

University of Louisville New Music Festival

**Cardinal Singers
Collegiate Chorale**
Kent Hatteberg, *Director*



Sunday, November 6, 2022
Comstock Concert Hall
8:00 p.m.

This year's New Music Festival is funded through an endowment
from Jon Rieger.

PROGRAM

UNIVERSITY OF LOUISVILLE CARDINAL SINGERS

Kent Hatteberg, *Director*

O lux beata Trinitas (2006)

Ko Matsushita
(b. 1962)

Adiuro vos (2020) (Premiere)

Vytautas Miškinis
(b. 1954)

Commissioned by the University of Louisville Cardinal Singers,
Kent Hatteberg, Director, on the occasion of their 50th Anniversary
Benjamin Carter, James Layton, Reagan Shourds, Troy Sleeman, Noah VanRude, *skudučiai*

and the swallow (psalm 84) (2017)

Caroline Shaw
(b. 1982)

Invitation to Love (2022) Premiere

Riley Ferretti
(b. 2000)

Emma Pinkley, *soprano*

A Little While (2020)

Ily Matthew Maniano
(b. 1988)

Commissioned by Kent Hatteberg and the
University of Louisville Cardinal Singers

PROGRAM

UNIVERSITY OF LOUISVILLE COLLEGIATE CHORALE

Kent Hatteberg, *Director*

Factus est repente (Strathclyde Motets) (2005)

James MacMillan
(b. 1959)

Who Shall Separate Us? (2012)

James MacMillan

Premiered at the Funeral Service of Queen Elizabeth II on September 19, 2022

Te Lucis Ante Terminum (2022)

Keane Southard
(b. 1987)

Fólk fær andlit (2016)

Hildur Guðnadóttir
(b. 1982)
arr. Peter Stanley Martin

Kylie Bennett, Julia Clements, Amelia Glikin,
Carol Kittner, Natalie Minton, Abigail Mires, *Cantus Singers*
Noah VanRude, *Violoncello*

But of Life? (2022)

Benjamin Carter
(b. 2000)

Premiered by the Collegiate Chorale on Sunday, October 23, 2022

Nunc Dimittis (2022) Premiere

Benjamin Carter

Benjamin Carter, Walter Cooper, Noah VanRude, *live electronics*

PROGRAM NOTES

SELECTIONS BY THE CARDINAL SINGERS

O lux beata Trinitas – Ko Matsushita

O lux beata Trinitas, for eight-part chorus, is a powerful work of mixed meter, driving rhythm, and mighty block chords. While it is largely tonal in harmony, it features a static, repetitive first soprano part paired with the melodic motion of the second soprano, creating riveting half-step and whole step dissonances. The quiet beginning features clashing rhythms between the soprano parts on a unison D, lending a mysterious quality to the opening; the entrance of the male voices establishes the tonality, first in G major, then A major. As the work unfolds, the tonality shifts to C major, with biting major chord clashes between the men's and women's voices. An abrupt jump to a tritone F-sharp, with the voices chanting the text in octaves, leads to a B major section. A return to C major, this time *fortissimo*, is even more penetrating than before.

- Kent Hatteberg

O lux beata Trinitas,
et principalis Unitas,
iam sol recedit igneus,
infunde lumen cordibus.

Te mane laudum carmine,
te deprecemur vespere;
te nostra supplex gloria
per cuncta laudet saecula.
-attributed to St. Ambrose

O Trinity of blessed Light,
and principal Unity,
Now that the fiery sun recedes,
Illuminate with heavenly light our hearts

Thee we praise with song in the morning,
Thee we beseech in the evening,
Thy suppliant glory we adore,
Throughout all ages forever.

Aduiro vos – Vytautas Miškinis

In *Adiuvo vos* Vytautas Miškinis combines texts from the Song of Solomon in Latin, celebrating the joy and goodness of human love between the sexes, with lyrics from an ancient Lithuanian folk song. It opens with the Latin text split into single syllables spread across the four parts of the tenors and basses. The alto and soprano voices enter successively, creating a kind of pastoral, idyllic atmosphere that fits the sensuous Solomon text. The flow is interrupted by the onset of the Lithuanian tune, accompanied by the tapping together of skudučiai, native folk instruments of Lithuania made of cane or wood and tuned to individual pitches. The Latin text returns as the scene under the apple tree is portrayed, now accompanied by the playing of pitched skudučiai. A modulation to G major accompanies the onset of the well-known *Set me as a seal upon your heart* text. The tranquil opening music then returns, but now in the key of G major.

