

CHORAL ARTS ALLIANCE OF MISSOURI

Emily Edgington Andrews | Artistic Director

MISSOURI CELEBRATED

Commemorating 200 Years of
Missouri Music, Culture, and Art

Presented in partnership with the Missouri
2021 Bicentennial Commission and State
Historical Society of Missouri

Tuesday, December 14, 2021


4-6 p.m. Pre-concert reception featuring the Missouri
Bicentennial Quilt display and a curator-led tour of
Cultural Crossroads: Missouri in the Era of Statehood
exhibition in the SHSMO Art Gallery

6 p.m. Multimedia Concert with Columbia Chamber Choir
Emily Edgington Andrews and Nathan Lange, Conductors
Anthony Hernandez, Pianist



Columbia Chamber Choir honors the artistic legacy of native Missouri composers, poets, and artists in a unique choral program that features collaborations with local Columbia musicians, a multimedia presentation of music set to stunning photography from the My Missouri 2021 Photo Exhibition, and the world premiere of the 2021 Bicentennial commissioned musical composition by award-winning Missouri composer Hans Bridger Heruth.

State Historical Society of Missouri
Center for Missouri Studies
605 Elm St., Columbia

 Choral Arts Alliance of Missouri makes great efforts to keep both participants and audience members safe. We follow or exceed all CDC and state/local guidelines regarding COVID-19.



Multimedia Program

with images from the My Missouri 2021 Photo Exhibition

She'll Be Coming 'Round the Mountain.....Emma Lou Diemer, arr.

O Shenandoah.....American Folksong/James Erb, arr.

The Old Church from Prairie Songs.....Stephen Paulus

Norse Lullaby.....Hans Bridger Heruth
commissioned for the Missouri Bicentennial-world premiere
Hans Bridger Heruth, piano
Andrew Lewis, cello

My Shepherd Will Supply My Need.....Virgil Thomson

August Moonrise.....Blake Henson
Andrew Lewis, cello

Grace Before Sleep.....Susan LaBarr

I'll Fly Away.....Brandon Boyd, arr.

Text and Translations

She'll Be Coming 'Round the Mountain (E. L. Diemer, arr.) (Missouri composer)

She'll be coming 'round the mountain when she comes
She'll be coming 'round the mountain when she comes
She'll be coming 'round the mountain
She'll be coming 'round the mountain
She'll be coming 'round the mountain when she comes

She'll be ridin' six white horses when she comes
She'll be ridin' six white horses when she comes
She'll be ridin' six white horses
She'll be ridin' six white horses
She'll be ridin' six white horses when she comes

And we'll all go out to greet her when she comes
Yeah, we'll all go out to greet her when she comes
Oh, we'll all go out to greet her
Yeah, we'll all go out to greet her
We'll all go out to greet her when she comes

We'll be singin' hallelujah when comes
We'll be singin' hallelujah when comes
We'll be singin' hallelujah
We'll be singin' hallelujah
We'll be singin' hallelujah when comes

O Shenandoah (J. Erb, arr.)

Oh, Shenandoah, I long to see you
And hear your rolling river
Oh, Shenandoah, I long to see you
way, we're bound away
Across the wide Missouri.

I long to see your smiling valley
And hear your rolling river
I long to see your smiling valley
way, we're bound away
Across the wide Missouri.

'Tis seven long years since last I've seen you
And hear your rolling river
'Tis seven long years since last I've seen you
way, we're bound away
Across the wide Missouri.

Oh, Shenandoah, I long to see you
And hear your rolling river
Oh, Shenandoah, I long to see you
way, we're bound away
Across the wide Missouri

The Old Church from Prairie Songs (S. Paulus)

The Old Church leans nearby a well worn road
upon a hill that has no grass or tree.
The winds from off the prairie now unload
the dust they bring around it fitfully.
The path that leads up to the open door
is worn and grayed by many toiling feet
of us who listen to the Bible lore
and once again the old time hymns repeat.

