

Jacksonville University presents

# THIS Day

## Nothing Left Unsung

*"Please join me in justifying, each day,  
the space we take up on this planet,  
and in celebrating life, the greatest gift of all.  
Each of us can do something that nobody else can do.  
I think that it's a gift. It's a gift you've received.  
So, how much can you give back?"*

*--Dr. Frances Bartlett Kinne*

**March 15, 2023**  
**4:00 PM**

**St. Patrick's Cathedral**  
**New York, NY**



Linda Berry Stein  
College of Fine Arts  
& Humanities  
JACKSONVILLE UNIVERSITY

*This concert is inspired by the words of Jacksonville University's late Chancellor Emerita Dr. Frances Bartlett Kinne, and concludes with a new work commissioned to celebrate the 60th Anniversary of the Linda Berry Stein College of Fine Arts & Humanities.*

**This Day**

**Nothing Left Unsung**

**Jacksonville University Singers**

**Wednesday, March 15 at 4:00 PM**

**St. Patrick's Cathedral, New York, NY**

### THE ANTICIPATION OF HOPE

<i>Ecstatic Expectancy</i>	Zanaida Robles, composer (Living) Psalm 85:10 John Mason Neale, translator (1818 – 1866) <i>Haley Surprenant &amp; Meli Caceres, soloists</i>
<i>The Word Was God</i>	Rosephanye Dunn Powell, composer (Living) John 1:1-3

### THE INEVITABILITY OF STRUGGLE

<i>Afflictus sum</i>	Hubert Waelrunt, composer (c. 1517/19 – 1595) Mick Swithinbank (Living) & Edward E. Lowinsky (1908 – 1985), editors King David, poet (c. 1040 BCE – c. 970 BCE) Saint Jerome of Stridon, translator (c. 342/47 – 420)
<i>Instructions</i>	Ben Owen, composer (Living) Incorporating <i>Prayer of the Children, AR-15 Cleaning Instructions, A.L.I.C.E. Lockdown Song</i>

### REFLECTION

<i>Prayer of the Children</i>	Kurt Bestor, songwriter (Living) Andrea S. Klouse, arranger (Living)
<i>Sanctus and Benedictus</i> from <i>Mass for Four Voices</i>	William Byrd, composer (c. 1539/40 – 1623) Traditional Mass Text <i>Taylor Despars, student conductor</i>

## THE POWER OF SOLIDARITY

<i>Rejoice in the Lamb</i>	Benjamin Britten, composer (1913 – 1976)
	Christopher Smart, poet (1722 – 1771)
	<i>Michael Hey, organist</i>
	<i>I. Rejoice in God, O ye Tongues</i>
	<i>II. Let Nimrod, the mighty hunter</i>
	<i>III. Hallelujah</i>
	<i>IV. For I will consider my Cat Jeffry</i>
	<i>Taylor Despars, soloist</i>
	<i>V. For the Mouse is a creature of great personal valour</i>
	<i>Naudimar Ricardo, soloist</i>
<i>VI. For the flowers are great blessings</i>	
<i>Julian Morris, soloist</i>	
<i>VII. For I am under the same accusation with my Saviour</i>	
<i>VIII. For H is a spirit</i>	
<i>Zachary Greenfield, soloist</i>	
<i>IX. For the instruments are by their rhimes</i>	
<i>X. Hallelujah</i>	

## THE CHALLENGE OF ACTION

<i>Justify This Day</i>	Julian Bryson, composer (Living)
	Frances Bartlett Kinne, orator (1917 – 2020)
	<i>Commissioned by Robert W. Aenchenbacher, Jr. to celebrate the Linda Berry Stein College of Fine Arts &amp; Humanities' 60th Anniversary</i>

## Acknowledgements

Tim Cost '81, President, Jacksonville University  
Dr. Christine Sapienza, Provost  
Dr. Tim Snyder, Dean, Linda Berry Stein College of Fine Arts & Humanities  
Professor Kimberly Beasley, Chair, Department of Music

and special thanks to

Dr. Jennifer Pascual '92, Director of Music, St. Patrick's Cathedral

# Personnel

University Singers

Julian Bryson, Director

Stephen Chapman, Collaborative Pianist

Alyssa Asselin	Mikayla Dushane	Daisy Howal-Raymond	Daniel Pesante
Meli Caceres*	Natalie Ealum	Caitlin Jade Morales	Mark Christian Ragudos
Taylor Despars	Noah Ellison	Julian Morris	Naudimar Ricardo
Cecilia Despres	Zachary Greenfield*	Dale Patrick*	Haley Surprenant*