When I contacted Mr. Miškinis about the commission of *Adiuvo vos*, he was leading a conducting seminar at the Music Academy in Bydgoszcz, Poland, but a few days later COVID 19 was forcing shutdowns of everything around the world. His seminar was immediately closed, and he was unable to return to Lithuania, forced instead into quarantine in a hotel room in Poland. He found some unexpected quiet time to compose *Adiuvo vos*.

- Kent Hatteberg

Adiuvo vos filiae Ierusalem,
ne suscitetis, neque evigilare
faciatis dilectam donec ipsa velit.
Quae est ista, quae ascendit de deserto,
deliciis affluens, innixa super dilectum suum?
Sub arbore malo suscitavi te:
ibi corrupta est mater tua,
ibi violata est genitrix tua.

I bind you by oath, O daughters of Jerusalem,
not to disturb or awaken
the beloved, until she wills.
Who is she, who ascends from the desert,
flowing with delights, leaning upon her beloved?
Under the apple tree, I awakened you.
There your mother was corrupted.
There she who bore you was violated.

PROGRAM NOTES

Pone me ut signaculum super cor tuum,
ut signaculum super brachium tuum:
quia fortis est ut mors dilectio,
dura sicut infernus æmulatio,
lampades eius lampades ignis atque flammaram.
Aquæ multæ non potuerunt extinguere charitatem,
nec flumina obruent illam:
si dederit homo omnem substantiam
domus suæ pro dilectione,
quasi nihil despiciet eam.
-Song of Solomon 8:4-7

Turēja liepa liai sūdijo. Siūdija.
Siūdijula ta ta to. Siūdijo!
Devynias šakas liai siūdijo. Siūdija.
Siūdijula ta ta to. Siūdijo!
Vētrela palauzē liai siūdijo. Siūdija.
Siūdijula ta ta to. Siūdijo!
Gegiulai inkristi liai siudijo. Siudija.
Siudijula ta ta to. Siudijo!
-Ancient Lithuanian folk song

Set me like a seal upon your heart,
like a seal upon your arm.
For love is strong, like death,
and envy is enduring, like hell:
their lamps are made of fire and flames.
A multitude of waters cannot extinguish love,
nor can a river overwhelm it.
If a man were to give all the substance
of his house in exchange for love,
he would despise it as nothing.

Had a tree liai siudijo. Siudija.
Siudijula ta ta to. Siudijo!
Nine branches liai siudijo. Siudija.
Siudijula ta ta to. Siudijo!
The storm broke liai siudijo. Siudija.
Siudijula ta ta to. Siudijo!
The cuckoo has fallen liai siudijo. Siudija.
Siudijula ta ta to. Siudijo!

And the swallow (psalm 84) – Caroline Shaw

Caroline Shaw's setting of Psalm 84, *and the swallow*, was written in 2017 for The Psalms Experience, a festival hosted by New York's Lincoln Center that presented performances of all 150 Psalms by 150 different composers. *and the swallow* was premiered by The Netherlands Chamber Choir on November 11, 2017 at Union Theological Seminary. Shaw explained in an interview with NPR that she was mindful of the unrest in Syria at the time she was composing this piece. "The second verse is: 'The sparrow found a house and the swallow her nest, where she may place her young,' which is just a beautiful image of a bird trying to keep her children safe... People trying to keep their family safe." Throughout Shaw's setting of the Psalm, many passages with direct references to "God" or "Lord" are replaced by vocalises evocative of bird songs and performed by humming or singing on a neutral syllable.
- Austin Echols

how beloved is your dwelling place, o lord of hosts
my soul yearns
faints
my heart and my flesh cry out
the sparrow found a house,
and the swallow her nest,
where she may raise her young
they pass through the valley of bakka
the make it a place of springs
the autumn rains also cover it with pools
-Psalm 84

1 Jeff Lunden, "150 Psalms, 12 Days: Music for Challenging Times at the White Light Festival," NPR.org (National Public Radio, November 5, 2017), <https://www.npr.org/sections/deceptiveca-dence/2017/11/05/561849575/150-psalms-12-days-music-for-challenging-times-at-the-white-light-festival>.

PROGRAM NOTES

Invitation to Love – Riley Ferretti

When I first came across this text, the simplicity in the message was so strong and forward that it stuck with me, and I needed to write for it. As I was in the early stages of its composition, I couldn't help but think of all the emotions underlining such simple and communicative words. Through my writing, I hope to convey that same passion and care.

