THE RISING
The University of Arizona Symphonic Choir
Elizabeth Schauer, Conductor

Many Voices, One Song
Western Region
American Choral Directors Association
Saturday, March 9, 2024
Pasadena, California
A Message from the Director

Dear Friends and Colleagues of the American Choral Directors Association,

As the Director of the University of Arizona School of Music, it is my pleasure to extend our warmest greetings to you on the occasion of the 2024 Western American Choral Directors Association Conference in Pasadena. We are honored to join you in celebrating the commitment, aspiration, inspiration, and joy represented here at the conference and within our community of singing. In raising our many voices in song, we can elevate the human spirit, strengthen feelings of togetherness, improve our sense of social well-being, give voice to our innermost selves, and share with each other the diversity of musical experiences.

On behalf of the entire School of Music, I offer congratulations to Dr. Elizabeth Schauer and the University of Arizona Symphonic Choir on being selected to perform for such distinguished colleagues of ACDA. I send my appreciation to each of our choral undergraduate and graduate students, faculty members, and alumni participating in these performances, conducting master classes, research poster sessions, and interest sessions at this conference.

Please accept my heartfelt wishes for a rewarding, rejuvenating, and inspiring conference.

Warmest regards,

Dr. Lori J Wiest, Director
School of Music
University of Arizona
The University of Arizona Symphonic Choir

Elizabeth Schauer, Conductor

The Rising

Eloquence

_Odekha_ .......................................................................................................................... Salamone Rossi
E.C. Schirmer 5743
ed. Joshua Jacobson

_Silence My Soul_ ........................................................................................................ Francisco F. Feliciano
Self-published
Isabelle Knowles, soloist

_Kyrie (from Messa a 4)_ ................................................................................................. Chiara Margarita Cozzolani
Artemisia Editions NLO 08/a
CJ Madsen, keyboard

Endurance

_Take My Hand, Precious Lord_ ...................................................................................... Thomas A. Dorsey
United Methodist Publishing House
Clay Whittington, tenor

_May It Be_ ........................................................................................................ Eithne Nii Bhraonáin (Enya), Nicky Ryan, Roma Ryan
Hal Leonard Corporation 08711339
Maya King, soloist
CJ Madsen, piano

Essence

_We Shall Walk Through the Valley_ ....... African American Spiritual, arr. Undine Smith Moore
Augsburg Publishing 9781506492506

_Nina Cried Power_ ................................................................................................. Andrew Hozier-Byrne, arr. CJ Madsen
Manuscript
Dane Alexander Carten and Makenna Jones, soloists
CJ Madsen, piano
Christie Kerr, choreography
Notes
The title of today’s program, The Rising, reflects this moment in our shared choral history in which we have the joyful responsibility to open doors and welcome in those who previously have been left out, to make a place at the table for beautiful guests of a rich variety of faith traditions, perspectives, geographies, cultures, musical styles, gender expressions, and lived experiences.

Courage, effort, humility and compassion are required to create a truly welcoming community with room at the table for all. The words of each choral work are part of the great and interconnected story we share with each other – sometimes by singing and sometimes by listening. As we let these stories sink into us, we might consider the ways we can respond to them. We might lift our voices not only with others, but for others. We might see each other with new eyes and new understanding, and inspire others to do the same. We might work to create new stories and new possibilities, not only through our singing, but through bold and sometimes difficult actions we take as the result of our new understanding. We might truly take to heart the message of “Nina Cried Power,” that following the example of all those named, “it’s not the waking – it’s the rising.”

Salamone Rossi was probably born in Mantua around 1570, and was connected through much of his life with the Gonzaga court. Rossi also worked as an instrumentalist playing in and composing for Mantuan Jewish theatrical troupes that performed not only in the Jewish ghetto, but also at the Christian court. Many consider his greatest achievement to be his Hashirim Asher LiShlomo, a collection of 33 motets in Hebrew published in Venice in 1622, in which “Odekha” is found. Rossi’s last published work bore a date of 1628 and nothing more is known of his life after this date.

Odekha
from Hashirim ‘asher lishlomo (The Songs of Solomon)
Psalm 118: 21-24
I thank You, for You have answered me and have become my deliverance.
The stone that the builders rejected has become the cornerstone.
This is the Lord’s doing; it is marvelous in our sight.
This is the day that the Lord has made; let us rejoice and be glad in it.