And every Sabbath Morning we are still
returning to the altar standing there;
a hush, a prayer, a pause, and voices
fill the Master's House with a triumphant
air.
The old church leans awry and looks quite
odd,
But it is beautiful to us, and God.
--Della B. Vik

Norse Lullaby (H. B. Heruth) (Missouri composer)

The sky is dark and the hills are white
As the storm-king speeds from the north to-night,
And this is the song the storm-king sings,
As over the world his cloak he flings:
"Sleep, sleep, little one, sleep;"
He rustles his wings and gruffly sings:
"Sleep, little one, sleep."
On yonder mountain-side a vine
Clings at the foot of a mother pine;
The tree bends over the trembling thing,
And only the vine can hear her sing:
"Sleep, sleep, little one, sleep;
What shall you fear when I am here?
Sleep, little one, sleep."
The king may sing in his bitter flight,
The tree may croon to the vine to-night,
But the little snowflake at my breast
Liketh the song I sing the best,—
Sleep, sleep, little one, sleep;
Weary thou art, anext my heart
Sleep, little one, sleep.
--Eugene Fields (Missouri poet)

My Shepherd Will Supply My Need (V. Thomson) (Missouri composer)

My Shepherd will supply my need;
Jehovah is His Name;
In pastures fresh He makes me feed
Beside the living stream.
He brings my wand'ring spirit back
When I forsake His ways,
And leads me, for His mercy's sake,
In paths of truth and grace.

When I walk thru the shades of death,
Thy presence is my stay;
A word of Thy supporting breath
Drives all my fears away.
Thy hand, in sight of all my foes,
Doth still my table spread;
My cup with blessings overflows;
Thine oil anoints my head.

The sure provisions of my God
Attend me all my days;
O may Thy house be mine abode,
And all my work be praise!
There would I find a settled rest
(While others go and come),
No more a stranger or a guest,
But like a child at home.
--Isaac Watts

August Moonrise (B. Henson)

The sun was gone, and the moon was
coming
Over the blue Connecticut hills;
The west was rosy, the east was flushed,
And over my head the swallows rushed
This way and that, with changeful wills.
I heard them twitter and watched them
dart
Now together and now apart
Like dark petals blown from a tree;
The maples stamped against the west
Were black and stately and full of rest,
And the hazy orange moon grew up
And slowly changed to yellow gold
While the hills were darkened, fold on
fold
To a deeper blue than a flower could hold.
Down the hill I went, and then
I forgot the ways of men,
For night-scents, heady, and damp and
cool
Wakened ecstasy in me
On the brink of a shining pool.

O Beauty, out of many a cup
You have made me drunk and wild
Ever since I was a child,
But when have I been sure as now
That no bitterness can bend
And no sorrow wholly bow
One who loves you to the end?
And though I must give my breath
And my laughter all to death,
And my eyes through which joy came,
And my heart, a wavering flame;
If all must leave me and go back
Along a blind and fearful track
So that you can make anew,
Fusing with intenser fire,
Something nearer your desire;
If my soul must go alone
Through a cold infinity,
Or even if it vanish, too,
Beauty, I have worshipped you.

Let this single hour atone
For the theft of all of me.
--Sara Teasdale (Missouri poet)

Grace Before Sleep (S. LaBarr) (Missouri composer)

How can our minds and bodies be
grateful enough that we have spent,
here in this generous room...

This evening of content?

How can our minds and bodies be
grateful enough that we have spent,
here in this generous room...

This evening of content?

Here in this generous room...

Each one of us has walked through storm
and fled the wolves along the road;

Each one of us has walked through storm
and fled the wolves along the road;

Each one of us has walked through storm
and fled the wolves along the road;

Each one of us has walked through storm
and fled the wolves along the road;

but here the hearth is wide and warm.

but here the hearth is wide and warm.

And for this shelter and this light
Accept, O Lord, our thanks tonight.

And for this shelter and this light

And for this shelter and this light

And for this shelter and this light

Accept, O Lord,

Accept, O Lord,

Accept, O Lord,

Our thanks

Tonight.

--Sara Teasdale (Missouri poet)

I'll Fly Away (B. Boyd, arr.) (Missouri composer)

Some glad morning when this life is over

I'll fly away

To a home on God's celestial shore

I'll fly away

I'll fly away, oh, Glory

I'll fly away

When I die, Hallelujah, by and by

I'll fly away

Just a few more weary days and then

I'll fly away

To a land where joy shall never end

I'll fly away

I'll fly away, oh, Glory

I'll fly away

When I die, Hallelujah, by and by

I'll fly away

Yeah, when I die, Hallelujah, by and by

I'll fly away

--Albert E. Brumley

Artist Bios

Emily Edgington Andrews, CAAM Artistic Director, Columbia Chamber Choir Co-Conductor

Long an advocate for quality musical arts in the community, Emily Edgington Andrews is extremely active in Columbia, working with children and adults at every level of their musical development.