- Riley Ferretti

Invitation to Love is based on a poem of the same title by Paul Laurence Dunbar (1872-1906), an African American writer whose parents had been slaves in Kentucky before the Civil War. He was one of the first Black writers to develop a national and international reputation. He died of tuberculosis in 1906 at the age of 33. *Invitation to Love* is from his second collection of poems, published in 1895, titled *Majors and Minors*, with the 'majors' representing poems that he wrote in standard English and the 'minors' referring to those written in dialect. In *Invitation to Love* Dunbar uses the inviting word *Come* seven times in the first verse, once in the second, and five times in the third, while also using the word *welcome* five times, and at the end of both verses one and three. Thus those verses begin and end with "come." Riley uses this wordplay throughout her setting for soprano solo and eight-part a cappella choir. It opens quietly in E-flat major as the voices enter one by one on the word *Come*, as if inviting the soprano soloist to enter. The music modulates briefly to G minor as the choral forces take over the text. A poignant return to E-flat major brings Dunbar's first verse to its end as the sopranos undulate quietly on the word "welcome." The second verse describes the sweetness and softness of the person to whom Dunbar addressed the poem, sung in canon by the soprano soloist and the soprano and altos of the choir as the tenors and basses bring in the text of the third verse. The music reaches its climax as the voices come together at the text *Come when the year's first blossom blows. . . Come with the winter's drifting snows* before reposing to a soft, tender ending as the sopranos once again undulate on the word *welcome*, then pass it on a quiet hum to the alto voices as the tenors sing the gentle melody.

- Kent Hatteberg

Come when the nights are bright with stars
Or come when the moon is mellow;
Come when the sun his golden bars
Drops on the hay-field yellow.
Come in the twilight soft and gray,
Come in the night or come in the day,
Come, O love, when'er you may,
And you are welcome, welcome.

You are sweet, O Love, dear Love,
You are soft as the nesting dove.
Come to my heart and bring it to rest
As the bird flies home to its welcome nest.

Come when my heart is full of grief
Or when my heart is merry;
Come with the falling of the leaf
Or with the redd'ning cherry.
Come when the year's first blossom blows,
Come when the summer gleams and glows,
Come with the winter's drifting snows,
And you are welcome, welcome.
-Paul Laurence Dunbar (1872-1906)

PROGRAM NOTES

A Little While – Ily Matthew Maniano

This is a song that talks about life, its cycle, and how fleeting it is. Cliché as it may sound but writing the music made me realize to appreciate the simple things around us, be more grateful, embrace moments, and live to the fullest. The text resounded with me and I believe that the last resolve of the piece is what I, or anyone, would someday hope for. It is dedicated to friends and colleagues in music.

- Ily Matthew Maniano

A Little While was commissioned by Kent Hatteberg and the University of Louisville Cardinal Singers in 2020 and was premiered on November 15, 2020 on the fourth floor of the Speed Art Museum parking garage. Maniano previously composed *Papuri* on commission from the University of Louisville choral department in 2018. It was premiered on October 20, 2019.

A little while when I am gone
My life will live in music after me,
As spun foam lifted and borne on
After the wave is lost in the full sea.

A while these nights and days will burn
In song with the bright frailty of foam,
Living in light before they turn
Back to the nothingness that is their home.
-Sara Teasdale (1884-1933)

SELECTIONS BY THE COLLEGIATE CHORALE

Factus est repente – James MacMillan

British conductor Paul Spicer writes about the *Strathclyde Motets* and *Factus est repente*: “In writing the *Strathclyde Motets* MacMillan set out to write a series of communion motets of only moderate difficulty, which would be of real and lasting use for average church or concert choirs. Aware that much of his choral music to date could be too challenging for average use, he composed these new motets to provide a very welcome opportunity for almost any choir of reasonable attainment and ambition to sing some contemporary music of real value. The opening of *Factus est repente* is set up to sound like an outburst of bagpipe music with drone and highly decorated melody which is much in the style of the other motets in this series. The decorated melismatic writing which follows in other parts needs some careful handling. These moments of choral outburst are beautifully interspersed by more straightforward, gentle music, and the whole motet ends with a sublime ‘Alleluia.’”

-Paul Spicer

Factus est repente de cælo sonus
advenientis spiritus vehementis
ubi errant sedentes,
Alleluia: et replete sunt
omnes Spiritu Sancto,
loquentes magnolia Dei,
Alleluia.

-Acts 2:2, 4

Suddenly there came a sound from heaven,
as of a mighty wind coming
where they were sitting,
Alleluia: and they were all filled
with the Holy Spirit,
speaking the wonderful works of God,
Alleluia.

PROGRAM NOTES

Who Shall Separate Us? – James MacMillan

About the arrangements to compose the piece for the funeral, MacMillan said:

“I was deeply honoured to be invited to write a new anthem ‘Who Shall Separate Us?’ for the funeral of Her Majesty Queen Elizabeth II. She was a constant presence in my life and an inspiration to countless millions across the globe. My thoughts are with the Queen’s family and King Charles III at this sad time. I am honoured that my music will be included in this afternoon’s Service of Thanksgiving at St Giles’ Cathedral in Edinburgh.”

