



**SCHOOL OF MUSIC**

COLLEGE OF FINE ARTS | THE UNIVERSITY OF UTAH

*Magnificat:*  
**Celebrating Women  
in the Bible**

Rob Swenson, conductor

Featuring the Heritage Youth Chorus, the  
American Heritage School A Cappella Choir,  
and student musicians from the  
University of Utah School of Music

Tuesday, October 10, 2023

Libby Gardner Concert Hall

Virtual Venue: <https://music.utah.edu/libby-live/index.php>

7:30 p.m.

## Program

*(Please turn off all electronic devices that could disrupt the concert.)*

Ave Maria Louis Dietsch (1808–1865)/Jacques Arcadelt (1507–1568)  
Rytmus Ivan Hrušovský (1927–2001)

### AHS A Cappella Choir

Song of Miriam Elaine Hagenberg (b. 1979)  
*Emily Graham, conductor; Rachel Benner, piano*

### AHS Women's Choir

The Three Wise Women Joanna Forbes L'Estrange (b. 1971)  
*Sam Clark, Charles Quinn, and Dallen Parkin, soloists*  
*Liz Washburn, conductor; Emily Halverson, piano*

### AHS Men's Choir

There Will I Be Craig Courtney (b. 1948)  
*Kameron Kavanaugh, Anthony Ray, Karley Swallow, and Sage Madsen, soloists*  
*Neil Harmon, piano; Monika Rosborough-Bowman, cello; Jared Waugh, violin*

### Heritage Youth Chorus

Sweetheart of the Sun Eric Barnum (b. 1979)  
For Such a Time as This Ralph Johnson (b. 1955)  
*Neil Harmon, organ*

### AHS Chamber Choir

## INTERMISSION

Magnificat Taylor Scott Davis (b. 1980)  
I. Magnificat anima mea  
II. Shall I Rejoice  
*Isabel Cossa, soprano*  
III. Et misericordia  
*Kristen Olson, violin*  
IV. Deposuit  
V. Gloria Patri

### Combined Choirs and Orchestra

This recital is presented as partial fulfillment for  
the requirements for the Doctor of Musical Arts degree.

# AHS A Cappella Choir

Rob Swenson, conductor; Dixie Choque, piano

## Soprano

Laurelyn Bradford  
Vivian Bradford  
Abbie Brown  
Anna Bushman  
Lucy DeForest  
Vanessa Faerber  
Eliza Harmon  
Maylin Hill  
Mynoa Jacob  
Annalie Johnson  
Hava Lambert  
Nancy Mellor  
Naomi Pinson  
Nora Redding  
Marlie Richman  
Aubrey Rowen  
Ella Scriber  
Hailey Todd

## Alto

Eva Batchelor  
Bethany Braddy  
Natalie Bryner  
Emily Carman  
Camille Childs  
Hannah Christiansen  
Ryah Crandall  
Avery Goslin  
Sierra Green  
Bree Harman  
Sophie Hunter  
Abby Johnson  
Liza Jorgensen  
Gracie Lawyer  
Brynlee Murray  
Celeste Price  
Sophie Reed  
Grace Rutherford  
Hallie Smith  
Elizabeth Ware  
Emma Young

## Tenor

Timothy Andersen  
Finley Boyer  
Cooper Brown  
Owen Chenn  
Txanton Chertudi  
Crew Durrant  
Andrew Fee  
Joseph Holmes  
Jeffrey Logan  
Mason Longhurst  
Camden Norton  
Isaiah Ong  
Charles Quinn  
Caleb Randall  
McKay Webb  
Samuel Wilson

## Bass

Gideon Boggess  
Max Buer  
John Bushman  
Sam Clark  
Isaac Dawson  
Benson Hale  
Nathan Hancock  
Tyson Ker  
Benson Lee  
Porter LeBlanc  
Noah Lewis  
Dallen Parkin  
Brant Schuenman  
Nolan Spackman  
Christian Uhl

## Orchestra

### Violin

Maren Dewey  
Leandra Gibson  
Anna Gray  
Xandy Harker  
Levi Hunt  
Sidney Lofthouse  
Elizabeth Margetts  
Kristen Olson (CM)  
Cami Shaskin  
Jewelina Spjute  
Madeline Ward  
Jared Waugh

### Bass

Daniel Beutler  
Jaron Mullins

### Viola

Adria Baker  
Stephanie Coleman  
Caitlyn Curry  
Jack Johnson  
Sariah Watters  
Tate Zdanowicz