*\* Section Leaders*

Taylor Despars	Assistant Director
Caitlin Jade Morales	Manager & Choral Work-Study Librarian
Alyssa Asselin & Naudimar Ricardo	Librarians
Natalie Ealum	Social Media Coordinator

## Nothing Left Unsung

### **Infinitus & C4 Side-by-Side**

March 16, 7:30 PM, Church of the Transfiguration, New York City

### **The River Tones SpringSing! Cover Me Bad**

April 14, 7:30 PM, Terry Concert Hall & Live-Streamed via Youtube

### **Vocology: Choral Concert**

April 21, 7:30 PM, Terry Concert Hall & Live-Streamed via Youtube

## Performer Biographies



**Julian David Bryson** is Director of Choral Activities at Jacksonville University (FL), where he leads three ensembles and teaches courses in conducting, musical theatre, and music appreciation. Previously, Julian served on the faculty of Curry College in Milton, MA and was a founding member of Triad: Boston's Choral Collective. He has taught elementary, middle, and high school musicians at Randolph School of Huntsville, AL and Carlisle School of Martinsville, VA and holds a doctoral degree in Choral Conducting from the University of Kentucky, writing his dissertation on choral collectives. He also earned degrees in conducting and composition from the University of Tennessee. As a composer, he has earned national recognition

including winning the Raymond W. Brock Student Composition Contest sponsored by the American Choral Directors Association and the Yale Glee Club Emerging Composers Competition. His composition, *The Field (ubi caritas)* won third place in the American Prize Competition for Major Choral Works.



Selected annually by audition, the members of the **Jacksonville University Singers** perform an eclectic and challenging repertoire spanning the centuries and the globe including Renaissance polyphony, Baroque and Classical masterworks, folksongs, music theatre, opera and new music by living composers. The University Singers have performed for conferences of the American Choral Directors Association, the Florida Music Educators Association and the Music Teachers National Association. Other notable performances include concerts in New York's Avery Fisher Hall, England's Canterbury Cathedral, Chartres Cathedral, La Madeline – Paris, the Basilica of St. Nicholas – Nantes, TEDx Jacksonville, and numerous collaborations with the Jacksonville Symphony Orchestra. The University Singers give many performances each year on campus, in the community, and on tour.

## Program Notes

Please join me in justifying, each day, the space we take up on this planet, and in celebrating life, the greatest gift of all. Each of us can do something that nobody else can do. I think that it's a gift. It's a gift you've received.

So, how much can you give back?

—Dr. Frances Bartlett Kinne



Dr. Frances Bartlett Kinne's life stands as a testament to the power of creativity, tenacity, generosity, and excellence. In her century on this planet, she befriended presidents and celebrities, inspired students, and blazed many trails. Among her many speeches, the words above remind us that life and education are privileges that call us into service.

Zanaida Robles' *Ecstatic Expectancy* sets several prophetic titles to unique melodic motives. These overlap in increasing frequency leading to the second coming of hope in the form of mercy, truth, righteousness, and peace. Dr. Robles assigns seven beats to each measure, referencing the Biblical number of perfection. Rosephanye Dunn Powell's *The Word Was God* also uses overlapping motives, but as an engine of forward momentum. The closing section again invokes the number of perfection, featuring seven entrances (basses, low tenors, high tenors, low altos, high altos, low sopranos, and high sopranos), before the climactic final cadence.

As we all know, hope is exceedingly fragile, and life has a way of testing our resilience. Scholars disagree on when King David composed Psalm 38, though the text suggests a time of penitence. Whether in response to his son's betrayal, his murder of Uriah, or another tragedy, his words of regret still resonate and also make Waelrant's setting all the more ironic. According to music historian Edward E. Lowinsky, *Afflictus sum* exemplifies the "secret chromatic art", where Franco-Flemish composers of the late Renaissance may have hidden florid and forbidden chromaticism behind a simple voice leading error. At the time, vocalists were trained to adjust their parts according to commonly understood rules of harmony. However, fixing the error in this motet that occurs on *rugiebam* (I have roared) reveals a new problem, which when rectified exposes a third mistake, then a fourth, and so on. This chain of errors eventually works itself out, but only after some intense modulations. Given the chromatic excesses of some late Renaissance composers, such a journey would hardly be worth mentioning except that this kind of "hedonistic" writing had fallen out of step with church guidelines. Did Waelrant simply miss a basic voice leading error, or was he asking forgiveness for his chromatic sins?

