep that was in my eyes;  
I counted the stars 'til my fingers burned

Dance! Dance!  
Now with me, you dance for today,  
For our day of movements.  
No matter what problems may be:  
Cheers! Dance! Dance!

Taste it, taste it. This night is honey!  
Taste it, and keep it; its a heart at it's final limit.  
You're dark black, coal-black magic, aren't you?

## **Hope Lingers Here - Lissa Schneckenburger**

My mother, when love is gone...  
My father, when peace is gone...  
In our darkest hour hope lingers on.

My sister, when equality's gone...  
My brother, with tolerance gone...  
In our darkest hour hope lingers on.

My love, when honor is gone...  
My country, when justice is gone...  
In our darkest hour hope lingers on.

I will not hate, and I will not fear,  
in our darkest hour, hope lingers here.



# Program Notes

One of the most compelling reasons to sing in a chorus is the chance to make music with others. Heart beats synchronize as breathing becomes unified through the text and phrasing of the music. We have the palpable experience of becoming part of something that is larger and more powerful than anything we could create alone. The waves of our own voice mixing with the voices and instruments around us create a new and unique sound! The vibrations of sound interacting with our flesh...our ear drums...our vocal folds... invigorate and inspire. They calm us. They stimulate our vagus nerve (which regulates communication between our brain and most of our body systems) and in some cases this vibration aids in the healing of trauma in the body. This unity brings joy and life to those who participate and those who listen.

We are emerging from a time in which this act of singing together took on a new meaning. Suddenly, this act, which brought joy, peace, and resilience to many was deemed unsafe. We retreated to our solitary rooms, desperately trying to reconnect through virtual means. We discovered new ways to create music, but the act of filling a space with vibration TOGETHER was missing as we prioritized safety. For those of us whose livelihoods (financial, spiritual and emotional) depend on the creation of these vibrations for wellbeing, a sense of being uprooted and untethered seemed to take hold.

The music in this program represents a variety of ways that humans through time and space have anchored... grounded... rooted themselves in times of great dismay. Where do we turn when our preferred comforts aren't available?

In our first set of pieces, we explore this idea in traditional choral works. Tallis' setting of the text from the book of *John* reminds us that something greater than ourselves can be present forever, in the form of Truth. *Die Nachtigall's* nightingale has traveled far and wide, but when it comes down to it, she's not learned anything new; she leans on the old songs for comfort. Bruckner's *Ave Maria* is a desperate cry for intercession in times of trouble, now and in the hour of our death.

In our second set, two contrasting pieces by Gwyneth Walker explore ideas of a turbulent life. In the first an intimate and romantic setting draws attention to the rest and unrest present in a tumultuous love, while the second declares the almost unstoppable desire to make music even in times of trouble. Finally, we close this set with Ames' adaptation of the *Lux Aeterna* text from the traditional Requiem liturgy, reminding us that out of death comes life and light. In this midpoint of our concert, we remember those whose lives were lost during the pandemic.

Set three explores two types of sustaining love. Whitacre's love songs, with text by his then-wife Hila Plitman, are intimate settings of texts in which we learn of the ways that love can provide us with a safe, soft place to land. As a counterpoint, Carrillo's setting of text written by his wife, molds a sonic sculpture of the love which provides respite and comfort in the midst of great loss is that between a mother and her deceased son.

The final three pieces on our concert are collective expressions of freedom and the ability to overcome hardship. The Sperry arrangement, made popular in the film *Slumdog Millionaire* uses text that references dark and light images while moving in and out of harmonic language that creates tension and release. *Go Down, Moses* is a contemporary setting of a traditional African-American spiritual by composer B.E. Boykin that draws upon surprise and suspense in the pacing of the piece. Listen for the simple and reassuring message that in the midst of trial and absence of comfort, Hope Lingers On.

This choir, comprised of students who persist in attending in-person rehearsals despite absences due to class conflicts and periods of quarantine, embody the spirit of hope and reemergent joy present in the opportunity to make music together again. Truly, how can we keep from singing?

# WashU Choir Members

Harrison Adams  
Chi Chi Anikeh  
Meher Arora\*  
Nidhi Athreya  
Chad Chen  
Jacob Chow  
Esme Cohen  
Sophia Conroy  
Anna Escoto\*  
Deb Grossman  
Lawrence Hapeman  
Nathaniel Hope  
Martin Ibarra\*  
Lauren Kang  
Molly Klimak  
Josie Kopff  
Oscar Kreft  
Thomas Li  
Isabella Lombardo  
Nicole Lucas  
Noah Maguigad  
David Massey  
Callie Muhlner  
Sophia Myers  
Ana Maria Nunez  
Maximillian Olsher\*  
Bel Orinda  
Anny Qiao  
Lilliana Rey  
Kathryn Sarullo\*  
Chelsea Smalling  
Sydney Spangler  
Vytautas Staniskis\*  
Isaac Stone  
Matthew Sullivan\*  
Lacy Wilder\*

\* 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

# 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.

Prior to 2021, 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'Conor, 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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