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Dr. Francisco F. Feliciano (1941-2014) was a prolific, award-winning Filipino composer and conductor, and a National Artist of the Philippines for Music. The founder of the Asian Institute for Liturgy and Music, Dr. Feliciano composed hundreds of liturgical works including mass settings, hymns, and music for worship. He also was the president of the Samba-Likhaan Foundation: The Asian School of Music, Worship and Arts (Quezon City). Throughout his career he was devoted to the promotion of Asian composers, music and arts in the context of worship. “Silence My Soul” features a text in translation by Rabindranath Tagore (1861-1941), a Bengali Brahmin from Kolkata. Referred to as the “Bard of Bengal,” Tagore was a polymath and the first non-European to win the Nobel Prize in Literature.

Chiara Margarita Cozzolani (1602-ca.1677) was one of the most prolific nun-composers of her time: she published four collections of sacred works between 1640 and 1650. Cozzolani also was the abbess of the convent of Santa Radegonda in Milan, a convent that was home to one of the most celebrated ensembles of women musicians in early modern Italy. Among the nuns, the contemporary Augustinian canon Filippo Picinelli singled out Cozzolani as being worthy of the highest praise for her “unusual and excellent nobility of invention.” The first modern edition of her complete motets was published in 1998.

Kyrie
Lord have mercy, Christ have mercy, Lord have mercy.
Thomas Andrew Dorsey (1899-1993) was an American musician, composer and Christian evangelist influential in the development of the early blues and 20th century gospel music. He rose to fame predominantly as a blues musician. After a spiritual awakening he turned his energies to religious music. “Take My Hand, Precious Lord,” was among the 3000 songs he composed, and recordings of it sold millions of copies in both gospel and secular markets. Dorsey wrote “Take My Hand” in response to his inconsolable grief at the death of his wife, Nettie Harper, in childbirth, and his infant son.

“May It Be” is a song by the Irish recording artist Eithne Pádraigín Ní Bhraonáin, known as Enya (b. 1961). She worked on it with Nicky Ryan, her producer, and Roma Ryan, her lyricist, for Peter Jackson’s 2001 film The Fellowship of the Ring. “May It Be” was acclaimed by music critics and received nominations for numerous awards. The lyrics include words in English as well as the fictional Elvish language created by J.R.R. Tolkien. The two Elvish lines mean “Darkness has come. Darkness has fallen.” The choral arrangement on today’s program is by Mark Brymer.

Undine Smith Moore (1904-1989), known as the “Dean of Black Women Composers” was an American composer, performer and professor of music in the twentieth century. She was a prolific composer in a variety of genres, among them arrangements of spirituals, including “We Shall Walk through the Valley.” She only acknowledged Black folk music and Bach as true influences, stating: “I have often been concerned with aspiration, the emotional intensity associated with the life of black people as expressed in the various rites of the church and black life in general - the… desire for abundant, full expression as one might anticipate or expect from an oppressed people determined to survive.”

Andrew John Hozier-Byrne, known as Hozier (b. 1990) is an Irish musician, singer and songwriter, whose music draws from folk, soul and blues, and often has a social justice focus. On his 2018 album, the title track “Nina Cried Power” features a collaboration with Mavis Staples (b. 1939), an American rhythm and blues and gospel singer and civil rights activist. “Nina Cried Power” names and amplifies numerous singers who have used their voices to speak out against war, hate, oppression and injustice. Among those named are Nina Simone, Billie Holiday, Mavis Staples, John Lennon, Pete Seger, James Brown, Bob Dylan, Joni Mitchell, Marvin Gaye, and Patti LaBelle.
Symphonic Choir is a select ensemble carrying on a 73-year tradition of excellence in choral music and education at the University of Arizona. The choir is celebrated for its innovative programs, vibrant tone, stylistic flexibility, expressive commitment, and philanthropic engagement. Notable musical collaborations include performances with the Tucson Symphony Orchestra, Arizona Symphony Orchestra, Mariachi Arizona, Reveille Men’s Chorus, Tucson Girls Chorus and Tucson Arizona Boys Chorus. Recent philanthropic projects have involved Tucson’s Housing First Program, Tucson Refugee Ministry, Doctors Without Borders and The Hunger Site. Symphonic Choir has been featured on the conferences of College Music Society, Arizona Music Educators Association and the Western Region of American Choral Directors Association. Dr. Elizabeth Schauer, Director of Choral Activities and Professor of Music, is in her twentieth year as conductor of Symphonic Choir.
Sopranos
Arianna Campbell – BM, Music Education (Tucson, AZ)
Mina Farooqi – MA, Persian and Iranian Studies (Storrs, CT)
Macy Halverson* – BM, Vocal Performance (Mesa, AZ)
Mengda Jiang – DMA, Choral Conducting (Liaoning, China)
Makenna Jones – BM, Music Education (Air Force child)
Maya King – BM, Music Education (Phoenix, AZ)
Penelope Monroy – BA, Music (Tucson, AZ)
Brigitta Petty – BM, Vocal Performance (Tucson, AZ)
Shawna Veenstra – BM, Music Education (Zeeland, MI)