Emily is a third-year Ph.D. candidate in music education at the University of Missouri, where she conducts the MU Women's Choir, co-conducts Concert Chorale, and teaches various courses in music. In addition to her work at MU, she is the Artistic Director and a Conductor for Choral Arts Alliance of Missouri, an organization that offers exceptional choral experiences accessible to everyone from youth to adults. She serves as the Assistant Conductor for the professional chamber vocal ensemble, Prometheus: An American Vocal Consort. Emily is in her thirteenth year as one of the vocal music teachers at Columbia Independent School, the city's only non-sectarian college preparatory campus, conducting two of the six ensembles for students in grades 4-12. Additionally, this year marks her fifteenth as conductor at the historic Sacred Heart Catholic Church in Columbia, MO.

Emily regularly serves as a guest clinician and adjudicator, and is an active member of the American Choral Directors Association and the National Association for Music Education. She received her degrees in Music at Truman State University, Kirksville, Missouri (B.A.; M.A.) and at the University of Missouri (M.M.).

Anthony Hernandez, Columbia Chamber Choir Collaborative Pianist

Anthony Hernandez is a collaborative pianist, organist, composer and teacher who earned his Bachelor of Music in Music Composition from the University of Missouri-Columbia in 2009.

He has worked as music director, rehearsal accompanist, assistant music director and/or pit keyboardist for over 20 musical productions, including Jesus Christ Superstar, Into the Woods, and The Wizard of Oz, with numerous production companies, including Lyceum Arrow Rock Theatre, University of Missouri Theatre Department, Columbia Entertainment Company, and PACE Children's Theatre, among others. He has performed extensively as collaborative and solo pianist throughout Missouri, the Midwest, southern California, and in Brasilia, Brazil. As a composer, he premiered orchestral works with the Columbia Civic Orchestra and the 9th Street Philharmonic Orchestra and continues to compose new works, including a piano concerto at the Strange New Worlds Part Four exhibition at Talking Horse Productions.

Hernandez was accompanist for the Quorus (Columbia's premier LGBTQQA-Z community chorus) since its founding in November 2016, and regular on-staff collaborative pianist for Stephens College of the Performing Arts and Columbia College of Missouri. He was ballet accompanist with Columbia Performing Arts Center, playing for their summer intensive programs 2015 to 2018. He served as pianist and organist at First Church of Christ, Scientist of Columbia 2012 to 2018 and at Missouri United Methodist Church for 11 years. Hernandez also has maintained a full piano studio, teaching students of all ages in all styles of music from pop and rock to classical, musical theatre, and jazz.

In the summer of 2018, Hernandez moved to Los Angeles, CA, where he was piano and beginning violin instructor at Sunset Learning Studio in Manhattan Beach. He provided service music for the Twentieth Church of Christ, Scientist in Venice on Sunday mornings and was piano accompanist for the Culver City Middle School choirs, and was a regular ballet pianist at the Pasadena Dance Theatre. Due to the global pandemic, he returned to St. Louis, where he taught lessons virtually and has also returned to his alma mater to pursue graduate studies in Collaborative Piano.

Nathan R. Lange, Columbia Chamber Choir Co-Conductor

Nathan R. Lange is a choral conductor and composer. Originally from Stewartville, MN, he holds a Bachelor's of Music Education degree from Wartburg College in Waverly, IA. He has taught vocal music in grades 7-12 at the districts of both Albert Lea in Minnesota and Wapsie Valley in Iowa. He is currently pursuing a Master's in Choral Conducting at the University of Missouri.

