



2022 ILLINOIS
MUSIC EDUCATION
CONFERENCE

FOUR
POINTS BY
SHERATON
PEORIA, IL

PROGRAM

CUM SANCTA SPIRITU

[Hyo-Won Woo](#) (b. 1974)

Walton Music WW1637

Translation

Glory to God in the highest,
and, peace to his people on earth.
Lord God, heavenly King,
almighty God and Father,
we worship you, we give you thanks,
we praise you for your glory.

Lord Jesus Christ, only Son of the Father,
Lord God, Lamb of God,
you take away the sin of the world:
have mercy on us;
you are seated at the right hand of the Father:
receive our prayer.

For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.



Hyo-Won Woo

Composer Notes

Cum Sancto Spiritu is the third movement from Woo's work *Gloria* which combines both western musical concepts and the traditional Korean musical scale, along with rhythmic patterns called Jangdan (meaning long-short).

Cum Sancto Spiritu repeats the text and theme from the first movements of *Gloria*, but this time set to a lovely homophony, which emphasizes the joy and praise for the glory of God. The "Amen" section is expanded into a call and response often found in the western contrapuntal practice of imitation.

REMEMBERING SEIKILOS

[Kira Zeeman Rugen](#)

Based on Epitaph of Seikilos

<https://musicspoke.com/composer/kirarugen>

Translation

As long as you live, be
lighthearted.
Let nothing trouble you.
Life is only too short,
And time takes its toll.

Epitaph of Seikilos Program Notes

Epitaph of Seikilos is the earliest known complete example of a musical composition that scholars can accurately transcribe. Found on a tombstone near the southwestern edge of Turkey dating 100 A.D., the inscription on the marker prefacing the poem states:

I am a tombstone, an icon. Seikilos placed me here as an everlasting sign of deathless remembrance.

The poem is an *epigram*, which combines two opposing ideas in a clever, yet poignant voice. In this case, the poem encourages its reader to be untroubled, even happy, despite the turning of time and the inevitable certainty of death. *Ethos* is the ancient Greek philosophy that each person's ethical character could be effected by the type of music (including which scale or key the piece is in) or poetry one listened to. The ancient Greeks actively sought music that would cleanse one's spirit and lead the soul to inner harmony.

The ethos of *Epitaph of Seikilos* is one of moderation between two extremes: one of sadness, and one of joy. The effect creates a moderate ethos – neither happy nor sad – instead the text encourages faith and cheerfulness in the face of sadness and the inevitability of death.

While you live, shine. Have no grief at all. Life exists only for a short while. And time demands its toll.

In Kira Rugen's version of this song, she fuses Greek music theory with modern context and harmony. The piece begins and ends with meditative melodies, reminiscent of middle east ballads. While introducing Greek versions of Phrygian and Dorian scales, Rugen places the Greek descending tetra chord scales (*Harmonic* and *Melodic*) within the counter melody. Greek thought considered the melody female, and rhythm male and advocated for mixed meters and tempi within a single song. This song juxtaposes meters, while exhibiting the Greek prosody of long and short rhythms. The piece suggests, through the use of a drum, rhythms that might be found in a *skolion* – a drinking song sung at a banquet. Each attendee, extolling the virtues of men, expressed a deep personal feeling or made comments upon daily life. The song's meaning and intention share characteristics with early Greek liturgical traditions that solemnly honor life's joys and sorrows.

<https://kiradawn.wordpress.com/2015/11/18/origins-tracing-the-ancient-liturgical-rite-program-notes/>



VERDAD

Libby Larsen (b.1950)

<https://libbylarsen.com/works/verdad-true/>

II. Piececitos (Little Feet)

III. Me adormeci una noche (That one night I fell asleep)

Commissioned and premiered

by Cor Cantiamo in 2019.

*Partially funded by a grant from the National
Endowment of the Arts.*

Little feet of children
blue with cold,
how can they see you and not cover you -
Dios mio!

Little wounded feet
cut by every stone,
hurt by snow and mire.

Man, blind, does not know
that where you pass
you leave a flower
of living light.

