

# Over Home

University of Washington  
Recital Choir  
Choral Cohort Ensemble  
and featuring  
Messiah Lutheran Church Ensemble

TIFFANY JILL FERNANDEZ WALKER, *conductor*  
DOMINICO REYES, *collaborative pianist*

Friday, December 10, 2021 | 7:30PM

University Unitarian Church | 6556 35th Ave NE, Seattle

MASKING & PROOF OF VACCINATION (OR NEGATIVE COVID-19 TEST) REQUIRED

*I'm going there to see my mother  
I'm going there no more to roam.  
I'm just a going over Jordan.  
I'm just a going over home.*

*-Wayfaring Stranger*

*I dedicate this recital to the memory of my uncle  
Louis C. Bejec*

# Welcome

Thank you for being here tonight. It is a special night for me; I am finally able to present to you a full, in-person recital. My recent work with Recital Choir included selections of songs from this program, some performed in-person before the pandemic, one recorded completely virtually, and then the hybrid process of recording in the parking garage, something many UW choral groups tried out last year. The music and story told tonight would not have been possible without the singers in the Recital Choir, the Choral Cohort Ensemble, and the Messiah Lutheran Church Ensemble. I want to thank University Unitarian Church for providing this beautiful chapel space. I am grateful to my mentors, Dr. Geoffrey Boers and Dr. Giselle Wyers, who have helped to shape my artistry and always lifted me up. I thank the graduate choral conducting cohort, who have been supportive in every way throughout this whole process, especially to my Cohort Trebles Anjali and Leah. I also thank my family and my friends. Most importantly, I thank my husband, Brian; you have been with me through every up and down, cheering me on, pushing me to make myself known and heard, and taking care of me every day this quarter.

Creating the theme of this recital came to fruition in 2019, in response to two consecutive family emergencies. The start of the COVID-19 pandemic delayed the original 2020 performance date, and I have held onto this theme while further developing it in the interim. Heed my trigger warning as I allude to the loss my family has been through. I thought of my family in two ways: one in the compassionate, sympathetic way as we grieved; the other putting myself in the point of view of the departed, thinking of them as finding their way to an allegorical home after passing. In this program, I make a tribute to my family in a religious and spiritual way, acknowledging our Catholic beliefs. Then I set off for a journey, being called to somewhere unknown, but called nonetheless. The final set represents acceptance and "going over home". It is through acceptance that we start the cycle again, loving the family around us and wayfaring on until we see each other again.

THIS RECITAL IS A PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
DOCTOR OF MUSICAL ARTS

Tiffany Walker is a student of Dr. Geoffrey Boers and Dr. Giselle Wyers



While at the University of Washington, Tiffany is currently one of the assistant conductors for the UW Chamber Singers. Tiffany is also the music director at Messiah Lutheran Church, where she leads the Choir and the instrumental Ensemble. Tiffany completed a Master of Arts in Teaching degree and single-subject credential in K-12 music at the University of Southern California. Her Bachelor of Arts degree is in Music from the University of California, Berkeley. Tiffany taught private voice lessons in her hometown of Chino Hills, California and taught as a high school choral director at San Clemente High School and Ruben S. Ayala High School.

# Concert Program

## WAYFARING STRANGER

Traditional Appalachian song, arr. Moira Smiley

*Performed by Recital Choir*

*Marshall Lombard and Sarah Santos, soloists*

Irish-American singer and composer **Moira Smiley** is well known for her choral arrangements of American songs. As shared by Moira in the music, **Wayfaring stranger** "is influenced by African-American spirituals, circle songs, and the rhythm of work songs..." This traditional Appalachian song is in the first person as a wayfarer travelling this world in hopes of finding a peaceful, bright place to see family. It is the starting and eventually ending points of this concert's journey.

