*Michael and Anne Greenwood School of Music*

*Presents*

# *A Mosaic of Music*

*University Singers*
*Dr. Benjamin Kambs, conductor*
*Concert Chorale and Cantamus Camerata*
*Dr. Christopher Haygood, conductor*

2025-2026

7:00 pm
Monday, March 2, 2026
Stillwater First United Methodist Church

***Enter and exit during applause only.***

***The use of photographic, recording equipment, and cell phones is forbidden during performances.***

## University Singers

Cantate — Shane W. Dittmar

Dawn — Eric William Barnum

Our Father — Alexander Gretchaninoff

On Jordan's Stormy Banks — arr. Ken Berg

## Concert Chorale

*On the Wings of a Dream*

Why Fades a Dream? — Nicholas McKaig (b.1988)

Elements — Katerina Gimon (b.1993)

II. Air

III. Fire

Leonardo Dreams of His Flying Machine — Eric Whitacre (b.1970)

~Recognition of Graduating Seniors~

## Cantamus Camerata

*Pathways to Compassion*

I.

Om mani padme hum — Buddhist Mantra

Rachamana — Coreen Duffy (b.1976)

*Commissioned Work Premiere*

*Dr, Kevin Flynn, cello*

From Behind the Caravan: Songs of Hâfez — Abbie Betinis (b.1980)

IV. boatpeople

V. we have come (reprise)

*Troye Jirka, cello*

II.

O virtus Sapientie — Hildegard von Bingen (1098-1179)

O Sapientia — Tadeja Vulc (b.1978)

III.

Bone Jesu, fons amoris — Chiara Margarita Cozzolani (1602-1678)

ed. C. Haygood

*Dr. Sun Huh, violin*

*Dr. Jackie Skara, viola*

*Dr. Kevin Flynn, cello*

*Dr. Lucia Unrau, organ*

IV.

Laudate pueri Dominum — Levente Gyöngyösi (b.1975)

**Leonardo Dreams of His Flying Machine**
"Leonardo, Leonardo, come fly."

A man with wings large enough and duly connected
Might learn to overcome the resistance of the air.

"Leonardo, Leonardo, come fly."
Close to the sphere of elemental fire…

(Net, cane, thread, paper.)
…in the highest and rarest atmosphere.

*Italian fragments taken from the notebooks of Leonardo Da Vinci.*

**Om Mani Padme Hum**
Hail to the jewel of the Lotus.

*Buddhist Mantra* translated by Thi Ha.

**Rachamana**
O, Merciful One,
Who answers those in need, answer us.
Who answers the brokenhearted, answer us.
O, Merciful One, answer us.

*Babylonian Aramaic* translated by Coreen Duffy

**From Behind the Caravan: Songs of Hâfez**
**IV. boatpeople (from #5)**
My heart falls from grasp! Come to my cry, for God's sake;
O the pain that Love's hidden mystery should be disclosed!
Arise, arise… O breeze…

To ease the pain of the world, live by these words:
With friends, give kindness; with enemies, courtesy.
Shipwrecked are we, O fair breeze, arise!
So that, again, we may behold the face of the Beloved.
Behold…!

**V. we have come (from #366)**
We, to this door, seeking neither pride nor glory…
we have come.
For shelter from ill-fortune, here…
we have come.
Hâfez, throw off your wooden kherque [Sufi Cloak], for we,
from behind the caravan, with the fire of singing "ah!" …
we have come!

*Kwajeh Shams al-Din Muhammad Hâfez-e Shirazi (1320-1390)*
*t*ranslated Abbie Betinis.

**O virtus Sapientie**
O virtue of Wisdom
which hast compassed all things
in every way that hath life.
O Wisdom.

*Hildegard von Bingen (1098-1179) t*ranslated C. Haygood

**O Sapientia**
O eternal Wisdom,
Which proceedest from the mouth of the Most High,
reaching from one end of creation unto the other,
mightily and harmoniously disposing all things:
come Thou to teach us the way of understanding.

