



INDIANA WESLEYAN UNIVERSITY CHORALE

SPRING TOUR 2023



INDIANA WESLEYAN UNIVERSITY



JON S. KULAGA, PH.D.

**PRESIDENT,
INDIANA WESLEYAN UNIVERSITY**



“Music helps us to “keep time” in the sense of keeping us in touch with time, not just time as an ever-flowing stream that bears all of us away at last, but time also as a stream that every once in a while, slows down and becomes transparent enough for us to see down to the streambed. The way, at a wedding, say, or watching the sun rise, past, present, and future are so caught up in a single moment that we catch a glimpse of the mystery that, at its deepest place, time is timeless.” – Frederick Buechner

This is the experience that occurs each time you hear the Indiana Wesleyan University Chorale perform. For a moment, perhaps for a song, time becomes timeless. You are no longer merely at a concert, or a commencement, or a church gathering. For that moment, you are caught up in the mystery that allows you to not only listen – but also worship. Keeping time, as one note follows another, but also losing all sense of time – and in some ways, perhaps, not wanting the song to end.

The students that make up the entirety of the IWU Chorale perform with the singular understanding that what they share with their audiences is secondary to the audience of ONE – to Whom and for Whom they sing.

I know that today’s concert will inspire and encourage you. I also want to invite you to consider entering into the performance as more than a passive receiver. Listen to the words with not only your ears, but also your heart, as your act of spiritual worship (Romans 12:2) – and you will leave with a greater sense of gratitude for the gifts your Creator has given you, and a renewed sense of energy to use them for His Kingdom.

Jon S. Kulaga, Ph. D.
PRESIDENT, INDIANA WESLEYAN UNIVERSITY

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A NOTE FROM
**CYPRESS
CHURCH**



Energy and Excellence are two words that come to mind as I reflect on Cypress’ experience with the IWU Chorale. Here at Cypresschurch.tv, we have had the privilege of hosting the Chorale on a number of occasions and, each and every time, they captivate our congregation with their enthusiasm to lead in worship. Throughout the entire visit, from the moment the bus rolls onto the property to the time they leave, they represent IWU and Christ in a first-class manner.

It doesn’t matter the type of church or the “style” of worship, the Chorale is great and would be a tremendous addition to any service. The first word that comes to mind to describe the experiences we’ve had with the Chorale is honoring. Beyond the incredible natural and technical abilities, as well as the endless hours of rehearsals, the most dominating characteristic is how these young people truly love Christ and strive to honor Him through their gift of worship.

Ken Murphy
LEAD PASTOR
CYPRESS WESLEYAN CHURCH

INDIANA WESLEYAN UNIVERSITY CHORALE



A History Of Excellence

The Indiana Wesleyan University Chorale, under the direction of Professor Davy Chinn, strives to present the finest level of performance in ministry in choral music. Membership in this 30-voice ensemble is decided by competitive auditions and represents a wide spectrum of majors. The Chorale seeks to worship the Lord Jesus Christ through a diverse repertoire of music, including sacred and secular classics, hymns, spirituals and contemporary compositions.

Over the years, the Chorale has been honored to participate in many special events, including 18 years of the Gaither Praise Gathering and the 2000 dedication of the Van Kampen Foundation's Hampton Court in Herfordshire, England. The Chorale has appeared as musical guests for Robert Schuller's The Hour of Power at the Crystal Cathedral in Garden Grove, California, and at Coral Ridge Presbyterian Church in Fort Lauderdale, Florida, under the ministry of the late Dr. D. James Kennedy.

The Chorale has also performed in Europe with concerts in St. Giles' Cathedral, Edinburgh, Scotland; St. Michael and All Angels' Church, Haworth, England; York Minster, York, England; Christ Church College Chapel, Oxford, England; St. Paul's Cathedral, London, England; and Sacré-Cœur Basilica, Paris, France.