On May 24, 2022, a gunman entered Robb Elementary School in Uvalde, TX and killed nineteen students and two teachers. Three days later, Ben Owen shared *Instructions* in Facebook group for choir directors as an outlet for his rage. He included the following explanation: “Usually, choral music is used as a healing balm in times of crisis. *Instructions* is not a healing piece, because we do not deserve to be comforted. It calls out hypocrisy, juxtaposes the care people give their guns instead of our children, and is intentionally discordant. I’m not looking for a performance of this piece; it’s not even really ‘finished’ or polished. I’m sharing it in case you are feeling like I am and need to see someone else express it too.” The score includes a reference to James 2:20 as a subtitle: “But wilt thou know, O vain man, that faith without works is dead?”

*Instructions* references *Prayer of the Children* by Kurt Bestor, ironically a work that he also never intended to publish. The composer had lived in Yugoslavia in the late 1970’s and composed the song in response to the horrors of the Bosnian War two decades later. As he watched his former friends turn against one another, he spent a long night finishing the song, sang it for his family, and then put it away. A few years later, he was short on material and included the song only to fill time. However, it struck a nerve with that audience and has since found its way into the repertoire of more than 500 choirs. Bestor writes that it was born “out of a spirit of desperation and frustration” and that he hopes it will be “used to console others in similar circumstances”. Given its presence in memorial programs for 9/11, Columbine, and the Oklahoma City bombing, his wish has come true, though I believe we all long for a day when this prayer no longer needs to be sung.

Queen Elizabeth I began her reign as a religiously tolerant moderate. However, increasing threats from the continent and multiple assassination attempts led to an anti-Catholic crackdown. English authorities met possession of Catholic accoutrements including rosary beads or a copy of an *Agnus Dei* with suspicion and even arrests. This explains why William Byrd first printed his *Mass for Four Voices* without a title page, printing date, publisher, or introduction. Indeed, religious observants were wise to carry their partbooks separately—a complete collection of Latin Mass texts set to music would be unusual cargo for a devout Anglican. *Sanctus and Benedictus* opens with an upward melodic gesture of five pitches. The second phrase repeats this idea, but with six pitches, while the third phrase extends the idea to seven pitches—again the number of perfection. Text painting was rare in English sacred music of the time, but I can’t help but hear Byrd yearning to draw the peace of heaven into an earth of persecution.

Both composer Benjamin Britten and poet Christopher Smart knew something about being outcasts. For Britten, early critics called his work derivative, and his pacifist views led him to leave England for the distant shores of North America. Professionally, his operetta *Paul Bunyan* was a dismal failure on Broadway, while personally, he and his lifelong partner Peter Pears lived a life of secret and criminal devotion to one another. In Christopher Smart’s *Jubilate Agno*, Britten discovered a kindred spirit. Smart was institutionalized after exhibiting signs of mental illness and penned the epic poem from his prison cell. An ardent and studied Anglican, Smart reflects on how nature, language, and even his Cat Jeffry praise God in unique ways. After all, Jesus told his followers that if they remained silent, even the rocks would cry out. From more than 1200 lines of poetry, Britten crafted his favorite into a libretto for *Rejoice in the Lamb*.

Perhaps the most impactful section occurs just over halfway through the cantata. Here, Smart—and by extension, Britten—identifies with the false accusations leveled at his Saviour, including physical and mental torment inflicted simply for being different. Between choral phrases, the organ plays a chromatic, syncopated, and writhing melody that is both unnerving and unforgettable. As the accusations grow in intensity, the choir finally sings that iconic motive in unison: “SILLY FELLOW! SILLY FELLOW!” All along, the serpentine melody was the voice of doubt tempting Smart, Britten, and all others whom society has marginalized. Smart trusted “he that was born of a virgin” to eventually bring deliverance, but Britten found his release through music. The concluding section is a resounding, joyful, and somewhat chaotic explosion of instrument sounds and rhymes leading us to the music of heaven, where “malignity ceases and the devils themselves are at peace”. Here, Britten finds the perfect place for a meditative and cathartic hallelujah.

When we become aware of pain and empathize with those who suffer, we are left with a singular question: “What will we do?” Dr. Kinne made the question more personal: “Each of us can do something that nobody else can do. I think that it’s a gift. It’s a gift you’ve received. So, how much can you give back?” In that spirit, we close our program with a challenge to *Justify This Day* of existence. As you listen, we invite you to reflect on themes of hope, pain, and empathy. Should Dr. Kinne’s words inspire you as they have us, please waste no time in choosing THIS day to lead those around you and our world into a better future.