*Circa 6-7th Century, t*ranslation:
Cardinal John Henry Newman

**Bone Jesu, fons amoris**
Good Jesus, the source of love,
Jesus the life of our hearts,
solace of the purest soul,
make us subject to eternal goodness.
Make us subject to your divine will
in this world.
O, blessed sweetness,
Jesus, the heart of lovers,
with uncreated beauty,
sweet food of our minds,
give us the sweetness of the blessed;
give us the beauty of the Archangels,
to enjoy eternity
and the supreme realms of destiny,
to the theatres of the brave,
the most fortunate cohort
give a great reward;
that we may sing, that we may exult,
that we may praise you forever.

*Attributed to St. Augustine, t*ranslated C. Haygood

**Laudate pueri Dominum**
Praise the Lord, O children;
praise the name of the Lord.
May the name of the Lord be blessed
Both now and forevermore.
from the rising of the sun to the setting
praise the name of the Lord. Alleluia.
The Lord is exalted above all nations,
his glory above the heavens.
Who stoops down to earth
And raises the poor from the dust. Alleluia.

*Psalmus 112(113)*: New International Version of the Bible

## *University Singers Program Notes*

*Shane Dittmar is a blind composer, musician, writer, and advocate whose choral and theatrical works have been performed by school, community, and professional ensembles across the globe. A native of Raleigh, North Carolina, they studied Music Education at the University of North Carolina at Greensboro, developing a compositional voice shaped by expressive storytelling, emotional clarity, and a unique sensory perspective. Now based in New York City, Dittmar's creative work spans composition, music direction, and accessibility advocacy in the performing arts. Their choral work "Cantate" brings a fresh, energetic approach to the traditional Latin text. Driven by a rhythmic vocal ostinato and jazz-inflected harmonies, the piece showcases Dittmar's ability to craft vivid, engaging musical landscapes that invite singers and audiences into a vibrant and imaginative sound world.*

*Eric William Barnum (b. 1979) is an American choral composer and conductor whose work is widely admired for its lyrical sensitivity and sophisticated harmonic language. Currently serving as Director of Choral Activities at Drake University, Barnum has established an international presence through commissions, residencies, and performances by university, professional, and community ensembles. With a background in composition, vocal performance, and advanced choral conducting, he brings a deeply text-centered and expressive approach to his writing. Dawn, commissioned by Choral Arts of Seattle and published by G. Schirmer, sets a reflective poem by Robert Bode. The piece unfolds as a serene meditation on morning light and awakening possibility. Its gradual build, nuanced dynamic shaping, and shimmering harmonic palette make it especially compelling for singers and audiences alike.*

*Alexander Gretchaninoff (1864–1956) was born in Moscow and trained under leading Russian composers such as Sergei Taneyev, Anton Arensky, and Nikolai Rimsky-Korsakov. He was widely known for his rich sacred music and expressive choral textures. After emigrating later in life, he continued composing in Paris and the United States, leaving a legacy of works rooted in the grandeur of the Russian Orthodox musical tradition. "Our Father" is an adaptation of the "Otche Nash" from his Liturgy of St. John Chrysostom No. 2, transforming the traditional Russian Orthodox Lord's Prayer into a lush, chant-inspired choral setting. Presented here as a standalone sacred work, it retains the warmth, lyricism, and serenity that characterize his liturgical writing.*

*"On Jordan's Stormy Banks" is an 18th-century hymn text by English Baptist pastor Samuel Stennett which was later paired with the American folk tune "Promised Land," a melody forged in 19th-century shape-note singing traditions. The text's imagery, standing on the threshold of the Promised Land and gazing toward a hopeful future, resonates in both sacred and folk music cultures. Ken Berg's arrangement preserves the buoyant, communal character of the original hymn tune while adding harmonic nuance, rhythmic vitality, and structural refinement more suited to modern performances. The result is a work that merges 19th-century vernacular hymnody with contemporary choral artistry, offering singers an opportunity to engage with early-American musical heritage through a fresh, vibrant, and expressive musical setting.*