*I am a poor wayfaring stranger a trav'ling through this world of woe.  
But there's no sickness toil nor danger in that bright world to which I go.*

*I know dark clouds will gather o'er me. I know my way is rough and steep.  
Yet beauteous fields lie just before me, and lilies grow where angels sleep.*

*I'm going there to see my mother  
I'm going there no more to roam.  
I'm just a going over Jordan.  
I'm just a going over home.*

*I am a poor wayfaring stranger a trav'ling through this world of woe.  
But there's no sickness toil nor danger in that bright world to which I go.*

*I'm going there to see my father  
I'm going there no more to roam.  
I'm just a going over Jordan.  
I'm just a going over home.*

# — FAMILY —

## O MAGNUM MYSTERIUM

Tomás Luis de Victoria (1548-1611)

*Performed by Cohort Ensemble*

In tribute to family, this song acknowledges the mother.

**Tomás Luis de Victoria** was born in Avila, Spain and served the Catholic church as a singer, organist, and maestro di cappella. He composed only sacred music. **O magnum mysterium** is one of his most famous motets. The use of polyphony and homophony subtly expresses the text in two parts: first, the great mystery and story of God being made into human form, then the homophonic expression of "O beata virgo" emphasizes the importance of the blessed virgin Mary through which this mystery happened.

*O magnum mysterium  
Et admirabile sacramentum  
Ut animalia viderent Dominum natum  
Jacentem in praesepio!*

O great mystery  
and wondrous sacrament  
that animals should see the Lord born  
lying in their manger!

*O beata virgo  
Cujus viscera meruerunt  
Portare Dominum Jesum Christum.  
Alleluia!*

O blessed virgin  
whose womb was worthy  
to bear the Lord Jesus Christ.  
Alleluia!

## THE LAMB

John Tavener (1944-2013)

Text by William Blake (1757-1827)

*Performed by Recital Choir*

20th century English composer **Sir John Tavener** started his career writing cantatas and some operas. He converted to the Orthodox faith in 1977 and incorporated that influence in his later compositions. **The lamb** was written in 1982, and is a Christmas anthem that was premiered by the choir of King's College, Cambridge. After acknowledging the mother in the previous song, this text is about the child.

*Little Lamb who made thee  
Dost thou know who made thee  
Gave thee life and bid thee feed.  
By the stream and o'er the mead;  
Gave thee clothing of delight  
Softest clothing woolly bright*

*Little Lamb I'll tell thee,  
Little Lamb I'll tell thee!  
He is called by thy name,  
For he calls himself a lamb:  
He is meek and he is mild,  
He became a little child:*

*Gave thee such a tender voice  
Making all the vales rejoice!  
Little Lamb who made thee  
Dost thou know who made thee*

*I a child and thou a lamb  
We are called by his name  
Little Lamb God bless thee.  
Little Lamb God bless thee!*

## APAMUY SHUNGO

Indigenous Ecuadorian melody, arr. Gerardo Guevara (b. 1930)

*Performed by Recital Choir*

*Tyler Kimmel, drum*

**Apamuy shungo** is a song from the Quechua people found in the Andes region of Ecuador and Peru. The Quichua language speaks of the sun, which provides life and heat in connection to giving of the heart. The sun is seen here as the "*Father of all*", which is an acknowledgement to the father in this family set. This song features a *yumbo* rhythm, which is accompanied by a bombo or low-pitched drum.

*Jatun Rupay Apamuy Shungo*  
*Jatun Rupay can Apamuy cansay cunuy.*  
*Jatun Rupay cuyaranchi tucuy shungo.*

Great Sun. Giving of the Heart.  
Great Sun, you bring life and heat.  
Great Sun, we worship you with all our heart.

*Tarpurranchi allpa, ricu ranchi churi.*  
*Tayta yucapag, tayta tucuy pag.*  
*Jatun Rupay.*

We will cultivate the land and care for your children.  
My Father, Father of all.  
Great Sun.

## TE DEUM

*(allegro)*

Franz Joseph Haydn (1732–1809)

*Performed by Recital Choir*

*Dominico Reyes, piano*

Classical era composer **Joseph Haydn** was kapellmeister to the court of Hungarian Prince Nicolaus Esterházy where he spent his life composing operas, symphonies, and chamber music. **Te Deum** was written for the Empress Marie Therese, despite the Prince wanting to keep Haydn's church music for himself. The allegro section of the work gives praise to God and ends on the dominant at the text claiming "*He is believed to be the Judge who will come.*"

### ENGLISH TRANSLATION

We praise thee, O God;  
We acknowledge thee to be the Lord.  
All the earth doth worship thee, the Father everlasting.  
To thee all Angels,  
the Heavens, and all the Powers,  
the Cherubim and Seraphim  
Proclaim without ceasing:  
Holy, Holy, Holy, Lord God of Hosts!  
The heavens and the earth are full  
of the majesty of thy glory.