Alto
Betsy Carter – PhD, Second Language Acquisition and Teaching (West Deptford, NJ)
Kyla Cooper – BM, Vocal Performance (Tucson, AZ)
Youngeun Kim – DMA, Choral Conducting (Seoul, South Korea)
Isabelle Knowles – BS, Neuroscience and Cognitive Science (West Lafayette, IN)
Ollie Larkin Smith – BM, Music Education (Tucson, AZ)
Adriana Morales – BA, Voice (Tucson, AZ)
Meg Palermo* – DMA, Choral Conducting (Phoenix, AZ)

Tenors
Jess Barrera – MM, Vocal Performance (San Diego, CA)
Dane Alexander Carter* – DMA, Choral Conducting (Detroit, MI)
Keenan Elijah Dolan – DMA, Choral Conducting (Portland, OR)
CJ Madsen – DMA, Choral Conducting (West Jordan, UT)
Jordan M. Shomper – DMA, Choral Conducting (Reading, PA)
Stefan Vikingur – BM, Vocal Performance (Tucson, AZ)
Clay Whittington – MM, Choral Conducting (Kinston, NC)

Basses
Troy Adams – BA, Music (Yuma, AZ)
Trevor Casperson – BM, Music Education (Safford, AZ)
Nicholas Didier – BA, Communications (Tucson, AZ)
Etan Grant – BS, Aerospace Engineering (Los Angeles, CA)
Thomas Gray – BA, Music; BA, English; BA, Italian (Denver, CO)
Rene Navarro – BM, Music Education (Tucson, AZ)
Jared Peterson* – MM, Vocal Performance (Rocklin, CA)
Gabriel Schirn – BS, Chemical Engineering (Prescott, AZ)

* Indicates section leaders
Elizabeth Schauer (she/her) serves as Professor of Music and Director of Choral Activities at the University of Arizona, where she is recognized for her innovative and inclusive curricular approach. An award-winning educator, Dr. Schauer conducts Symphonic Choir and teaches graduate courses in conducting, literature and methods with a student-centered focus to an international population of learners. She is in demand as an adjudicator, clinician, presenter and conductor throughout the United States, including for performances at Carnegie Hall and with all-state and honor choirs.

Choirs under her direction have been selected by audition and invited to perform on local, state and regional conferences of American Choral Directors Association (ACDA), National Association for Music Education (NAfME), College Music Society (CMS) and American Guild of Organists. In addition, her choirs have been featured on the ACDA National YouTube Channel and the Community Concerts Series of KUAT-FM Classical Radio, and regularly engage in collaborations, notably with the Tucson Symphony Orchestra, Arizona Symphony Orchestra, and other regional ensembles. Repertoire embraces choral and choral-orchestral works from the Middle Ages through the present, up to and including new works dedicated to and commissioned for her ensembles, as well as the music of our time and representing a variety of populations and cultures.

Dr. Schauer has presented sessions at the national conferences of ACDA, Presbyterian Association of Musicians and CMS; regional conferences of ACDA, and state conferences of ACDA and NAfME. Former students are active as music educators at public and private schools, churches, colleges and universities throughout the world, and have been accepted into respected graduate schools and programs for continued study. Dr. Schauer holds degrees from University of Cincinnati College-Conservatory of Music, Westminster Choir College and University of Michigan.

Dane Alexander Carten (he/him) is a lifelong musician, performer, and composer, lending his voice in concert halls from Detroit to Tucson in a number of professional choirs such as the Audivi Symphonic/Opera Chorus, Detroit Symphonic Orchestral Choir, Tucson Symphony Orchestra Chorus, and the Helios Ensemble. He spent much of his formative years in the Punk and Metal scenes of Detroit, touring the midwest first as a Death Metal vocalist, then as a bassist and backup vocalist for several Rock and Pop-Punk bands. During this time he also co-owned and managed the High Octane Concert Lounge in Romeo, MI, and worked to promote, book, and manage local bands across the Metro Detroit area.