“My first conversations, which were very secretive, took place in Westminster Abbey in 2011. The text was suggested, and it was one of Queen Elizabeth’s favourite scriptural passages. It probably came directly from the importance of the text, which gets right to the heart of her own religious feelings and relationship with Jesus. I wrote it quickly and delivered it to my publishers, who got the material to the Abbey and it was shoved in a drawer until rehearsals began two weeks ago. While it was a sad occasion, I felt elated that I was able to contribute something.”

- James MacMillan

MacMillan stated that he completed *Who Shall Separate Us?* in 2012, so it did not come to the public for 10 years after its composition. It was sung in the funeral service for Queen Elizabeth II after the Commendation which, in the Anglican tradition, entrusts the soul of the deceased to the care of God. So the premiere, on Monday, September 19, was heard by some 2,000 mourners and heads of state attending the service, as well as an estimated 4 billion people across the world watching or listening to the state funeral of the British head of state. The service was sung by the Choir of Westminster Abbey and the Choir of the Chapel Royal, St James’s Palace (Joseph McHardy, Director of Music) under the direction of James O’Donnell, organist and Master of the Choristers at Westminster Abbey. With this composition MacMillan joins composers such as Thomas Morley, Henry Purcell, William Croft, and Frideric Handel who have composed royal funeral music in Great Britain.

Who shall separate us from the love of Christ?
Neither death, nor life,
nor angels, nor principalities, nor pow’rs,
nor things present, nor things to come,
nor height, nor depth, nor any other creature
shall be able to separate us from the love of God,
Which is in Christ Jesus our Lord.
Alleluia.

-Romans 8:35a, 38-9

Te Lucis Ante Terminum – Keane Southard

Te Lucis Ante Terminum for SATB Choir was composed over the course of a week in February 2022. It was written for the Schola Cantorum of Christ Church, Rochester, NY while I was a member of the ensemble. The work explores my fascination with split-third chords—triads which are both major and minor at the same time having both a raised and lowered third present (usually in different octaves). I was surprised to encounter these harmonies in some works of Tallis and Purcell that we sang in the choir, as well as a hallmark in the early works of Andrzej Panufnik, who is one of my favorite composers. The challenge I set for myself was to use these dissonant harmonies as much as I could while keeping the work as easy to sing as possible for this prayer of protection during the night.

- Keane Southard

Te lucis ante terminum
Rerum creator poscimus,
Ut sollita clementia
Sis praesul ad custodiam.

To Thee before the end of the day,
Creator of all things,
We pray that thy accustomed mercy
Be our protector and guard.

PROGRAM NOTES

Procul recedant somnia,
Et noctium phantasmata;
Hostemque nostrum comprime
Ne polluantur corpora.

Let dreams depart from us,
And the phantoms of the night;
And restrain our enemy
that our bodies may not be polluted.

Praesta, Pater omnipotens,
Per Jesum Christum Dominum,
Qui tecum in perpetuum
Regnat cum Sancto Spiritu. Amen.
-Roman Breviary

Grant this, all powerful Father
Through Jesus Christ our Lord
Who with Thee in eternity
Reigns with the Holy Spirit. Amen.

Fólk fær andlit – Hildur Guðnadóttir

In December 2015 we followed a series of events that touched most of us there. Albanian children with terminal illnesses were deported from Iceland along with their families who had been denied residence permits. It was deeply distressing to watch the series of events unfold; how people divided into two separate oppositions, for or against - people.”

- Hildur Guðnadóttir

Fólk fær andlit was written as a haunting, minimalistic response to the mistreatment and deportations of refugees in Iceland in 2015. The only accompaniment is a hypnotic cello drone on A, with subtle explorations of *ad libitum* harmonics and the fourth (E) below. A small ensemble of Cantus Singers sings a simple, plaintive figure on the word *miskun* (mercy) throughout the piece while the rest of the choir repeats the phrase *Fyrirgefið okkur fyrir* (forgive us for) in various forms, ranges, and combinations. *Fólk fær andlit* was originally conceived for SSA voices, and Ms. Guðnadóttir recorded all of the voice parts and the cello drone herself. The piece was transcribed for choral performance for either SSA or SATB voices by composer/arranger Peter Stanley Martin, who serves as Director of Production for G. Schirmer, Inc.

- Kent Hatteberg

Fólk fær andlit
Miskun
Fyrirgefið okkur fyrir.