The glorious chorus of the Apostles,  
The admirable company of the Prophets,  
The white-robed army of Martyrs praises thee.

Throughout the whole world  
the holy Church gives praise to thee,  
the Father of infinite majesty:  
They praise your admirable, true, and only Son:  
And also the Holy Spirit, our Advocate.

You are the King of glory, O Christ.  
You are the eternal Son of the Father.  
To deliver us, you became human,  
and did not disdain the Virgin's womb.  
Having blunted the sting of death,  
You opened the kingdom of heaven to all believers.  
You sit at the right hand of God,  
in the glory of the Father.  
You are believed to be the Judge who will come.

(Please hold your applause until the end of the following piece)



## I WONDER AS I WANDER

Appalachian carol

John Jacob Niles (1892–1980), arr. Lewis Henry Horton

Adaptation by Tiffany Walker

*Performed by Messiah Lutheran Church Ensemble*

*Jill Cohrs, solo flute*

As the resolution to the previous song's half cadence, we transition to the idea of having to leave family one day. **I wonder as I wander** is an Appalachian Christmas carol written by American folklorist **John Jacob Niles**. In 1933, he heard a girl named Annie Morgan singing a line of music, which gave him the inspiration to write the version of the folk hymn known today. The melody heard by the flute represents the inquisitive feelings as one sets off on a wayfaring journey.

## HOW LOVELY ARE THE MESSENGERS

from *Elijah*

Felix Mendelssohn (1809–1847), arr. Novello

Adaptation by Tiffany Walker

*Performed by Messiah Lutheran Church Ensemble*

*Elijah* is **Mendelssohn's** second oratorio, composed in 1846. Several of the choral movements have been extracted and performed as separate choral pieces, as such with **How lovely are the messengers**. This version adapts an arrangement for two voices accompanied by piano.



# — DEPARTURE —

This set is now in the perspective of the departed one. A wayfarer searching for where to go, being called to somewhere unknown.

## IN REMEMBRANCE

from *Requiem*

Eleanor Daley (b. 1955)

Text by Mary Elizabeth Frye (1905–2004)

*Performed by Cohort Ensemble*

**Eleanor Daley** is a Canadian composer and organist, and is the Director of Music at Fairlawn Avenue United Church, Toronto. Her *Requiem* uses Latin mass texts and English texts. **In remembrance** is the fourth movement of the larger work, and is a setting of poetry by American poet Mary Elizabeth Frye, about consolation on the loss of a loved one, as though a message from the loved one to their surviving significant other.

*Do not stand at my grave and weep.  
I am not there, I do not sleep.  
I am a thousand winds that blow,  
I am the diamond glint on snow.*

*I am the sunlight on ripened grain,  
I am the gentle morning rain.*

*And when you wake in the morning's hush,  
I am the sweet uplifting rush  
of quiet birds in circled flight.  
I am the soft stars that shine at night.*

*Do not stand at my grave and cry,  
I am not there, I did not die.*

## AFTER MUSIC

Eric William Barnum (b. 1979)

Text by Josephine Preston Peabody (1874–1922)

*Performed by Recital Choir*

*Dominico Reyes, piano*

American composer **Eric Barnum** set this poetry by Josephine Peabody to evoke the compelling call that music has, as though one were roaming far from home and could only follow the sound to "*where these songs abide*".