### Cello

Jaantje Bowman  
Ambrynn Bowman  
Scott Fidel  
Audrey Hudgens  
Milo Nieves  
Monika Rosborough-Bowman

### Flute

Drew Powell  
Melodie Wride

### Oboe

Nicole Marriott  
Fullmer

### Clarinet

Zane Jensen  
Jackson Lauritzen

### Harp

Elisabeth Collings

### Bassoon

Emma Fuller  
Jane Pugmire

### Horn

Gabriel Coletti  
Ily Olsen

### Trumpet

Eleanor Cornish  
Kyle McLean

### Timpani

Dennis Griffin

### Percussion

Johannes-Krystof  
Bowman  
Drew Fallon

## Additional Singers

### Soprano

Isabel Cossa  
Emily Graham  
Sage Madsen  
Liz Washburn

### Alto

Karina Briggs  
Dixie Choque  
Karley Swallow  
Natalie Turchin

### Tenor

Kayvon Alipour  
Kameron Kavanaugh  
Brandon LaBarge  
Anthony Ray

### Bass

John Allen  
Bradley Korth  
Porter Reynolds  
Isaac Willden

# Heritage Youth Chorus

Rob Swenson, conductor

Neil Harmon, piano and organ

## Soprano

Mary Anderson  
Anna Bushman  
Hannah Christiansen  
Rachel Coy  
Isabelle Dibb  
Brielle Draschil  
Bella Ericson  
LaDawn Erickson  
Jade Esparza  
Kora Fisher  
Gabriella Gibson  
Alaina Hall  
Natasha Hancock  
Eliza Harmon  
Sarah Henrie  
Maylin Hill  
Anna Huber  
Blakely Jansen  
Annalie Johnson  
Liza Jorgensen  
Hannah Jueschke  
Kara Kimber  
Maylee Kimber  
Gracie Lawyer  
Kailee Lewis  
Juliette McLoney  
Naomi Pinson  
Aubrey Rowen  
Eva Rutherford  
Ella Scriber  
Rilynn Smith  
Elizabeth Soelberg  
Rachel Stafford  
Eliza Strong  
Suzie Thompson  
Isabelle Walker  
Elizabeth Ware  
Leah Way  
Nyah Way  
Camryn Woodley

## Alto

Kayte Adams  
Elizabeth Anderson  
Hazel Barlow  
Eva Batchelor  
Portia Boggess  
Clara Boren  
Bethany Braddy  
Emily Carman  
Annie E. Cowley  
Ryah Crandall  
Maren Dewey  
Vitoria Dos Santos  
Bree Douberley  
GraceAhlyn Eberting  
Paisley Gardner  
Allie Gilmore  
Laura Graham  
Ellie Hair  
Mason Hancock  
Bree Harmon  
Rachel Huber  
Evey Jackson  
Abby Johnson  
Ruby Jones  
Sydney Kopp  
Heidi Lasson  
Rosalynn Lee  
Becca Natividad  
Ivy Nelson  
Sarah Pierce  
Calynn Quinn  
Lake Rosemann  
Grace Rutherford  
Hanna Sarfraz  
Kami Seamons  
Kyler Seamons  
Shaylie Slagowski  
Ashley Stone  
Annie Taylor  
Joy Thornton  
Ruby Thurgood  
Hailey Todd  
Carlee Vonk  
Lyndi Washburn  
Emma Welch  
Clara Wikle  
Kate Woodley

## Tenor

Daniel Anderson  
Timothy Andersen  
Peter Anderson  
John Bushman  
Owen Chenn  
Txanton Chertudi  
Steven Clayton  
Crew Durrant  
Andrew Ericksen  
Lincoln Ericson  
Steffano Esparza-Trevino  
Andrew Fee  
Bradford Hale  
Justin Hancock  
Ethan Hatch  
Evan Hatch  
Joey Haymond  
Isaac Holmes  
Joseph Holmes  
Peter Jacobson  
Cohen Kimber  
Travis Lasson  
Mason Longhurst  
Brandon Martin  
Adam McFarland  
Charles Quinn  
Cuzco Quinn  
Joshua Rohbock  
Willard Sanders  
Matthew Schmidt  
Elijah Thornton  
Kris Tony  
Carson Vonk  
Landon Walker  
Benjamin Ware  
McKay Webb  
Sam Wilson