People Get Faces
mercy
forgive us for

But of Life? – Benjamin Carter

But of Life? is a poem by the American poet Kenneth Patchen that was originally published in 1930. The poem details and personifies the end of life for a single tree, utilizing rich natural imagery and religious symbolism as the tree's demise is detailed. In his own life, Patchen was an environmentalist and pacifist who felt a great deal of concern about the effects of man on the natural world long before it was common in the general public to do so. While Patchen was held in high regard by several of his peers such as E. E. Cummings and Henry Miller, his own works enjoyed little financial success, in large part due to the lack of public interest in the themes of environmentalism and pacifism that Patchen espoused. He faced particularly harsh criticism in the wake of World War II, when several literary critics dismissed his pacifistic writing as being mere naïveté.

In this poem, Patchen chooses to personify the tree, writing the opening stanza in first person with the tree as the speaker. The tree expresses its desire to be left alone, stating its hope that “none come touching” any part of it for their own purposes. Patchen goes on to detail the environment around the tree becoming darker and more dire as a fog builds and birds disappear as well as the very stars in the sky. Then, in the climax of the poem, the tree weeps, and as its death is implied, no one hears its final cries of anguish. In a final, one line stanza, Patchen states “so was Crucifixion’s tree” almost as an afterthought to the rest of the text. Patchen would not use such obvious religious symbolism without an explicit purpose. After dwelling on this for quite a while, I’ve come to believe that Patchen’s intended message is that even in one of the most famous and emotionally resonant human sacrifices, the natural world sacrificed first.

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Unfortunately, after Patchen's death in 1972, any remaining public interest in his work seemed to die with him. I stumbled across Patchen and this text while reading about the Jimmy Buffett song *Death of an Unpopular Poet*. After reading that Patchen was in part the inspiration for the song, I began to dig into his work and felt a strong emotional resonance with much of what I was reading. Patchen's urgent, tender, and profound calls to action for environmental stewardship and international diplomacy feel ever more necessary in an increasingly militarized and withering world. If Patchen's work was ahead of its time, then I hold that its time is now. It is my hope that this piece shines a light on Patchen and how his career and legacy were buried by the weight of a world not quite ready for what he had to say.

- Benjamin Carter

What I want in heart
- O stiller, wider, nearer –
Said the tree
Is that none come touching
For their own stuff

Any part of
Me. And over him a wall
Of shifting fog began
To build, little on little –

Like a wet shroud.

No birds
Came then. And with
Them
Stars
Stayed. His poor branches
Trailed white and still. He
Wept. His
Loudest cry went unheard

So was Crucifixion's tree
-Kenneth Patchen

Nunc Dimittis – Benjamin Carter

Some of the most successful and important choral works of the 21st century are settings of sacred texts. Setting sacred texts to music is a tradition that goes back centuries, ranging from Gregorian chants to post-tonal music of today. After careful consideration, I decided to take this tradition one step further and incorporate the use of live electronics in a sacred text setting. To my knowledge, this has never been done before, likely due to the perceived dichotomy between electronic music and sacred music. However, the magic of sacred text settings today is their timelessness, and using an ancient text with electronic effects only achievable in recent decades embraces this anachronism and breathes new life into the art form. The text itself, *Nunc Dimittis*, is a text dating back to the 4th century taken from the Gospel of Luke. In the text, Simeon, holding a then-infant Jesus in his arms, expresses his desires that he may depart from his earthly life in peace and enjoy the full light and salvation of a heavenly deliverance. This personal reckoning with mortality and spirituality lends itself well to the use of electronics that can at times sound otherworldly. I firmly believe that there is much more potential for the choral art form in collaboration with live electronics, and it is my hope that more and more composers begin to explore this medium in the years to come.

- Benjamin Carter

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Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.
Quia viderunt oculi mei salutare tuum,
Quod parasti ante faciem
omnium populorum,
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.
-Luke 2:29-32

Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in sæcula sæculorum.
Amen.

Lord, let thy servant now depart in peace,
O Lord, according to thy word.
For my eyes have seen thy salvation,
Which thou hast prepared
before the face of all peoples,
A light as revelation to the Gentiles,
and a glory of thy people Israel.

Glory be to the Father, and to the Son,
and to the Holy Spirit,
As it was in the beginning,
is now, and ever shall be,
world without end.
Amen.