## Texts & Translations

### *Ecstatic Expectancy* | **Psalm 85:10**

Wisdom from on High; Lord of Might; Branch of Jesse’s Tree	Rejoice! Mercy and truth have met together; Righteousness and peace have kissed each other. Key of David Dayspring Desire of Nations
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### *The Word Was God* | **John 1:1-3**

In the beginning was the Word,  
 and the Word was with God,  
 and the Word was God.  
 The same was in the beginning with God.  
 All things were made that have been made.  
 Nothing was made, He has not made.

### *Afflictus sum* | **King David, poet (c. 1040 BCE – c. 970 BCE)**

### **Saint Jerome of Stridon, translator (c. 342/47 – 420)**

#### *Psalm 37:9-11 (Latin Vulgate)* | **Psalm 38:9-11 (English Psalter)**

<i>Adflictus sum et humiliatus          sum nimis rugiebam a gemitu cordis mei          Domine ante te omne desiderium meum          et gemitus meus a te non est absconditus          Cor meum conturbatum est dereliquit me virtus mea          et lumen oculorum meorum et ipsum non est mecum</i>	I am afflicted and humbled exceedingly: I roared with the groaning of my heart. Lord, all my desire is before thee, and my groaning is not hidden from thee. My heart is troubled, my strength hath left me, and the light of my eyes itself is not with me.
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**Instructions**

*The "A" stands for Alert.*  
*The "A" stands for Alert.*  
*Tell someone if we see an intruder.*  
*The "A" stands for Alert.*

*The "L" stands for Lockdown.*  
*The "L" stands for Lockdown.*  
*Lights out, doors locked, we hide, hide, hide.*  
*The "L" stands for Lockdown.*

*... Crying Jesus...*

*The "I" stands for Inform.*  
*The "I" stands for Inform.*  
*The P. A. system will update us.*  
*The "I" stands for Inform.*

*... Can you hear the prayer of the children?...*

*The "C" stands for Counter.*  
*The "C" stands for Counter.*  
*Adults do things to interfere.*  
*The "C" stands for Counter.*

*The "E" stands for Evacuate.*  
*The "E" stands for Evacuate.*  
*Follow the teacher, run away.*  
*The "E" stands for Evacuate.*

**Prayer of the Children**

*Step One: Cleaning the Lower Receiver.*  
Begin cleaning your rifle by starting with the lower receiver. Clean around the magazine well and in the trigger assembly. The lower receiver requires no lubrication, as it has no moving parts that cause serious friction or parts that could lower the performance of your rifle. Use cotton swabs and brushes to remove residue around the trigger assembly. Keeping this clean will allow for a smooth trigger pull.

*Step Two: Cleaning the Upper Receiver.*  
Begin cleaning your upper receiver by starting with the barrel. This is cleaned by using rods, cotton swabs, and solvent. Run the rod through the barrel using several cotton swabs until they no longer pick up residue. You may also clean the flash hider at the end of the barrel, but it is not required. Next, clean the channels of the upper receiver where the bolt and charging handle slide. Use cotton swabs to get into the corners where the majority of residue builds up. After the upper receiver has been cleaned, it needs to be lubricated. All surfaces that come in contact with moving parts should be lubricated to lower friction. This includes the channels that the bolt and charging handle run through.

*Step Three: Cleaning the Bolt Assembly.*  
All components of the bolt need to be cleaned and have all residue removed. Once the parts have been cleaned, clean them again. The cleaner the bolt assembly is, the better the performance of the rifle. All components of the Bolt assembly should be thoroughly lubricated. The bolt and bolt carrier should be well saturated with lubricant as these parts are what make the firearm function.

**Kurt Bestor, songwriter (Living)**

Can you hear the prayer of the children,  
on bended knee in the shadow of an unknown room?  
Empty eyes with no more tears to cry,  
turning heavenward toward the light.

Crying Jesus,  
help me to see the morning light of one more day.  
But if I should die before I wake,  
I pray my soul to take.

Can you feel the hearts of the children,  
aching for home, for something of their very own?  
Reaching hands with nothing to hold on to,  
but hope for a better day, a better day.

Can you hear the voice of the children,  
softly pleading for silence in their shattered world?  
Angry guns preach a gospel full of hate,  
blood of the innocent on their hands.

Crying WHO will  
help me to feel the sun again upon my face?  
For when darkness clears, I know you're near,  
bringing peace again

*Dali čuje te sve dje čje molitve* Can you hear the prayer of the children?

*Sanctus and Benedictus* **Traditional Mass Text**  
*Sanctus, Sanctus, Sanctus,* Holy, Holy, Holy,  
*Dominus Deus Sabaoth.* Lord God of Hosts.  
*Hosanna in excelsis.* Hosanna in the highest.  
*Pleni sunt coeli et terra gloria tua.* Full are heaven and earth of thy glory.  
*Hosanna in the highest.* Hosanna in the highest.