The Chorale made their sixth overseas tour in May of 2014 performing concerts in both France and England. In May of 2018 the Chorale made their seventh overseas tour to Italy. The Chorale was well received and was honored to perform in such prestigious venues as St. Mark's Basilica in Venice and St. Peter's Basilica in the Vatican City.



Closer to home, the Chorale prepares for several regularly scheduled concerts each year throughout the Midwestern United States, as well as a week-long spring tour. Past tours have included the East Coast, California, Florida and Washington D.C. In March of 2015, the Chorale made its Carnegie Hall debut performing Maurice Duruflé's *Requiem*. In addition to these venues, the Chorale has been selected to perform at recent National Music Education Association Indiana State Conventions. The Chorale has also performed the national anthem for several professional sporting events including the Atlanta Braves, Indiana Pacers and the Indianapolis Colts.



MASTER DAVY CHINN

Conductor

Master Davy Chinn is a vibrant and energetic young conductor and teacher. He serves Indiana Wesleyan University as Assistant Professor of Music, conducting the IWU Chorale and teaching courses related to choral music.

After earning his Bachelor of Arts degree in Music Composition and Theory from Indiana Wesleyan University, he spent a year studying choral music and conducting at the University of Colorado Boulder. He went on to pursue his Master of Music degree in Choral Music at the University Of Southern California Thornton

School Of Music. In his first year of study at USC, he was accepted into the USC Thornton School of Music's Board of Counselor's Mentorship Program, through which he was awarded mentorship with Grant Gershon, artistic director of the Los Angeles Master Chorale and resident conductor and chorus director of the L.A. Opera. As a champion of new music, Chinn has prepared choruses for and conducted eight world premieres. Master Chinn's greatest area of interest in the choral field is supporting young composers, especially students, helping them find their unique voice in the deep sea of new music.

As a choral performer, Chinn has sung with such artists as Point of Grace, Fernando Ortega, Barry Manilow, the Gaither Vocal Band, the Rolling Stones, and Sir Elton John. He has performed on such programs as the Crystal Cathedral's *The Hour of Power*, *The Thrilling Adventure Hour*, L.A. Live's Christmas tree lighting, and the Primetime Emmy Awards.

In addition to his role as Assistant Professor of Music, he currently oversees the IWU Music Academy, and facilitates the Division of Music's internal mentorship program. Master Chinn is a member of the American Choral Director's Association, the National Collegiate Choral Organization, and the National Association for Music Educators.

Above all musical and professional accomplishments, Davy's greatest earthly joy comes from spending time with his bride, Olivia, and their young daughter, Violet.

A note from the director

Who is the most relatable character in the Bible? Is it Jonah who gives in to earthly fears before accepting the work God has for him? Is it David who has an exemplary child-like faith but still falls prey to his own temptations? Is it the prodigal son, the Samaritan woman at the well, or Zacchaeus? Perhaps, you resonate with Job during his season of great loss.

One of the beautiful things about Scripture is that no matter what season we are in, there is a parable, a proverb, or a picture that models how to respond. Our program this year is inspired by the story of Job. Perhaps you too have experienced an immense and unconscionable loss. How did you respond? Did you beg God for death? Did you run away from faith? Did you run to Jesus?

As you listen to the words and read the translations of our songs, we pray that you will see the hope that is found in Jesus Christ. Perhaps you cannot see the light of Christ in your moment of darkness. Perhaps you are in a period of great prosperity and your faith is stronger now than ever. Whatever your experience, the truth of God's goodness and grace are unwavering and eternal.

Through our program, we will journey from immense sorrow to the point of begging for

death, questioning the presence and hand of God, petitioning for a sense of His love, acknowledging and lauding His steadfastness, praising His goodness, and anticipating our reunion with Him in glory.

We pray that you will sense God's presence even now as we sing. May the Lord bless the words of our mouths and the meditation of our hearts.