Dane holds two Summa Cum Laude degrees in music – the Associate of Music Theory and Composition from Oakland Community College in Auburn Hills, Michigan, and the Bachelor of Music Education with a focus in Voice from Wayne State University in Detroit, Michigan. Most recently, he finished an MM in Choral Conducting at the University of Arizona in May of 2023. Dane was also awarded high honors for his work in the Communications department during his time at Oakland Community College, where he worked as a Teacher’s Assistant for the Interpersonal Communications course. He also has served as a TA for several other courses across various institutions including Popular Entertainment, Sinatra-Era Music, Rock and American Popular Music, and History of American Popular Music. As of August 2023, he has begun working towards a DMA in Choral Conducting with a minor in Composition at the University of Arizona.

Dane has and continues to serve in many teaching and leadership positions: Chancel Choir Director at Lord of Grace Lutheran Church in Marana, Assistant Director of the Helios Ensemble in Tucson, and Artistic Director and founder of the Neoteric Chamber Choir. During his time in Detroit, he helped establish their local chapter of the Justice Choir whilst creating and teaching two separate Children’s Choruses within local Montessori schools. He also worked as Music and Vocal Director on a number of productions including Mamma Mia! and Little Shop of Horrors at Grosse Pointe Theatre in Grosse Pointe, MI. Dane has accumulated over 6 years of experience teaching voice, piano, guitar, ukulele, and public speaking in various private music schools across the Metro Detroit area as well as the Allegro School of Music in Tucson.
Christopher Jed “CJ” Madsen (he/him) is a second-year doctoral student in choral conducting at the University of Arizona. He has assisted the Collegium Musicum and Faculty Staff Choir ensembles at the University of Arizona, and he is currently the director of the Green Valley Community Chorus. Mentors include Elizabeth Schauer, Jeff Vanderlee, and Thomas Cockrell. CJ recently received an MM degree from Brigham Young University (BYU), with an emphasis in choral conducting. During his years at BYU, CJ was the director of the BYU University Chorale and also assisted the BYU Men’s Chorus, BYU Women’s Chorus, BYU Concert Choir, and BYU Singers.

As a composer and arranger, CJ has had his works performed by all of the auditioned BYU choirs. BYU Singers released a music video of CJ’s arrangement of “Praise to the Lord, the Almighty” in November 2019, which currently has nearly 30,000 views. CJ’s arrangement of “We Three Kings” was featured by the BYU Men’s Chorus at the Regional ACDA Conference in March 2020, and a YouTube video of its performance has over 60,000 views. CJ’s most recent work, an opera entitled He Shall Prepare a Way, was staged in April 2022 and released as an album and concert video. In addition, CJ is the composer of One Fold, One Shepherd, a sacred work for choir and orchestra released as an album in 2019. Together, these two works have been performed 12 times for over 6,000 people.

CJ received his bachelor’s degree in piano performance from BYU, studying with Dr. Scott Holden, and he has played piano for 26 years. He was a featured soloist with the BYU Philharmonic Orchestra in 2017 and has performed in over 300 concerts as a soloist or accompanist. Prior to his time at BYU, CJ was the Utah Wasatch Front Music Sterling Scholar in 2012, an award given by the Deseret News and KSL News.

CJ is also actively engaged in volunteer musical service in church and community settings. CJ was the artistic director for A Voice for Good Choir from 2018 to 2021, a nonprofit arts organization based in the Utah Valley area. CJ was also the assistant director for Canticum Lucis Community Choir from 2017 to 2020. CJ was a volunteer missionary for the Church of Jesus Christ of Latter-day Saints from 2012 to 2014 in North Carolina, serving the Latino community, and he has also served for six cumulative years as volunteer choir director in two Latter-day Saint congregations. Much of CJ’s inspiration as a conductor, composer, and pianist come from his belief in Christ, his passion for people, his thirst for powerful music, and his love for his wife (Samm) and four children (Hollis, Charlotte, Jonathan, and Taran).

Land Acknowledgement

We respectfully acknowledge the University of Arizona is on the land and territories of Indigenous peoples. Today, Arizona is home to 22 federally recognized tribes, with Tucson being home to the O’odham and the Yaqui. Committed to diversity and inclusion, the University strives to build sustainable relationships with sovereign Native Nations and Indigenous communities through education offerings, partnerships, and community service.
The University of Arizona Choral Faculty

Dr. Schauer and the Symphonic Choir extend their gratitude to Dr. Davis and Dr. Vanderlee for their support, contributions, feedback and musical suggestions in support of today’s performance.

M. Nicole Davis (she/her) is the Associate Director of Choral Activities at the University of Arizona where she conducts the University Singers, teaches undergraduate courses in conducting and choral pedagogy, and serves as the Artistic Director for University Community Chorus. Dr. Davis holds MME and PhD in choral music education degrees from Florida State University.