## Bass

Logan Adams  
Carter Anderson  
Joseph Atwood  
Will Braddy  
Max Buer  
William Christenson  
Lucas Costa  
Isaac Dawson  
Collin Dewey  
John Dunn  
Noah Gremmert  
Benson Hale  
Joseph Hancock  
Nathan Hancock  
Nathan Hendrickson  
David Henrie  
Durgin Jones  
Harrison Larsen  
Jordan Larsen  
Benson Lee  
Noah Lewis  
Benjamin Logan  
Jeffrey Logan  
Sam Longhurst  
Maximus Madsen  
Tanner Martin  
Isaiah Ong  
Valentino Peterson  
Spencer Plouzek  
Carter Quinn  
Nathan Schmidt  
Brant Schuenman  
Nolan Spackman  
Matthew Sperry  
Jacob Stafford  
Jason Stone  
Andrew Swenson  
Christian Uhl

# Program Notes

The topic of women in the Bible is fraught with sociological, ethical, political, and religious quagmires. The main purpose of this concert is not to highlight these challenges, fix what is broken, or further the social justice movement for women—although I certainly hope, at least in a small way, that it will do so. The main purpose is to celebrate the unique stories of courage and faith exemplified by women in the Bible and to explore some of the musical works that have been inspired by them.

We begin with two “aves” (Latin for “hail”). The traditional Catholic prayer “Ave Maria” exalts Mary, the mother of Jesus, as “blessed...among women.” (Luke 1:42) It has probably been set to music more times than any other liturgical text. This popular setting, long attributed to the Franco-Flemish Renaissance composer Jacques Arcadelt, was later discovered to be a loose arrangement of Arcadelt’s three-voice chanson “Nous voyons que les hommes” by the French Romantic composer Louis Dietsch. The opening motif was used by Dietsch’s colleague, Camille Saint-Saëns, as the main theme for his organ symphony (recognized by many as the main theme from the movie soundtrack *Babe*.) This simple yet beautiful homophonic setting has, ironically, become Dietsch’s most enduring music contribution.

Igor Hrušovský’s “Rytmus” sets another “ave” text to Mother Eve using a strikingly different character: rapid tempo, frequent meter shifts, and modal harmonies provide an air of childlike glee and celebration for “the mother of all living.” (Genesis 3:20)

“Song of Miriam” is a setting of a text by Rabbi Ruth Sohn about finding courage in the face of uncertainty. Miriam was the older sister of Moses and Aaron and is thought to have played an equal role in delivering the Jews from exile in Egypt. (See Micah 6:4) The book of Exodus records that after the Children of Israel had been led through the Red Sea,

*Miriam the prophetess...took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam called out to them, Sing ye to the Lord, for he hath triumphed gloriously.” (Exodus 15:20–21)*

These verses hold significance as the only recorded instance in the Bible of a group of women singing their own song together. Hence, a profound symbolism is evoked in this text—for pioneering women throughout history—as Miriam finds the courage to sing “the song in [her] heart” and then lead the daughters of Israel toward an uncertain future.

“The Three Wise Women” is a playful jazz piece written for female voices—although it is performed tonight by a men’s choir. The composer writes:

*My inspiration for writing The Three Wise Women came from a desire to redress the balance of choral repertoire about biblical characters; choirs have a choice of songs, anthems and hymns about the three wise men (or the three Kings) but just as crucial in the nativity story are the three women who feature in this piece: Mary, mother of Jesus; Elizabeth, mother of John the Baptist; Anna, the prophet who recognised Jesus as the son of God the moment she saw him enter the temple for the first time. The fact that one was young, one middle aged and one very old when they became a part of the story appealed to me, as did their unerring trust in God. (Joanna Forbes L’Estrange, September 2019)*

“There Will I Be” and “Sweetheart of the Sun” are inspired by two different episodes from the life of the Biblical character Ruth, a Moabite woman who marries a Judean man. When Ruth’s husband dies, her mother-in-law, Naomi (who is also widowed), urges Ruth to return to her family in her native land. Ruth refuses to leave Naomi, declaring, “Entreat me not to leave thee, or to return from following after thee: for whither thou

## Program Notes (cont.)

goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people and thy God my God.” (Ruth 1:16) Her story has made her a symbol of abiding loyalty and devotion.

“Sweetheart of the Sun” is a romantic retelling of Ruth’s later encounter with Boaz, a distant relative of her late father-in-law. The text is a poem by 19th-century English author Thomas Hood, who takes great artistic license with the comparatively stale Biblical account, adding vivid color and emotional depth to this faith-infused love story.