- Master Davy Chinn



O Magnify the Lord

Composer: Jean Berger (1909 - 2002)

Text: Psalm 34

Program Note

“O Magnify the Lord,” invites all of God’s servants to praise Him, glorify Him and magnify His name. The text reminds people that the Lord is the strength and hope of all His people, which is why they can praise Him. He is worthy of it! Berger ends the song with the exclamation “Hallelujah!” which means “Praise be to God!” This encourages people to praise God joyously because of what He has done and will do in our lives. -*Marta López*

Let down the bars, O Death

Composer: Samuel Barber (1910 - 1981)

Text: Emily Dickinson

Program Note

Emily Dickinson anthropomorphizes death in this agonizing poem begging for release from earthly pain. She begs Death, whose night is still and embrace secure, to “let her in.” Samuel Barber sets this text in a manner that aims to elevate the text and not stand in its way. The harmonies evoke sorrow, pain, melancholy, and finally a sense of assurance. This is the second of two short pieces from Barber’s opus 8, *Two Choruses*. -*Master Davy Chinn*

Shenandoah

Arranger: Maurice Gardner (1909 - 2002)

Text: Traditional

Program Note

“Shenandoah” is a well-known early American chanty that has turned into a popular performance piece for both choirs and soloists. It originated and gained popularity in the early 19th century and is still widely known and used in many choral settings today. There are speculations about the origins of the song and who it may have been written by, but there are many arrangements that can be found. Maurice Gardner’s arrangement is full of many dynamic shifts, rhythmic articulations and even a key change that may indicate the big sweeping emotions the original composer may have been feeling about loving and leaving Shenandoah. -*Allison Christie*

Wayfaring Stranger

Arranger: Eugene Englert (1931 – Present)

Text: Traditional

Program Note

There is an ongoing theme that we are all on the journey of life containing many hills, valleys, joys, and sorrows. The trials of this world remind us of a truth found in Hebrews 13:14, “For this world is not our permanent home; we are looking forward to a home yet to come.” “Wayfaring Stranger”, arranged by Eugene Englert, is a folk song with an unknown origin, which speaks of life’s journey and destination. The hope of this heaven, our final destination as Christians, helps us endure each valley and trial, for it is there that we will see our Father and finally be home.

-Evangeline Grunden

Miserere Mei, Deus

Composer: Antonio Lotti (1667 – 1740)

Text: Psalm 51

Translation by Ron Jeffers:

Have mercy upon me, O God, according to your great loving kindness.

And according to the multitude of your mercies, blot out my iniquity.

Wash me yet more from my iniquity: and cleanse me from my sin.

For I acknowledge my transgression; and my sin is ever before me.

To you only have I sinned, and done evil in your sight: that you may be justified in your words, and vindicated when you are judged.

For behold, I was conceived in iniquities; and in sins my mother conceived me.

For behold, you have loved the truth; the obscure and hidden elements of your wisdom you have made known to me.

You will sprinkle me, O Lord, with hyssop, and I shall be cleansed; you will wash me, and I shall be made whiter than snow.

To my hearing you will give gladness and joy; and my humbled bones shall rejoice.

Turn your face away from all my sins; and blot out all my iniquities.

Create in me a clean heart, O God; and renew a right spirit within me.

Cast me not away from your countenance, and take not your holy spirit from me.

Restore unto me the joy of your salvation; and uphold me with a steadfast spirit.

I will teach transgressors your ways: and the wicked shall be converted unto you.

Deliver me from bloodguiltiness, O God, God of my salvation; and my tongue shall extol your justice.

O Lord, you will open my lips: and my mouth shall proclaim your praise.

For if you had desired sacrifice, I would indeed have given it: you will not delight in burnt offerings.

A sacrifice to God is a broken spirit: a humble and contrite heart, O God, you will not despise.

Grant kindness to Zion, O Lord, according to your good pleasure: that the walls of Jerusalem may be built up.