And where you set
your little bleeding foot,
the flower blooms more fragrant.

Walking straight paths,
be heroic, little feet,
as you are perfect.

Little feet
two tiny suffering jewels,
Little feet of children
how can people pass and not see you!

Dios mio!



Libby Larsen

Me adormeci una noche,

Larsen

Una noche...

I had a child at my breast like a
little bird.

One night I fell asleep
and knew nothing more.

I lost him.

Una noche...

I search for him, walking...and
never rest,

Regretting that night,
that one night I fell asleep.

Una noche...

I ask, I walk, I suffer
to see my child again.

Return!

or let me fling myself from
heaven

to find him again.

...to see my child again.

When Artistic Director Eric Johnson and Libby Larsen began their conversations about a commissioned work and subject matter, they knew they wanted to use their combined voices to speak for the silenced and ignored. The experiences of immigrant families at the US Southern border were just emerging in the news and they both felt the need to respond, to use their artistry and engage with our communities.

In preparation for the composition of Verdad/Truth, Larsen was granted access to research stories found in Northern Illinois University's Center for Latino and Latin American Studies: Latinx Oral History Project. The Director of the Center, Dr. Christina Abreau, also provided valuable insights into the stories found in the archives.



Sacrificio, Heriberto Ponce

Larsen took inspiration from her research to begin crafting a vision for her commissioned work stating:

"These interviews are deeply inspiring and deeply eloquent in words and emotions. Though each person's story is unique, I recognized common themes and I drew inspiration from them. I felt strongly that regardless of the age of the person being interviewed, at the center of each of their stories is "the child", caught up in the story's past and its future while *living vividly* in the present. It's the nature of interviews like the ones I studied to act as memory, as memoir: memories of life, customs and family; memories of reasons why the family migrated; memories of school; and so on..."

It struck me that, of course, the dominant common theme is that children are caught up in the flow of their family's actions and have no agency. The "child" lives at the center of each of these interviews. In every instance what happened, how it felt then, how it feels now puts us right next to the child, whether we want to be there or not. Thank goodness for the compassionate genius of poet Gabriela Mistral, whose work expresses deep, layered emotion which can't be expressed in the stories themselves. I worked with her poetry to create the piece *Verdad/True*.

2. **Piececitos (Little feet)** – Little feet of children as a metaphor for innocence in the midst of harmful action. Asks the question "how can people pass and not see you?" Reflects all the stories of what is happening to the child caught up in the flow of human actions – whether its within the family, cultural or government systems.
3. **Me adormecí una noche (That one night I fell asleep)** From the perspective of a parent or guardian. Reflection on the pain of being separated from the child through whatever circumstance.

THE NEW COLOSSUS

Saunder Choi

<https://musicspoke.com/downloads/the-new-colossus/>



Saunder Choi

Text by Emma Lazarus (Excerpt)

'Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!'

Composer Program Notes

I chose to set Emma Lazarus' poem The New Colossus because it makes sacrosanct the principle that the United States of America has been and will always be a nation of immigrants, regardless of xenophobic political ideologies. The notion of condemning immigration is against the concept of liberty and the land of the free. In this setting, I chose to only set the last few lines, arguably the more famous part of the poem. The post-minimalistic approach of relentless pulse and repetition is interspersed with a warm, lush section of hope and welcome.

<https://www.saunderchoi.com/project/the-new-colossus/>

PSALM 23

[Ily Matthew Maniano](#) (b.1988)

Cor Cantiamo is a member of an international commission consortium for this work and presented the U.S. premiere Oct 14, 2021.

Composer Notes

Psalm 23 is one of the most quoted exilic Psalms. It talks about many aspects in our lives that we long for. It speaks of protection, satisfaction, peace, nourishment, restoration, and supplication.

We are presented with the thought: as the shepherd makes sure that the sheep are well taken care of so they would not wander away, how much more will an eternal, all-powerful God do in order to protect you? These words fill one's heart with comfort and consolation and manifest the goodness and mercy of our Lord.