Hans Bridger Heruth, Composer and Guest Collaborative Pianist

Hans Bridger Heruth (b. 1997) is an award-winning composer whose music has been praised as “lovely and delicate” and “impressively stylish” (The American Prize), and for having an “invigorating richness” (KC Metropolis). In addition, he is a conductor, pianist, singer, and violinist of distinction. As a composer, his works have been performed by many different ensembles, most notably by the St. Louis Symphony Orchestra, the Gay Men’s Chorus of Los Angeles, the University Philharmonic and the University Singers of the University of Missouri, the Festival Singers of Florida, the Midwest Chamber Ensemble, KC Vitas Chamber Choir, Vox Nova, Canticum Novum Mizzou, the Show-Me Opera Program, the Heartland Men’s Chorus, the Volker Brass Quintet, Deviant Septet, and many All-State Choir Ensembles. In addition to these ensembles, his works have been performed by renowned solo and chamber musicians, including tenor Steven Tharp, pianist Paola Savvidou, pianist Peter Henderson, violinist Eva Szekely, and chamber musicians from the St. Louis Symphony, including Jessica Cheng, Kyle Andre Lombard, and Bjorn Ranheim. Heruth has received many accolades for his compositions, most recently as a winner of the 2019-2020 American Prize in Composition in both the opera and the vocal chamber music categories, and a finalist for the 2019-2020 American Prize in Composition in both the instrumental chamber and choral music categories. Recent projects include Piano Lessons with poetry by Billy Collins for baritone Patrick Graham, as well as multiple upcoming productions of his award-winning chamber opera A Certain Madness. As a performer, Heruth has frequently performed as a violinist with the Missouri Symphony Orchestra, the Columbia Civic Orchestra, the Southside Philharmonic, and the University Philharmonic at the University of Missouri. As an opera singer, Heruth has performed various roles such as Leporello in Mozart’s Don Giovanni, Basilio in Rossini’s Il barbiere di Siviglia, and Ford in Verdi’s Falstaff in scenes, as well as Bartolo in Mozart’s Le nozze di Figaro and Simon Stimson in Ned Rorem’s Our Town in a full production, all with the University of Missouri’s Show-Me Opera. He resides in Kansas City, Missouri where he maintains an active schedule as a collaborative pianist and vocal coach.

Andrew Lewis, Cellist

Andrew Lewis is a second-year graduate student and the cellist of the New Music Ensemble at the University of Missouri-Columbia, where he is pursuing his Master of Music in cello performance under the direction of Professor Eli Lara. He previously studied with Brian Snow at Bowling Green State University, where he received a four-year Bravo Music Talent Award, and graduated with a Bachelor of Music in music education in May of 2020. Andrew presented his senior recital in November of 2019, performing works by Dvořák, Bach, Beethoven, Shostakovich, and Roger Sessions. During his time at BGSU he received numerous awards and honors, including the 2018 Dianne Inbody Pepple Scholarship for outstanding community service in music education, and the 2018 Bernice Coulon Award for exceptional performance in the string area. Since beginning his studies at UM, he was named a winner of the 2021 Emerging Artists competition and the 2021 Missouri Music Teachers Association Graduate Strings audition. Over the years, he has consistently challenged himself to perform both classical and contemporary repertoire and has developed a passion for both genres.

Columbia Chamber Choir

Columbia Chamber Choir, a subset of Columbia Chorale, was established in 2014 as an auditioned mixed vocal ensemble. Now in its fifth year, Chamber Choir supports the mission to promote exceptional choral experiences to the region by performing a repertoire more suitable for smaller numbers.

Sopranos

Sierra Adams
Hannah Ahlenius
Rachel Blomquist
Amanda Furtick
Amy Keith
Alexi Whittom

Altos

Kara Breske
Katherine Carr
Emily Edgington Andrews
Becki Jones
Lauren Richardson
Meg Wang

Tenors

Lisa Dobbs
Mark Gilbert
Davion Hambrik
Levi Hudnut
Nathan Lange
Lisa Wells

Basses

David Adair
Rick Boyce
Craig Datz
David Lawson
Sam Wright



Choral Arts Alliance of Missouri (CAAM) provides exceptional choral arts experiences, accessible to all individuals from beginning youth to professional musicians. Through each of its choral ensembles, CAAM seeks to serve everyone from the beginning singer to the professional musician, build a sense of community, and make connections with a diverse demographic with its varied educational and outreach programs.

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- Kara Smith, Columbia Youth Choirs Coordinator and CAAM Managing Administrator
- Daniel Smith, Web Design

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Without these generous donors, Columbia Chorale, Columbia Chamber Choir, youth extension Columbia Youth Choirs, Columbia Community Gospel Choir, and permanent Artists-in-Residence Prometheus would be unable to continue the important work of bringing high quality choral music and choral music education to mid-Missouri. Thank you for supporting the mission of Choral Arts Alliance of Missouri with your tax-deductible gift!

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CAAM CHORAL ARTS ALLIANCE OF MISSOURI

Choral Arts Alliance of Missouri

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