Then you will accept the sacrifice of righteousness, the oblations and the whole-burnt offerings; then they will lay bullocks upon your altar.

Program Note

“Create in me a clean heart, O God, and renew a steadfast spirit within me. Do not cast me away from Your presence and do not take Your Holy Spirit from me. Restore to me the joy of Your salvation and sustain me with a willing spirit.” These familiar verses ring true in every circumstance, but they are even more poignant in times of penance. Psalm 51 was written with open contrition before God, recognizing the seriousness of sin. However, repentance does not end here. This passage concludes by praising the Lord for His righteousness and salvation. “Miserere Mei, Deus,” composed by Antonio Lotti, emphasizes the text of Psalm 51 through its rhythms, melodic lines, and harmonic progressions, taking us on a journey through recognizing sin, being cleansed from sin, and rejoicing in salvation. God desires our broken heartedness, and from that place of humility, He clothes us in His righteousness as we rejoice in His salvation. *-Evangeline Grunden*

Mass

Composer: Steve Dobrogosz (1956 – present)

Translation by Ron Jeffers:

Kyrie

Lord have mercy,
Christ have mercy,
Lord have mercy.

Gloria

Glory to God in the highest.
And on earth peace to all those of good will.
We praise thee. We bless thee. We worship thee. We glorify thee.
We give thanks to thee according to thy great glory.
Lord God, Heavenly King, God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world, have mercy upon us.
Thou who takest away the sins of the world, receive our prayer
Thou who sittest at the right hand of the Father, have mercy upon us.
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father.
Amen.

Agnus Dei

Lamb of God, who takest away the sins of the world, have mercy upon us.
Lamb of God, who takest away the sins of the world, have mercy upon us.
Lamb of God, who takest away the sins of the world, grant us peace.

Program Note:

American composer, Steve Dobrogosz, has a remarkably diverse output of music ranging from Mass settings such as this, a symphony, rock piano, jazz charts, and bluegrass fiddle tunes. Trained as a classical pianist, Dobrogosz is especially prolific in the area of jazz, including performing as the front man of the Steve Dobrogosz Trio. This setting of the traditional liturgical Mass text is influenced heavily by Dobrogosz's jazz language. Most notably, there are long passages for the piano that evoke a spirit of improvisation. This work has been performed in 45 countries and is considered Dobrogosz's most well-known composition. *-Master Davy Chinn*

How Long?

Composer: Anthony Servo

Text: Psalm 13

Program Note:

“If the reader has never yet found occasion to use the language of this brief ode, he will do so ere long, if he be a man after the Lord's own heart.” Charles Spurgeon. David's words here are masterfully crafted into three distinct sections: despair, petition, hope. The composer of this setting wrote these melodies during a time of immense suffering. He says, “I don't know if any piece that I've written has captured the pain of the past two years as ‘How Long?’” The dissonances in the opening piano line paint a picture of pain, the tension in the vocal lines are evocative of waiting in suffering, but the harmonic and melodic language shifts as the Psalmist utters the text “but I trust.” Indeed, no pain we suffer, no waiting we endure can stand against the unfailing love of our Creator. *-Master Davy Chinn*

Wondrous Love

Arranger: Paul Christiansen (1914 – 1997)

Text: Traditional

Program Note:

“Wondrous Love” is a traditional southern folk hymn that starts by asking a rhetorical question about God's love. The author is at a loss for words and cannot explain how great and wondrous God's love for us is. Jesus Christ bore the curse of the cross for humankind, and the writer cannot comprehend how Christ laid aside His crown for us. Christiansen expresses this sense of profound awe by opening this arrangement with a simple and pensive solo voice. The full chorus responds - representative, perhaps, of the communal sense of wonder felt by the church - with the same motivic material presented by the soloist. *-Marta López*

Jesus Loves Me

Composer: William Batchelder Bradbury (1816 – 1868)