COMPOSER BIOGRAPHIES

Benjamin Carter is a composer, pianist, and vocalist who is currently pursuing a Bachelor of Music degree in Music Composition at the University of Louisville. A native of Bowling Green, Kentucky, Benjamin is also an alumnus of both the Governor's School for the Arts and the Governor's Scholars Program. At the University of Louisville, Benjamin studies composition, piano, and sings in the Collegiate Chorale and Cardinal Singers, both under the direction of Dr. Kent Hatteberg. He serves as accompanist for the Singing Cardsmen. Benjamin is a member of the Brown Fellows Program, a prestigious academic scholarship program dedicated to attracting and retaining bright, passionate minds for the betterment of the Commonwealth of Kentucky. Upon completion of his B.M. in Music Composition, Benjamin plans to attain an M.M. and a D.M.A. in Choral Conducting, eventually working as a university-level choir director while maintaining an active composition career. The Collegiate Chorale premiered his composition *A Winter Night* in 2020 at the University of Louisville and his *i thank You God for most this amazing* at the 2021 New Music Festival. He was the winner of the Kentucky Music Educators Association (KMEA) 2021 Collegiate Composition Competition for his composition *A Winter Night*, and the Collegiate Chorale performed it and *i thank you God for most this amazing* at the 2022 KMEA In-Service Conference.

Riley Ferretti is a Japanese-American composer and vocalist whose music explores the expanse of human emotion through various compositional and improvisatory techniques. Her inspiration spans numerous sources, ranging from Eastern European choral music to punk to electronic ambient music. She graduated in May 2022 from the University of Louisville with a Bachelor of Music degree in Music Composition, where she studied with Dr. Marc Satterwhite. While at the University of Louisville, she was a member of the Collegiate Chorale and Cardinal Singers under the direction of Dr. Kent Hatteberg and the Women's Chorus under the direction of Dr. Won Joo Ahn. The Collegiate Chorale premiered her *Asperges me* in March 2019, *Joy in November* 2020, and *The Oak* in 2021. She is the winner of the 2022 Kentucky Music Educators Association (KMEA) 2022 Collegiate Composition Competition for her composition *The Oak*. The Cardinal Singers premiered her 2021 composition *A Prayer* at the 2021 New Music Festival. She received the Sixty-Second Annual Alumni Award from the University of Louisville School of Music in May 2022. She is currently pursuing her master's degree in composition at the University of Florida.

Icelandic composer **Hildur Guðnadóttir** began playing the cello at the age of five. She attended the Reykjavik Music Academy and went on to study composition and new media at the Iceland Academy of the Arts and the Universität der Künste Berlin. She is known for her numerous live and studio collaborations with numerous bands and solo artists. In 2006 she released a solo album, *Mount A*, under the name Lost in Hildurness, followed by her second solo album, *Without Sinking*, in 2009. She is an active singer and arranger of choral music. She has attained international fame as a composer for films and television. She composed

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the music for the action thriller film *Sicario: Day of the Soldado* in 2018. She won a Primetime Emmy Award, a BAFTA Award, and a Grammy Award for the score to the 2019 HBO miniseries *Chernobyl*. For her score to the 2019 film *Joker*, she won the Academy Award for Best Original Score, the Golden Globe Award for Best Original Score, and the BAFTA Award for Best Original Music. She is the first solo female composer to win both the Golden Globe and BAFTA Awards, and is the first Icelander to win an Oscar. In 2021 she collaborated with her husband, Sam Slater, on the video-game score for *Battlefield 2042* by DICE and EA Games. Her 2022 work *The Fact of the Matter* received its world premiere at the BBC Proms in July 2022. Her latest film score is for the 2022 movie *TÁR*.

Sir James MacMillan CBE is one of the most revered contemporary Scottish composers. He studied composition at the University of Edinburgh with Rita McAllister and Kenneth Leighton, and at Durham University with John Casken, earning his PhD degree in 1987. The successful premiere of *Tryst* at the 1990 St. Magnus Festival led to his appointment as Affiliate Composer of the Scottish Chamber Orchestra. Between 1992 and 2002 he was Artistic Director of the Philharmonia Orchestra's *Music of Today* series of contemporary music concerts. He was composer and conductor with the BBC Philharmonic from 2000 to 2009, then took a position as principal guest conductor with the Netherlands Radio Chamber Philharmonic from 2009 to 2013. His works are performed regularly by major orchestras, choirs, soloists, and other ensembles worldwide. His music is influenced by his Scottish heritage, political and religious background, as well as Celtic, Far Eastern, Scandinavian, and Eastern European music. Among his most notable works are the percussion concerto *Veni, Veni Emmanuel* (1992), the cantata *Seven Last Words from the Cross* (1993), *Quickening* (1998), the operas *Inès de Castro* (2001) and *The Sacrifice* (2005-06), *St. John Passion* (2007), *St. Luke Passion* (2013), and *Symphony No. 5: 'Le grand Incoconnu'* (2018). He was appointed a Commander of the Order of the British Empire (CBE) in 2004 and a Knight Bachelor in 2015.