## A Programmatic Note from Cantamus Camerata

*Cantamus Camerata invites you to reflect on a gift we can all freely share with one another: compassion. As members of the human family, we each possess the fundamental capacity to experience loss, pain, challenge, joy, peace, love, and kindness. These experiences, while deeply personal, also unite us in a shared humanity.*

*In an address delivered in April 2014, His Holiness the 14th Dalai Lama offered an illuminating reflection on the deeper meaning of the Buddhist mantra Om mani padme hum. Beyond its literal translation—"Hail to the jewel of the lotus"—the six syllables signify the transformation of mind, body, and speech into a unified expression of altruism and wisdom.*

*Our program today seeks to guide us along pathways that orient our thoughts, words, and actions toward greater mindfulness and discernment, empowering us to choose compassion for ourselves and for one another. We are deeply grateful for the opportunity to offer SWACDA a newly commissioned composition from Dr. Coreen Duffy, and we are honored to help bring this meaningful work to life.*

*In her notes to Rachamana, Dr. Coreen Duffy states: " Rachamana is one of the oldest prayers in the Jewish liturgy, originating in the Babylonian era as early as 500 B.C.E. This prayer, recited on Yom Kippur (the Day of Atonement) in the ancient language of Aramaic, implores the Source of mercy to have compassion on us. The inclusive nature of the prayer—asking for help on behalf of the entire community, not just for oneself—tracks the communal nature of Yom Kippur, in which the congregation takes responsibility for wrongdoings—and asks for forgiveness—collectively. In this composition, I wanted to evoke both the peace of knowing God's compassion, and the pain of broken-heartedness, with its urgent need for an answer. It's hard to express quite how grateful I am to Dr. Christopher Haygood and the OSU Cantamus Camerata for commissioning this piece."*

*We share in that gratitude and extend our heartfelt thanks to Dr. Duffy for her artistry and insight, and to all who made this collaboration possible. It is a privilege to present a work of such depth, history, and spiritual resonance.*

*In her program note for From Behind the Caravan: Songs of Hâfez, Abbie Betinis reflects on the ghazals (lyric poems) of the 14th-century Persian poet Kwajeh Shams al-Din Muhammad Hâfez-e Shirazi that she selected for her settings: "I was particularly drawn to these four ghazals because of the elegant way they depict longing… longing for Truth, longing for Reason, longing for Kindness, Love, and—always—longing for the Beloved." In the fourth movement, the alto soloist offers the poignant exhortation: "To ease the pain of the world, live by these words: 'With friends, give kindness; with enemies, courtesy.'" Here, longing is transformed into action, and compassion becomes both inward disposition and outward practice.*

*Similarly, Hildegard von Bingen composed both the text and music of the 12th-century antiphon O virtus Sapientie, reflecting her theological vision that implores Divine Wisdom to permeate all things—above, around, and upon the earth. The extended melisma on the opening "O" functions as a musical invocation to Wisdom, paralleled in our program by Tadeja Vulc's setting of the first of the Great "O Antiphons." In the 6th–7th-century chant O Sapientia, the primordial stillness from which the plea arises evokes a formless void, as the speaker calls upon Wisdom to guide humanity toward radiant enlightenment, ultimately fulfilled in the work's luminous D-major sonority.*

*The artistry of Chiara Margarita Cozzolani is vividly displayed in Bone Jesu, fons amoris, a work that reflects both her humility and her devotion to service. A Benedictine nun in Milan who later relinquished composition to devote herself fully to her role as abbess, Cozzolani nonetheless produced music of remarkable refinement. Bone Jesu reveals an expressive elegance that rivals that of her more widely recognized contemporaries. Her seamless integration of elements from both the prima and seconda prattica allows the vocal lines to unfold with fluidity and grace, guiding the listener from quiet contemplation to radiant exaltation. Though she ultimately set aside her compositional pen in service of her vocation, Cozzolani's music continues to inspire and console listeners centuries later.*