“For Such a Time As This” was inspired by a scripture in the book of Esther. When Queen Esther learns of the King’s consent for a Jewish extermination plot, she is presented with a providential opportunity to intercede on behalf of her ancestral people—but with great risk to her own life. Her cousin and guardian, Mordecai, encourages her forward, pointing out, “who knoweth whether thou are come to the kingdom for such a time as this?” (Esther 4:14) Esther courageously responds, “. . . I will go unto the king, which is not according to the law: and if I perish, I perish.” (Esther 4:15) Susan Palo Cherwien’s poetic text likewise invites us to follow the examples of women in the Bible by facing the challenges of our day with courage, wonder, gratitude, and compassion.

—Rob Swenson, 2023

The Magnificat text is rich and historic, and though its an unwritten rule, it seems each composer gets one chance to declare what they believe the text means to them. Is it possible to capture the sound of Mary going from typical teenage child to God’s chosen one? Is it feasible to spend five movements cycling through all of the emotions the story elicits? What helps narrate and what seems overly dramatic? As I approached the text, the following became my interpretation:

*Magnificat anima mea.* Joy, honor, and bewilderment. A child-like exclamation at the beginning yields to a warm melody by measure 28, where the men begin singing of God’s regard for Mary’s lowly status. A murky section afterward leans on the word “anima”, which is feminine and means “breath,” “air” or “life force.” Before returning to joy, we have incredibly stately chords as the choir sings about what mighty work God has done through Mary.

*Shall I Rejoice.* To add a modern voice, I asked Dr. Terry York to write a new text, and his words connected with me deeply. There is a musical simplicity to this movement, but the piece builds around Dr. York’s text as he very uniquely channels Mary’s intuition to foreshadow the trouble ahead for her son. That uncertainty peaks as the words “joy and agony” sound like they unravel. Still, every phrase ends with release and determination.

*Et misericordia.* A solo violin becomes Mary’s character, and you can hear the uncertainty in her voice. The violin is minor, it’s questioning, it’s fearful. And the text from the choir is about fearing God, who will show strength, and scatter the proud and arrogant. The movement ends with an unexpected peace, as the violin represents Mary’s understanding of what this means.

*Deposit.* Movements three and four are very much linked. The sixteenth notes remain, but their hurried sound turns major as the choir sings about God exalting the humble and feeding the hungry, leaving behind the fearful nature of the previous movement.

*Gloria Patri.* The final movement begins with jubilation: Gloria Patri (“Glory be to the Father”), the choir sings, as the accompaniment swells. “As it was in the beginning” is the translation, as the choir then sings a gentle, simple melody. The Latin word *semper* seems to go in circles about halfway through, as it means “always.” A slowed down version of the opening melody is sung by a soloist or small group in an ethereal way, before the choir energetically closes by singing about what it means for “generations of generations.”

—Taylor Scott Davis, 2020

# Texts and Translations

**Ave Maria**, gratia plena, Dominus tecum. **Hail Mary**, full of grace, the Lord is with thee.  
Benedicta tu in mulieribus, Blessed art thou among women,  
et benedictus fructus ventris tui, Iesus. and blessed is the fruit of thy womb, Jesus.  
Sancta Maria, Mater Dei, Holy Mary, Mother of God,  
ora pro nobis. Amen. pray for us sinners. Amen.

**Ave Eva**  
fons amoris,  
tu regina venustatis.

**Hail Eve**  
you source of love,  
you are the queen of nobleness.

**Song of Miriam** (originally titled "I Shall Sing to the Lord a New Song")

I, [Miriam,] stand at the sea  
and turn  
to face the desert  
stretching endless and  
still.  
My eyes are dazzled  
The sky brilliant blue  
Sunburnt sands unyielding white.  
My hands turn to dove wings.  
My arms  
reach  
for the sky  
and I want to sing  
the song rising inside me.  
My mouth open  
I stop.  
Where are the words?  
Where the melody?  
In a moment of panic  
My eyes go blind.  
Can I take a step  
Without knowing a  
Destination?  
Will I falter  
Will I fall  
Will the ground sink away from under me?

The song still unformed—  
How can I sing?

To take the first step—  
To sing a new song—  
Is to close one's eyes  
and dive  
into unknown waters.  
For a moment knowing nothing risking all—  
But then to discover

The waters are friendly  
The ground is firm.  
And the song—  
the song rises again.  
Out of my mouth  
come words lifting the wind.  
And I hear  
for the first  
the song  
that has been in my heart  
silent  
unknown  
even to me.