In this setting of Psalm 23, the music itself is deemed to be a journey, transporting the listeners from green pastures to still waters and to the deep valleys but, ultimately, bringing us to that light that incessantly shines in the midst of our darkened worlds.



Ily Matthew Maniano

Leonard Bernstein:

"Art cannot change events. But it can change people. It can affect people so that they are changed... because people are changed by art – enriched, ennobled, encouraged – they then act in a way that may affect the course of events... by the way they vote, they behave, the way they think."

COR CANTIAMO

Cor Cantiamo is a professional chamber choir whose creative programming and artistry weave contemporary music with choral masterworks to present concerts designed to inspire and engage audiences. This ensemble-in-residence at Northern Illinois University School of Music has achieved critical acclaim and recognition for their musicality, impassioned performances, and versatility.



Since their inaugural concert with Morten Lauridsen in 2010, Cor Cantiamo has focused their mission on collaborations with contemporary composers, educational outreach, and recording projects. The result of their efforts includes multiple commercially released CD's and commissioning projects with internationally acclaimed composers of our time including Dominick DiOrio, Libby Larsen, Jaakko Mäntyjärvi, Cecilia McDowall, Timothy C. Takach, and James Whitbourn.

Distinguished recognition for this ensemble's artistic output is highlighted by multiple foundation grants awarded to Cor Cantiamo from the National Endowment for the Arts, the Illinois Arts Council, The Wurlitzer Foundation, and many more local family and community foundation organizations.

Their touring schedule regularly includes appearances on community concert series, college and university campuses, and professional conferences. Cor Cantiamo has performed at multiple American Choral Directors Association (ACDA) division and state conferences. In 2020 Cor Cantiamo has the singular honor of being invited to premiere the ACDA Raymond Brock Commission competition winner for the Central/North Central Division Convention. The ensemble also reaches thousands of classical music patrons through annual concerts that are broadcast on Northern Public Radio's "Encore!" program (WNIU 90.5 FM).

Cor Cantiamo's educational outreach programs, including the Masterworks Project and All-State Audition Clinic, annually reach hundreds of high school choral musicians. These educational outreach programs empower the students to reach for their highest musical goals. Through rehearsals with professional musicians, master classes, and combined performances of choral orchestral masterworks, the high school students learn to work on their craft and discover how performing choral music can be a lifelong journey.

ERIC A. JOHNSON, D.M.A.

Eric A. Johnson, D.M.A. is the founding Artistic Director of Cor Cantiamo and Director of Choral Activities at Northern Illinois University (NIU). As a recent National Endowment for the Arts Artworks grant recipient, he has been recognized for his artistic leadership, whose ensembles represent “choral artistry at its finest.” (Lauridsen). He is a committed champion of contemporary choral music and dedicated to addressing social justice issues through interdisciplinary concert events. Ensembles under his direction have performed at multiple national and division conventions for the National Collegiate Choral Organization, American Choral Directors Association and the Music Educators National Conference. He has served as a guest conductor at Avery Fisher Hall and the David Geffen Hall; Lincoln Center, toured internationally and prepared choruses for collaborations with professional orchestras.



Internationally, Johnson has served as a guest conductor of the Clare College Chapel Choir (Cambridge, England) and the Asian Pacific Activities Conference Choral Festival (Guangzhou, China); taught at Makumira University (Arusha, Tanzania); the Universidade do Estado do Rio Grande do Norte (Natal, Brazil); and directed guest choral residencies at Canterbury and Worcester Cathedrals. As the Artistic Director of Cor Cantiamo, Johnson has recorded commercial CDs released on Centaur Records and the Divine Arts record labels. He has collaborated with many leading composers of our time including Dominick DiOrio, Stacey Gibbs, Libby Larsen, Morten Lauridsen, Jaakko Mäntyjärvi, Timothy C. Takach, Sir John Tavener, and James Whitbourn. Johnson has published music with Santa Barbara Music Publishing, served as a music editor for Earthsongs Publications and has published articles in the Choral Journal. He is active nationally as a clinician and guest conductor for high school and collegiate honor choirs and regularly conducts choral/orchestral masterworks works with both collegiate and professional ensembles.