Ily Matthew Maniano is one of the most sought-after composers in the Philippines and in the international choral scene today. In 2018, he released his album *EUPHONOS: The Choral Works of Ily Matthew Maniano*. He is a POLYPHONOS Composition Competition Winner (Seattle, USA 2017), 2nd place on the 5th Concurso de Composition Gustavo Gomez Ardila Festival Coral Internacional (Bucaramanga, Colombia 2021), and a finalist at the First Jean Sibelius Composition Competition in 2014 (Hämeenlinna, Finland). His works are being performed and recorded by some of the world's best and notable choirs and by Grammy award-winning groups like the King's Singers and the Swingle Singers. His compositions have been performed in prestigious competitions like the European Grand Prix for Choral Singing (Tolosa, Spain), the Certamen Internacional de Habaneras y Polifonia (Spain), Florilège Vocal de Tours (France), Modfestivals Marktobderdorf (Germany), Concorso Polifonico Internazionale Guido D'Arezzo (Italy), and festivals such as the Festival de la Habana Musica Contemporanea (Cuba), the America Cantat (Colombia), American Choral Directors National Conference (Dallas, USA), Choralies, and Festival des Cheours Laureats (France), and the World Choral Expo (Macau). Born and raised in the Philippines, Ily received his degree in Music Education at the University of the Philippines College of Music. He is an alumnus of and has served as resident arranger and composer for the renowned Philippine Madrigal Singers, Male Ensemble Philippines, and the Manila Chamber Singers. He is the founder and artistic director of SONOS | Voices of Hope, and facilitates OPUS - an online choral writing class.

Japanese composer/conductor **Ko Matsushita** graduated with a degree in composition from the Kunitachi College of Music. He studied choral conducting with Péter Erdei in Hungary. He is currently the conductor and artistic director of 13 choirs. Besides conducting and composing, he is also an active workshop clinician, lecturer, and adjudicator in Japan and abroad. He is currently the CEO of the International Choral Organization of Tokyo, the Artistic Director of the Karuizawa International Choral Festival and the Tokyo International Choir Competition, a member of the Found Directors of the Asian Choral Association, and honorary member of Associazione Nazionale Direttori di Coro Italiani, a member of the Interkultur World Choir Council, a board member of the Tokyo Choral Association, and a member of the Japan Composers and Arranger Association. Ensembles under his direction have won prizes at numerous international competitions. His mixed choir *Vox Gaudiosa* performed at 7th World Choral Symposium in Kyoto, Japan in 2005. In 2005, Mr. Matsushita became the first Asian to receive the "Robert Edler Prize for Choral Music," an award bestowed on the best conductor, composer, or choir for their extraordinary endeavors throughout that year around the globe. His choir The Metropolitan Chorus of Tokyo was invited to the National Conference of the

COMPOSER BIOGRAPHIES

American Choral Directors Association in Salt Lake City in 2015.

Lithuanian composer and conductor **Vytautas Miškinis** received his degree in choral conducting from the Lithuanian Academy of Music in 1976. He has held many posts as both conductor and teacher, including positions with the Kaunas State Choir and Vocal Ensemble Museum Musicum. Since 1985, he has been the Choir Director of the Lithuanian Academy of Music and Theatre Conservatory and has served as the Artistic Director of the Ažuoliukas youth choir. He is President of the Lithuanian Choral Union and serves as Artistic Director and Chief Conductor of the All-Lithuanian Choir Festival. Ensembles under his direction have won numerous international prizes, and his compositions are part of the international standard choral repertoire. He has had over 700 pieces recorded and has been commissioned to compose for numerous ensembles. In addition to his accolades as a composer and conductor, Miškinis is in high demand as an adjudicator on the international choral competition circuit and has served as a jury member at competitions in Europe, Asia, and the United States. He was the first composer commissioned to write a piece for the University of Louisville choral department, which resulted in his setting of *Nunc dimittis* in 2002. He has since been commissioned to write additional pieces for the University of Louisville choirs, including *Ever In My Life* (2004), *At this time of my parting* (2010), and *Adiuro vos* (2020). He dedicated his *Laudate pueri, Dominum* to Kent Hatteberg and the University of Louisville Cardinal Singers in 2004.

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. Caroline has written over 100 works for numerous soloists and ensembles of all types in the last decade. This year's projects include the score to "Fleishman is in Trouble" (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's "The Sky Is Everywhere" (A24/Apple), music for the National Theatre's production of "The Crucible" (dir. Lyndsey Turner), Justin Peck's "Partita" with NY City Ballet, a new stage work "LIFE" (Gandini Juggling/Merce Cunningham Trust), the premiere of "Microfictions Vol. 3" for NY Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang's silent film "Moby Dick" co-composed with Andrew Yee, two albums on Nonesuch ("Evergreen" and "The Blue Hour"), the score for Helen Simoneau's dance work "Delicate Power", tours of Graveyards & Gardens (co-created immersive theatrical work with Vanessa Goodman), and tours with So Percussion featuring songs from "Let The Soil Play Its Simple Part" (Nonesuch), amid occasional chamber music appearances as violist (Chamber Music Society of Minnesota, La Jolla Music Society). Her work as vocalist or composer has appeared in several films, tv series, and podcasts including *The Humans*, *Bombshell*, *Yellowjackets*, *Maid*, *Dark*, *Beyonce's Homecoming*, *Tár*, *Dolly Parton's America*, and *More Perfect*. She studied at Rice, Yale, and Princeton.