*Benedictus qui venit in nomine Domini.* Blessed who comes in name of Lord.  
*Hosanna in excelsis.* Hosanna in highest.

*Rejoice in the Lamb* **Christopher Smart, poet (1722 – 1771)**  
Rejoice in God, O ye Tongues; give the glory to the Lord,  
and the Lamb.  
Nations, and languages, and every Creature, in which  
is the breath of Life.  
Let man and beast appear before him, and magnify his  
name together.  
Let Nimrod, the mighty hunter, bind a Leopard to the  
altar, and consecrate his spear to the Lord.  
Let Ishmael dedicate a Tyger, and give praise for the  
liberty in which the Lord has let him at large.  
Let Balaam appear with an Ass, and bless the Lord his  
people and his creatures for a reward eternal.  
Let Daniel come forth with a Lion, and praise God with all  
his might through faith in Christ Jesus.  
Let Ithamar minister with a Chamois, and bless the name  
of Him, that cloatheth the naked.  
Let Jakim with the Satyr bless God in the dance.  
Let David bless with the Bear—The beginning of victory  
to the Lord—to the Lord the perfection of excellence—  
Hallelujah from the heart of God, and from the hand of  
the artist inimitable, and from the echo of the heavenly  
harp in sweetness magnificent and mighty.

For I will consider my Cat Jeoffry.  
For he is the servant of the Living God, duly and daily  
serving him.  
For at the first glance of the glory of God in the East he  
worships in his way.  
For this is done by wreathing his body seven times round  
with elegant quickness.  
For he knows that God is his Saviour.  
For God has blessed him in the variety of his movements.  
For there is nothing sweeter than his peace when at rest.  
For I am possessed of a cat, surpassing in beauty, from  
whom I take occasion to bless Almighty God.  
For the Mouse is a creature of great personal valour.  
For—this is a true case—Cat takes female mouse—male  
mouse will not depart, but stands threatening and  
daring.  
.....If you will let her go, I will engage you, as prodigious a  
creature as you are.  
For the Mouse is a creature of great personal valour.  
For the Mouse is of an hospitable disposition.  
For the flowers are great blessings.  
For the flowers have their angels even the words of  
God's Creation.  
For the flower glorifies God and the root parries the  
adversary.  
For there is a language of flowers.  
For flowers are peculiarly the poetry of Christ.  
For I am under the same accusation with my Saviour—  
For they said, he is besides himself.  
For the officers of the peace are at variance with me, and  
the watchman smites me with his staff.  
For Silly fellow! Silly fellow! is against me and belongeth  
neither to me nor to my family.  
For I am in twelve HARDSHIPS, but he that was born of a  
virgin shall deliver me out of all.  
For H is a spirit and therefore he is God.  
For K is king and therefore he is God.  
For L is love and therefore he is God.  
For M is musick and therefore he is God.  
For the instruments are by their rhimes.  
For the Shawn rhimes are lawn fawn moon boon and the  
like.  
For the harp rhimes are sing ring string and the like.  
For the cymbal rhimes are bell well toll soul and the like.  
For the flute rhimes are tooth youth suit mute and the  
like.  
For the Bassoon rhimes are pass class and the like.  
For the dulcimer rhimes are grace place beat heat and  
the like.  
For the Clarinet rhimes are clean seen and the like.  
For the trumpet rhimes are sound bound soar more and  
the like.

For the TRUMPET of God is a blessed intelligence and  
so  
are all the instruments in HEAVEN.  
For GOD the father Almighty plays upon the HARP of  
stupendous magnitude and melody.  
For at that time malignity ceases and the devils  
themselves are at peace.  
For this time is perceptible to man by a remarkable  
stillness and serenity of soul.  
Hallelujah from the heart of God, and from the hand of  
the artist inimitable, and from the echo of the heavenly  
harp in sweetness magnificent and mighty.

*Justify This Day*

Francis Bartlett Kinne, orator (1917 – 2020)  
Justify this day,  
the space we claim on this earth.  
Celebrate this life,  
the greatest gift of love,  
to learn and to serve.  
For life is not for us,  
but for all;  
and learning comes from others,  
not from us.  
Justify this day,  
the singular gift we each receive,  
And ask only how much to give in return.

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Students, faculty, staff, alumni, parents, friends, & neighbors  
contact Dr. Bryson at [JBryson@ju.edu](mailto:JBryson@ju.edu) for more information.