—Rabbi Ruth Sohn

**There Will I Be** source scriptures:

16 And Ruth said, Entreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God:

17 Where thou diest, will I die, and there will I be buried: the Lord do so to me, and more also, if ought but death part thee and me.

(Ruth 1:16–17)

13 Greater love hath no man than this, that a man lay down his life for his friends.

(John 15:13)

**Sweetheart of the Sun** (originally titled "Ruth")

She stood breast high amid the corn,  
Clasped by the golden light of morn,  
Like the sweetheart of the sun,  
Who many a glowing kiss had won.

On her cheek an autumn flush,  
Deeply ripened;—such a blush  
In the midst of brown was born,  
Like red poppies grown with corn.

Round her eyes her tresses fell,  
Which were blackest none could tell,  
But long lashes veiled a light,  
That had else been all too bright.

And her hat, with shady brim,  
Made her tressy forehead dim;—  
Thus she stood amid the stooks,  
Praising God with sweetest looks:—

Sure, I said, heaven did not mean,  
Where I reap thou shouldst but glean,  
Lay thy sheaf adown and come,  
Share my harvest and my home.

—Thomas Good (1799–1845)



## For Such a Time As This

For such a time as this,  
For times of drought and shallowness,  
Of wild and dusty wilderness,  
Plant us deep in wonder, God,  
Humble in your holy world.

In wonder planted deep,  
In marvel at creation's play,  
At starlit night and sunlit day,  
Root us well in gratitude,  
Awestruck by beatitude.

By thankful wonder fed,  
Like oak trees reaching high and broad,  
And rooted fast in you, O God,  
Grow us in compassion full,  
Christ, the firstfruit of us all.

May all our lives bear fruit,  
Not from our will, nought to us due,  
But all our fruitfulness from you:  
Hearts of justice, hearts of peace,  
Just for such a time as this.

—Susan Palo Cherwien (1953–2021)



May all our lives bear fruit, Not from our will, nought



to us due, But all our fruit-ful - ness from you: Hearts of just - tice,



hearts of peace, Just for such a time \_\_\_\_\_ as this.

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## I. Magnificat anima mea

Magnificat anima mea Dominum;  
Et exsultavit spiritus meus  
in Deo, Salutari meo.  
Quia respexit  
humilitatem ancillae  
suae ecce enim ex hoc  
beatam me dicent omnes generatones.  
Quia fecit mihi magna  
qui potens est:  
et sanctum nomen ejus.

My soul doth magnify the Lord.  
And my spirit rejoiceth  
in my God, my Saviour.  
Because He hath looked down  
on the lowliness of His handmaid  
for behold henceforth  
all generations will call me blessed.  
Because the Mighty One hath done great  
things for me:  
And holy is His name.

## II. Shall I Rejoice

Shall I rejoice for Christ in me,  
the first of such to say?  
All that this child shall ever say or be  
now lives and grows in me.

Shall I rejoice for Christ in me,  
his name forever mine?  
I yield to him my life's identity;  
Christ lives and grows in me.

Shall I rejoice for Christ in me,  
both glory and disgrace?  
My song shall be both joy and agony,  
Christ lives and grows in me.

Shall I rejoice for Christ in me,  
as clouds and shadows rise?  
I ponder scenes that I don't want to see.  
Christ lives and grows in me.

—Terry York (b. 1949)

## III. Et misericordia

Et misericordia ejus  
a progenie in progenies timentibus eum.  
Fecit potentiam in brachio suo:  
dispersit superbos mente  
cordis sui.

And His mercy is generation to generation:  
on those who fear Him.  
He showeth might in His arm:  
He scattereth the proud in the conceit of  
their heart.

#### **IV. Deposuit**

Deposuit potentes de sede,  
et exaltavit humiles.  
Esurientes implevit bonis:  
et divites dimisit inanes.  
Suscepit Israel, puerum suum,  
recordatus misericordiae suae.  
Sicut locutes est ad patres nostros,  
Abraham, et semini ejus in saecula.

He casteth down the mighty from their throne:  
and exalteth the lowly.  
He filleth the hungry with good things:  
and the rich He sendeth away empty.  
He hath received His servant Israel:  
being mindful of His mercy.  
And He spake to our fathers:  
to Abraham and his seed forever.

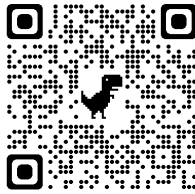
#### **V. Gloria Patri**

Gloria Patri, et Filio,  
et Spiritui Sancto,  
sicut erat in principio,  
et nunc, et semper,  
et in saecula saeculorum.  
Amen.

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.

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