*I SAW not they were strange, the ways I roam,  
Until the music called, and called me thence,  
And tears stirred in my heart as tears may come  
To lonely children straying far from home,  
Who know not how they wandered so, nor whence.*

*If I might follow far and far away  
Unto the country where these songs abide,  
I think my soul would wake and find it day,  
Would tell me who I am, would tell me why I stray,  
Would tell me who I was before I died.*



## PURE IMAGINATION

Leslie Bricusse (1931–2021) & Anthony Newley (1931–1999)  
arr. Matthew D. Nielsen (b. 1984)

*Performed by Cohort Ensemble  
Dominico Reyes, piano*

As a response to the call of the music from the previous song's text, we then explore countless possibilities. **Pure imagination** was written specifically for the movie/musical *Willy Wonka and the Chocolate Factory*, sung by American actor, writer and filmmaker Gene Wilder playing the title character Willy Wonka. The mysterious bell-like ostinato is evocative of the original song, and is then accompanied with a whimsical arrangement.

*Come with me and you'll be in a world of pure imagination.  
Take a look and you'll see into your imagination.  
We'll begin with a spin trav'ling in a world of my creation.  
What we'll see will defy explanation.*

*If you want to view paradise, simply look around and view it.  
Anything you want to, do it.  
What to change the world? There's nothing to it.  
There is no life I know to compare with pure imagination.  
Living there, you'll be free if you truly wish to be.*

## CHUA-AY

from *Scenes from the North*  
Fidel G. Calalang, Jr. (b. 1963)

### I. Bird calls

*Mallory McCollum and Leah Wyman, soloists*

### II. Variations on folk song "Chua-ay"

*Performed by Cohort Ensemble*

An homage to my family's heritage and homeland, this piece acts as a turning point in this concert's journey, as though returning home. Filipino composer **Fidel Calalang, Jr.** is the head of the Theory, Composition, and Conducting department at the University of Santo Tomas Conservatory of Music in Manila, Philippines. He is also the founder and conductor of the University of Santo Tomas Singers, who have won numerous top prizes in international choral competitions. **Chua-ay** is based on a work song from the Igorot (Tagalog for "people from the mountains") who live in the northern mountain region in the Philippines. The first movement Bird Calls is chanted by two treble singers. The second movement features variations on the three-note theme. The foot stomps represent the mortar and pestle action of pounding rice.

### FILIPINO IGOROT DIALECT

*Chua-ay  
Talum alay taku-ay owe  
Owe owe*

### ENGLISH TRANSLATION

*Man-child brave, man-child strong,  
For thee we call, oe! Oe!  
Come, oh come, we call thee now, oe! Oe!*



## FANTASIA ON "GREENSLEEVES"

Ralph Vaughan Williams (1872–1958)

arr. Deborah Baker Monday

*Performed by Messiah Lutheran Church Ensemble  
Rebecca Rath, solo violin*

An orchestral interlude from **Vaughan Williams's** opera *Sir John in Love*, **Fantasia on "Greensleeves"** is based on the English folk ballad melody. I use this piece also as an interlude for this concert.

## JUST AS I AM

William B. Bradbury (1816–1868) & George J. Elvey (1816–1893)

arranged by a member of the church ensemble

*Performed by Messiah Lutheran Church Ensemble*

**Just as I am** is an American Christian hymn. The original melody "Woodworth" by **William Bradbury** was published in *The Third Book of Psalms*. It is an altar call song in the Evangelical church, famously used by Billy Graham. This setting by **George Elvey** is included in the Lutheran hymnal.



# — Over Home —

This set represents the acceptance associated with grief, letting loved ones go.

## DEEP RIVER

African American Spiritual, arr. Donte A. Ford (b. 1992)

*Performed by Recital Choir  
Cee Adamson, soloist*

Minister **Donte' Alexander Ford** is a Philadelphia, PA native. He is an Assistant Professor of Music at Wheaton College, founder and artistic director of the Sankofa Chorale, and is currently studying at the University of Arizona for his Ph.D. in Historical Musicology. His arrangement of **Deep River** captures the beauty of the melody with a simple choral accompaniment

*Deep river, my home is over Jordan  
Deep river, Lord, I want to cross over into campground.*

*O don't you want to go to that Gospel feast?  
To that promised land where all is peace.*

*Deep river, Lord, I want to cross over into campground.*

## TO BE SUNG ON THE WATER

Samuel Barber (1910–1981)

Text by Louise Bogan (1897–1970)

*Performed by Cohort Ensemble*

**To be Sung on the Water** is from Op. 41, written in 1968, and is the last small choral work **Samuel Barber** composed. The repeated rhythmic motif "*beautiful, my delight*" paints an image of an oar rowing through water. I interpret the use of the word "*pass*" in the sense of letting a loved one go.