American composer **Keane Southard** has been described as "a hugely prolific musician with a wide variety of skill sets" (*newmusicbuff.com*). He is a composer and pianist who believes deeply in the power of music to change how people think, feel, and act, and that it can be a catalyst for positive change in the world. His music has been described as "a terrific discovery" (*Bandworld Magazine*) and "highly-professional and well-orchestrated" (*Portland Press Herald*) and his works reflect his many diverse musical tastes, from medieval chant to 70's rock, Bach to the Blues, and 19th century romanticism to Latin dance forms. He has been a recipient of many awards, most recently the Gregg Smith Choral Competition, 2nd prize in the Dartmouth College Wind Ensemble Composition Competition, the 2nd Michal Kleofas Oginski International Symphony Orchestra Contest, the Yale Glee Club's Emerging Composers Competition and Capital Hearings Young Composers Competition, and has been a fellow at the Intimacy of Creativity (Hong Kong) and the Bennington Chamber Music Conference. Keane earned his M.M. at the University of Colorado-Boulder in composition and his Ph.D. student in composition at the Eastman School of Music. His composition teachers include Kenneth Girard, Loris Chobanian, Daniel Kellogg, Jeffrey Nytech, Carter Pann, Richard Toensing, Allen Shawn, and Ricardo Zohn-Muldoon. Keane spent 2013 in Brazil as a Fulbright scholar studying music education.

PERSONNEL

UNIVERSITY OF LOUISVILLE CARDINAL SINGERS

Kent Hatteberg, *Director*

Soprano 1

Hannah Broomhall
Abigail Mires
Emma Pinkley

Soprano 2

Won Joo Ahn+
Sarah Givens
Molly Melahn
Reilly Ray
Reagan Shourds

Alto 1

Trisha Eedarapalli
Amelia Glikin
Caitlyn Kirchner
Carol Kittner
LaKyya Washington

Alto 2

Ashton Clark
Katie Jordan*
Young Eun Kim
Hanne Mehler

Tenor 1

Tyler Carnes
Benjamin Horman
Jackson Scott
Matthew Sharpsteen
Max Taylor

Tenor 2

James Layton
Ethan Murphey
Calvin Ramirez
Cory Spalding

Baritone

Cameron Carnes
Benjamin Carter
Walter Cooper
Matt Houston
Michael Merritt

Bass 2

James Cluxton
Siwon Kim*
Alex Losch
Troy Sleeman
Austin Smith
Spencer Smith
Noah VanRude

+faculty

**graduate student*

PERSONNEL

UNIVERSITY OF LOUISVILLE COLLEGIATE CHORALE

Kent Hatteberg, *Director*

Soprano 1

Kylie Bennett
Hannah Broomhall
Maddie Carbary
Julia Clements
Lana Finley
Emily Minnis
Abigail Mires
Emma Pinkley

Soprano 2

Makya Griffin
Emily Grace Gudge
Molly Melahn
Kaitlyn Miller
Natalie Minton
Sarah Moser*
Kiki Pastor-Richard
Reilly Ray

Alto 1

Madalyn Cull
Trisha Eedarapalli
Sarah Givens
Amelia Glikin
Caitlyn Kirchner
Carol Kittner
Kylie McGuffey
Dannie Sinkhorn

Alto 2

Ashton Clark
Katie Jordan*
Joey Partin
Jenna Proffit
LaKyya Washington

Tenor 1

Tyler Carnes
Jackson Scott
Matthew Sharpsteen
Max Taylor

Tenor 2

Alex Elslager
Dawson Hardin
James Layton
Jeremy Metcalf
Cory Spalding
Owen Strunk

Baritone

Benjamin Carter
Walter Cooper
Bryce Fowler
Chris Harbeson
Napat Lertthanaphol
Michael Merritt
Nathaniel Tooley

Bass 2

Siwon Kim*
Alex Losch
Jerry Rutkovskiy*
Troy Sleeman
Austin Smith
Spencer Smith
Noah VanRude

**graduate student*

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We hope you enjoy the concert this evening.

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In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.
Thank you.

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Events are subject to change. Scan the code below for a full list.



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