*Bringing our program, Pathways to Compassion, to its close, Levente Gyöngyösi's Laudate pueri Dominum offers a final message of hope and joy. The work invites us to recognize that compassion begins within but must extend outward to embrace all people. When we choose to look beyond ourselves and toward the greater good—embracing compassion without regard for difference—we glimpse the possibility of a more joyful and unified world.*

*If you would like to support Choral Music at the Greenwood School of Music,*
*Scan the QR below or send a check to:*
*Greenwood School of Music, 102 GSM, Stillwater Ok, 74078, Attn. Holli Stevens.*
*Checks should be made to the OSU Foundation and designate OSU Choral Program.*

**Many Thanks**

*The Michael and Anne Greenwood School of Music and the OSU Friends of Music organization gratefully acknowledge the commitment and generosity of individuals, corporations, foundations, and government agencies that support our mission. Because of the investment of our loyal donors, the Greenwood School of Music is a thriving music program, and many students are the beneficiaries of life-changing scholarships. Thank you!*

*We encourage you to get involved. There exists continued need for student scholarships, student and faculty travel support, and facilities. Please contact us for more information at 405-385-0701.*
*Join us today, and together we can continue providing inspiration and joy to the OSU campus and greater Stillwater community through music performance and education.*
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***We extend our deepest gratitude …***

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Greenwood School of Music Choral & Vocal Area Faculty
Cody Giles, Mónica Santillan, Marsha Chapman,
Saundra Arnold, & Holli Stevens

## *University Singers*

Avery Aiken, Katie Bardwell, Hayden Bauter, Rebekah Beasley, Lilli Berney, Nadelyn Blodgett, Addy Bolton, Reed Bonge, Vincent Brown, Saffron Byrd, Hannahmei Carlson. Wenxi Cui, Molly Davenport, Ryan Downing, Aidan Falcon, Addi Fields, Collin Fields, Kyle Freeman, Jakavian Gatson, Sara Griffin, Lily Hall, Nevaeh Hennessy, Skye Houston, Daren Jeong, Mykaela Johnson, Rita Karatsio, Chloe Klotzman, Maija Knudson, Cade Kopitke, Macy Lambert, Liza Lewis, Ryan Li, Mason Lockhart, Sierra Medlen, Jordan Mitchell, Jared Munoz, Noah Osborn, Natalie Pearce, Skye Peterson, Rylee Pfleegor, Ella Poe, Bel Probolus, Michelle Raley, Candance Ranel, Nate Schoenfeld, Micah Schultz, Katherine Serbinovska, Grace Stachowiak, Sedona Stachowiak, Jacob Stapp, Jordyn Street, Nani Takahashi, Carlos Tarrance, Rachel Terry, Gabe Wesson, Kennedy Wright

## *Concert Chorale*

Ean Anderson, Mason Bice, Emma Boothby*, Zoe Burson, Ainsley Carmichael, Isabelle Carpenter, Katie Coughlin, Carson Crabtree, Sofia Cristiano, Abby Davis, Ryan Downing +, Stephanie Duke #, Braden Flud, Susannah Frye, Tyler Gutierrez-Johnson, Connor Halley, Tiernan Harris, Connor Hart, Van Hartman*, Jayden Hollister, Isaac Jones, Luke Matthews, Brinkley Niles, Lydia Raines*, Drake Risley, Josh Ross*, Taylor Schaefer Maddison Sherwood-Salazar, Nia Sier, Cademon Smith, Logan Smith, Liv Taylor, Ella Tuggle, Andres Uribe, Carter Wells, Landry Warder

## *Cantamus Camerata*

Madelyn Blodgett, Emma Boothby, Ainsley Carmichael, Isabelle Carpenter, Eva Cole, Katie Coughlin, Hannah Cowan, Abby Davis, Stephanie Duke, Connor Hart *, Jillian Morris, Brinkley Niles, Lydia Raines #, Lana Salcedo, Nia Sier *, Isabella Summers, Abbey Steelhammer, Liv Taylor, Madi Wakefield, Alyssa Warren

* *denotes section leader*
\+ *denotes graduate teaching assistant*
\# *denotes undergraduate teaching assistant*