Dr. Davis regularly serves as guest conductor for honor choirs and choral clinician for local schools. Her previous conducting experience includes her work at Florida State University as assistant conductor for University Singers, Choral Union, the Tallahassee Community Chorus, and the Festival Singers of Florida. Additionally, Dr. Davis was the Artistic Director of the Thomasville Singers, a community choir in Thomasville, GA, for seven years.

Before pursuing her doctorate, she was the Choral Director at Thomas County Central High School, GA (TCCHS). She directed five curricular ensembles (treble, tenor/bass, intermediate mixed, advanced treble, and advanced mixed) and taught AP Music Theory. Under her direction, TCCHS became the winningest choral program in Southwest Georgia. Soloists and ensembles from this program consistently won vocal competitions and earned superiors in sight reading. Most importantly, many students became steadfast music supporters, with some pursuing careers in music education, music therapy, and church music.

As an active researcher, Dr. Davis is a sought-after guest lecturer and panelist. She has presented at numerous state, regional, and national conferences, including the National Association of Negro Musicians, Inc. (NANM) and the National Association for Music Education (NAfME). Dr. Davis is also active in multiple service roles for her profession. She serves as the National Scholarship Chair for NANM, a leadership team member for Women in Choral Higher Ed (WiCHEd), and as a board member for Voices for Social Justice. Her scholarly interests examine the intersectionality of social, racial, and economic factors with choral music education and performance.

Dr. Jeff Vanderlee (he/his) is a member of the choral faculty at the University of Arizona School of Music. He holds a bachelor’s degree in music education from the University of Texas at Austin, a master’s degree in choral conducting from Westminster Choir College, and a Doctor of Musical Arts degree in conducting from the University of Arizona. He is the conductor of the university’s early music ensemble, Collegium Musicum, a choral ensemble dedicated to the performance of music pre-1750, and his research is centered on 17th-century Thuringian motets, especially those of Johann Christoph Bach (1642-1703). In addition, he teaches graduate and undergraduate conducting.

Dr. Vanderlee is an active conductor, presenter, clinician, and accompanist who represents the University of Arizona in the greater Tucson community and further, in such recent projects as conducting the pit ensemble for a showing of Buster Keaton’s 1924 silent film Sherlock Jr., as part of the 2021 Loft Cinema Film Festival. He recently has given presentations on German Baroque motets and on the music of Italian Baroque convent composers Isabella Leonarda and Chiara Margarita Cozzolani, and he is a featured lecturer on the University of Arizona Distinguished Speakers Series.

Dr. Vanderlee also serves as the Director of Music at St. Mark the Evangelist Catholic Church in Tucson, where he conducts the Adult Parish Choir in weekly mass, as well as larger concert events at Christmas and Holy Week. He is active as a collaborative pianist for private voice students, and K-12 choirs throughout the Tucson metro area as well.

The University of Arizona School of Music became an All Steinway School in 1998, joining a prestigious group of institutions including The Juilliard School, The Curtis Institute, Oberlin College Conservatory and The Yale School of Music.
The University of Arizona at ACDA Western

Graduate Student Conducting Master Class
Mengda Jiang (DMA Choral Conducting) and Jordan Shomper (DMA Choral Conducting)

Undergraduate Student Conducting Master Class
Arianna Campbell (BM, Music Education) - alternate

Research Poster Session
Mengda Jiang (DMA)
*Se Enkhbayar: Two Pieces by an Inner Mongolian Composer*

CJ Madsen (DMA)
*Keeping It Personal: The Power of Personal Contacting in Recruiting, Teaching and Advertising in Choir*

Dr. Sinamar Pascua Respicio (DMA 2023)
*A Conductor’s Analysis of Balintawak: Misang Pilipino by Bonifacio Abdon (1876-1944)*

Fabian Rodriguez Castro (DMA)
*Affirming Trans & Gender Expansive Voices in the Choral Rehearsal*

Jordan Shomper (DMA)
*Optimizing the Musical Mind: A Philosophical Exploration of Sports Psychology in Secondary Choral Music Classrooms*

The University of Arizona Symphonic Choir Concert: The Rising
Dr. Elizabeth Schauer, conductor

Choirs for Change: Programming with Purpose (interest session)
Dr. Elizabeth Schauer

New Teachers and Emerging Conductors Master Class
Dr. Marcela Molina (DMA 2013), clinician

Cal Poly Cantabile Concert
Dr. Scott Glysson (DMA 2014), conductor