Text: Anna Bartlett Warner (1827 – 1915)

Arranger: Anthony Servo

Program Note:

“Jesus Loves Me” is one of the most classic and well-known hymns in the world. In 1860, Anna Bartlett Warner wrote a poem that was included in a novel by her older sister. In the novel, this poem was sung to a dying child to comfort him. The tune we have come to know was composed in 1862, by William Batchelder Bradbury. The poem and song have rich history in serving as a comfort to many people, from the American Civil War to now. This arrangement, being premiered by the IWU Chorale, highlights the simplicity of the text with its rich gospel-inspired harmonies and straight forward declamation of the melody. -*Anastasia Hiatt*

Set Me As a Seal

Composer: René Clausen (1953 – Present)

Text: Song of Solomon 8:6-7

Program Note:

The Biblical book Song of Solomon is about love, and this specific portion of the text, set to music by Clausen, shows the sheer strength and power of one’s love. The phrase, “set me as a seal upon your heart,” implies that an individual wants to be so bound to another that their love could never die. Like the bride in Song of Solomon who asked her husband to set her as a seal upon his heart, so it is that we, the bride of Christ, ask that He would set us as seals upon His heart. -*Allison Christie*

Cantique de Jean Racine

Composer: Gabriel Fauré (1845 – 1924)

Text: Jean Racine (1639 – 1699)

Translation:

O Word, equal of the Most High,
Our sole hope, eternal day of earth and the heavens,
We break the silence of the peaceful night.
Divine Saviour, cast Thine eyes upon us!
Shed the light of Thy mighty grace upon us.
Let all Hell flee at the sound of Thy voice.
Dispel the slumber of a languishing soul
That leads it to the forgetting of Thy laws!
O Christ, be favorable unto this faithful people
Now gathered to bless Thee.
Receive the hymns it offers unto Thine immortal glory
And may it return laden with Thy gifts.

Program Note:

Originally written for chorus and organ, this gorgeous piece by the French composer Gabriel Fauré was originally premiered re-orchestrated to include strings. The text is a paraphrase by Jean Racine of a liturgical Latin text attributed to the 4th century bishop St. Ambrose. Fauré’s individual style is sensed quite keenly in the piano introduction which introduces the entire melodic and harmonic language of the piece. The motives, while characteristically chromatic, are tuneful and tasteful. Fauré impeccably balances charm and individuality of style with honor and care of the meaning of the text. -*Master Davy Chinn*

Himne

Composer: Roelof Temmingh (1946 – 2012)

Translation:

We glorify thee, O God
We worship thee, O God
We praise thee
We bless thee, O God
Alleluia!

Program Note:

Roelof Temmingh, an emigrant from the Netherlands, is considered one of the preeminent composers of South Africa. This setting of excerpted and altered texts from the “Gloria” of the Roman Catholic Mass is a short set of declarative praise phrases. Temmingh uses disjunct and, at times, jarring harmonic motion to keep the listener - and the performers - alert and energized. Aside from the unexpected harmony, often based on the octatonic scale, Temmingh uses uneven and varied rhythmic gestures to give extra enthusiasm to the Latin text. This piece is a tour de force for the singers but even more so for the collaborative pianist. *-Master Davy Chinn*

Great Day

Composer: Warren Martin (1916 – 1982)

Text: Traditional

Program Note:

“Great Day” is a traditional African American spiritual and speaks of a great day of liberation, either the day of the Lord or a day they are free. Every line in the song has a meaning of freedom and deliverance, or a conquest of evil, like the reference to Elijah being taken up into heaven, “Chariot rode on the mountain top; My God spoke, and the chariot did stop.” This spiritual, as many did, most likely served as a song of hope for slaves, hope that God would set them free, and security in knowing that He would set them free in this life or the next. This song is marked by a call and response, which helped set a rhythm in work and keep movement going. Martin keeps the folk style, and the call and response prevalent in his arrangement, and keeps a lively tempo for the piece, true to the intention of speaking about the hope for freedom and distracting from the weariness of slave’s hardships. *-Anastasia Hiatt*