*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.*

## THE GROUND

from *Sunrise Mass*  
Ola Gjeilo (b. 1978)

*Performed by Recital Choir*  
*Dominico Reyes, piano*

Using the Latin texts from the last three parts of the Catholic ordinary mass, **The ground** is the final movement in the *Sunrise Mass*, written by the popular Norwegian composer **Ola Gjeilo**. The work is influenced by film music. Gjeilo said of this movement, "I wanted to convey a sense of having 'arrived' at the end of the Mass; to have reached a kind of peace and grounded strength, after the long journey of the Mass, having gone through so many different emotional landscapes." I use this movement to bring tonight's journey to a close, asking for peace among us all.

*Pleni sunt coeli et terra gloria tua.*  
*Hosanna in excelsis.*  
*Benedictus qui venit in nomine Domini.*  
*Hosanna in excelsis.*

Heaven and earth are full of Thy glory.  
Hosanna in the highest.  
Blessed is He who comes in the name of the Lord.  
Hosanna in the highest.

*Agnus Dei, qui tollis peccata mundi*  
*Dona nobis pacem.*

Lamb of God who takes away the sin of the world  
Grant us peace.

## WAYFARING STRANGER (reprise)

arr. Moira Smiley

*Performed by Recital Choir and Cohort Ensemble*  
*Marshell Lombard and Sarah Santos, soloists*

It is through acceptance that we start the cycle again, loving the family around us and wayfaring on until we see each other again.

*I am a poor wayfaring stranger a trav'ling through this world of woe.*  
*But there's no sickness toil nor danger in that bright world to which I go.*

*I'm going there to see my father*  
*I'm going there no more to roam.*  
*I'm just a going over Jordan.*  
*I'm just a going over home.*

# Ensemble Rosters

## MESSIAH LUTHERAN CHURCH ENSEMBLE

Jill Cohrs, flute  
Rebecca Rath, violin  
Heidi Witt, violin

Stephanie Colbert, cello  
Ann Melvin, cello

Tyler Rath, double bass  
Susan Maslo, piano

## CHORAL COHORT ENSEMBLE

Alice Liu, rehearsal pianist

### SOPRANO

Virginia Elizondo  
Mallory McCollum  
Sarah Santos  
Katrina Turman

### ALTO

Cee Adamson  
Anjali Chudasama  
Leah Wyman

### TENOR

Tyler Todd Kimmel  
Timothy Little  
Marshell Lombard

### BASS

Justin Birchell  
Frank Goess  
Ken Schwartz

## RECITAL CHOIR

Dominico Reyes, rehearsal pianist

### SOPRANO

Bianca Bucerzan  
Yijing Huang  
Emily Huynh  
Hinako Kawabe  
Lena (Soomin) Lee  
Nicole Nomura  
Meliza Redulla  
Veronique Streltsov  
Ana Tanaka  
Samantha Tien  
Alexis Weathers  
Angelina Yu

### ALTO

Nora Boe  
Caroline Cannistra  
Anjali Chudasama  
Gray Creech  
Fiona Flagstad  
Ays Garcia  
Hongyi Ji  
Alicia Lopez  
Grace Marshall  
Chloe Peterson  
Marley Ray  
Zhiwei Wang  
Ruby Whelan  
Judy Woland  
Leah Wyman

### TENOR

Caleb Chan  
Paul Johns  
Tyler Todd Kimmel  
Marshell Lombard  
Sebastian Pasion  
Isaac Tian

### BASS

Justin Birchell  
Jacob Knight  
Dale Largent  
Peter Nicolas  
Caelan Ritter  
Ken Schwartz

Are you interested in joining the UW Recital Choir?  
There are spaces for community members and UW students to join. For an audition, please contact  
Dr. Giselle Wyers at [wyersg@uw.edu](mailto:wyersg@uw.edu)