CHORALE ROSTER

+***Ryann Anderson**
Noblesville, IN

Abigail Brooks
Geneseo, IL

Allison Christie
Morgantown, IN

Micah Crisp
Marion, IN

Carissa Crofford
Mechanicsville, MD

Alisa Giammarco
Columbus, OH

Evangeline Grunden
New Palestine, IN

Addyson Hansher
Grove City, OH

Anastasia Hiatt
Bellefontaine, OH

Caleb Hines
Winchester, IN

Camden Hyman
Berne, IN

***Sarah Joy**
Elkhart, IN

*-**Cameron Kavanaugh**
Frankfort, IL

Jacob Kenney
Byron Center, MI

Cameron Lee
Raleigh, NC

Marta López
Gurabo, Puerto Rico

Luke McEvoy
Sherrodsville, OH

Jadyn Mucher
Houghton, NY

Laura Olson
Marion, IA

Emma Pyle
North Manchester, IN

***Rebekah Pyle**
North Manchester, IN

Madeline Sindors
Brazil, IN

Nito Slack
California, MD

***Aynsley Vermilya**
Marion, IN

Wyatt Wakeman
Fairmount, IN

-**Anna Wright**
Avon, IN

Jonathan York
Huntington, IN

+denotes assistant conductor

**denotes student leadership team*

-denotes section leader

IWU DIVISION OF MUSIC

Music plays an important role in the life of the Indiana Wesleyan University community, where more than a fourth of the student body participates in performing groups, private lessons, small chamber ensembles or ministry teams. More than just a vocational activity or an artistic discipline, musical expression is also a testimony of lives redeemed by God, telling others of His love.

The Division's outstanding performing groups include the University Chorale, Marching Wildcats, Orchestra, Jazz Band, Wind Ensemble, and many other large and small ensembles.

The Division of Music offers a Bachelor of Arts degree in Music with an emphasis in Music Therapy, Worship Studies/Music Ministry, Applied Music and Songwriting. A Bachelor of Music in Performance, a Bachelor of Music in Composition and a Bachelor of Science in Music Education are also offered. The Division of Music has been a fully accredited institutional member of the National Association of Schools of Music since 1994.

The Division of Music is housed in the Phillippe Performing Arts Center. This architectural award-winning building includes: a 1,200-seat auditorium designed to enhance natural acoustics, a

175-seat recital hall, 18 practice suites that students have access to 15 hours a day/six days a week, a music computer lab equipped with ten midi-keyboards and a state-of-the-art electric piano lab.

For more information on the Division of Music, stop at the display table following the concert or contact the University at 765-674-6901. You can also visit us at indwes.edu/music.

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IWU

INDIANA WESLEYAN UNIVERSITY

Indiana Wesleyan University is celebrating 100 years as a Christian, global, comprehensive university providing liberal arts and professional education to approximately 14,000 students worldwide. IWU is one of the largest faith-based universities in America with rich undergraduate, graduate, masters and doctoral programs in such highly acclaimed academic units as the School of Nursing, School of Physical and Applied Sciences, College of Adult and Professional Studies, and School of Arts and Humanities.

An early leader in adult and online education, IWU is known for excellence in innovation. Students live and learn on the beautiful 300-acre IWU-Marion traditional campus, and study through IWU-National & Global programs offered online and at education centers in Indiana, Kentucky and Ohio. Wesley Seminary at Indiana Wesleyan University, founded by the Wesleyan Church denomination and IWU, prepares Christian leaders to engage in missional ministry locally and globally. Indiana Wesleyan University is accredited by The Higher Learning Commission and is a member of the North Central Association of Colleges and Schools. For more information, visit indwes.edu.





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IWU Chorale



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