

CU ★ PRESENTS

2021-22 Season



College of Music
UNIVERSITY OF COLORADO BOULDER

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CU Presents

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Spring 2022

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CU Boulder Photography

AT THE PERFORMANCE

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- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

CU ★ PRESENTS is the home of performing arts at the University of Colorado Boulder.



The mission of the **University of Colorado Boulder College of Music** is to inspire artistry and discovery, together.



The College of Music acknowledges that the university sits upon land within the territories of the Ute, Cheyenne and Arapaho peoples. Further, we acknowledge that 48 contemporary tribal nations are historically tied to Colorado lands.

CU Treble Chorus and University Choir

Elizabeth Swanson, conductor

Raul Dominguez, assistant conductor

O'Neil Jones, assistant conductor

Yukino Miyake, collaborative pianist

Ya-Ting Yang, collaborative pianist

7:30 p.m., Sunday, April 10, 2022

Grusin Music Hall

Program

CU TREBLE CHORUS

Storm Comin'

Ruth Moody

Elise Ancell, soloist

Messe Basse

Gabriel Fauré

I. Kyrie

II. Santus

III. Benedictus

IV. Agnus Dei

Yukino Miyake, organ

UNIVERSITY CHOIR

A Ukrainian Prayer

John Rutter

My Shepherd Will Supply My Need

Mack Wilberg

Taysia Petersen, oboe

Samuel Nixon, flute

Our Birthright

Jeffrey Nytch

Text by Rosemerry Wahtola Trommer

Colorado Premiere

CU TREBLE CHORUS

I Rise: Women in Song

Reena Esmail

I. The Beauty of Their Dreams (text by Eleanor Roosevelt)

III. River Song (text by Arlene Geller)

Christina Jennings, flute

Flight Song

Kim André Arnesen

UNIVERSITY CHOIR

Ave Maria

Franklin E. Halliburton

Daniel Wessler, cello

American Premiere

Water Night

Eric Whitacre

I'll be On My Way

Shawn Kirchner

Ethan Rossi, soloist

Marcus Schaller, violin

Program notes and texts

Storm Comin'

Ruth Moody

The Wailin' Jennys is a folk and bluegrass trio of solo singer/songwriters Ruth Moody, Nicky Mehta and Heather Masse. Having started as a one-time-only performance 20 years ago at a small guitar shop in Winnipeg, Manitoba, the Wailin' Jennys have become one of the most beloved international folk acts. Ruth Moody's *Storm Comin'* is from the Jennys' album *Bright Morning Stars*, and won first place in the gospel category for the International Songwriting Competition.

Messe Basse

Gabriel Fauré

Fauré's shortened setting of the *Mass* for treble voices and organ is simple and syllabic. The *Gloria* and *Credo* movements, which often afford composers the opportunity for dramatic writing, are omitted which leave the listener with a feeling of mercy and forgiveness. The work was composed in 1881 but did not reach its final form until 1907. Because Fauré focuses solely on the *Kyrie*, *Sanctus*, *Benedictus* and *Agnus Dei*, the mass is much more gentle and reflective; it feels similar to his *Requiem* (composed in the same year).

I. Kyrie

Kyrie eleison

Lord, have mercy

Christe eleison

Christ, have mercy

Kyrie eleison

Lord, have mercy

II. Sanctus

Sanctus, Sanctus, Sanctus,

Holy, Holy, Holy,

Dominus Deus Sabaoth.

Lord God of Hosts.

Pleni sunt coeli et terra gloria tua.

Heaven and earth are full of thy glory.

Hosanna in excelsis.

Hosanna in the highest.

III. Benedictus

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Blessed is He who comes
in the name of the Lord.
Hosanna in the highest.

IV. Agnus Dei

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.

Agnus Dei,
qui tollis peccata mundi:
miserere nobis.

Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem.

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.

A Ukrainian Prayer

John Rutter

This beautiful setting of this text was set by the composer after having heard the text sung at a mass in mid-march of this year. Rich, vibrant sonorities are heard as the prayer grows into a mighty shout of yearning for peace, before returning to a gentle, yet solemn plea.

“How can a composer respond to a global tragedy? By writing music is the most obvious thing ... I went to a late night service in my old college chapel, where they sang a setting of a lovely Ukrainian prayer. So, having encountered the text in another musical setting on Wednesday night, on Thursday, I wrote my own music. I hope the meaning of the text will resonate in people’s hearts.”

—*John Rutter, Mar 16, 2022*

Боже, Україну храни
Дай нам силу, вірі, й надії
Отче наш, Отче наш
Амінь

Lord God, we pray, protect Ukraine;
grant her strength, Lord,
grant her hope, Lord, and salvation.
Amen.

My Shepherd Will Supply My Need

Mack Wilberg

The text, Psalm 23, has inspired countless people by giving hope, assurance, and comfort in times of fear and suffering. Many have drawn inspiration from this text as a source of protection from their enemies. This text continues to remain universally relevant; tonight's performance of *My Shepherd Will Supply My Need* is dedicated to all past, present, and future victims of the war in Ukraine.

Our Birthright

Jeffrey Nytch

Our Birthright received its World Premiere just a few weeks ago, on March 21, at Carnegie Hall in New York City; tonight it receives its Colorado premiere! CU Boulder Associate Professor of Composition and Director of Entrepreneurship Center for Music, Jeffrey Nytch, set Rosemerry Wahtola Trommer's poem, *Our Birthright*, which is the fourth and final poem in her collection, *Four Embodiments*. Trommer's poetry has appeared in *O Magazine*, on *A Prairie Home Companion* and *PBS News Hour* in Ted Kooser's "American Life in Poetry." The relationships between text, voices and piano are beautifully interconnected, uncovering a sense of intimacy and profundity that is revealed in the poetry. "And, like a miracle that's always been waiting to happen, out of the stump of yourself emerges your own open hand."

Don't say, don't say
that no one can help us now—
there are hands all around us,
all of them reaching,
and in every corner appears
bright wings,
and, like a miracle
that's always been waiting
to happen, out of the stump
of yourself emerges
your own open hand.

I Rise: Women in Song

Reena Esmail

The genre of women's choral music is very special to me. The first piece of music I ever wrote, at age 13, was for the choir at the all-girls middle school I attended in Los Angeles, long before I knew it was even possible to be a professional composer. Each of the movements of *I Rise: Women in Song* is inspired by the words of a female author who has shaped our world with her thoughts and actions. Some of the movements are sweet, subtle, and nostalgic. Others are fiery and bold. Some coalesce into their shape as they move along and others unravel towards their ends. Each movement is a reflection on a single facet of the multifaceted experience of being a woman in this world. —*Program note by the composer*

Flight Song

Kim André Arnesen

Flight Song was the first piece for which composer Kim André Arnesen and poet Euan Tait collaborated. Tait lives in a house that overlooks two great British rivers, the Wye and the Severn; he says, "the air is constantly alive with the sound of seabird wings and calls." Upon being invited to collaborate with Arnesen, the idea of flight as a metaphor for the beginning of a young adult life naturally came to Tait. Furthermore, he says of this piece, "[It's] a human life preparing to take off, and the movements of a conductor's arm like the beating of a soul's great wings, are images at the heart of this piece." The piece is dedicated to Anton Armstrong and the St. Olaf Choir.

Ave Maria

Franklin E. Halliburton

In this setting of *Ave Maria*, a simple chant is expanded into a glorious anthem. The text is enhanced by rich harmonies throughout which are driven by the percussive rhythms of the djembe, as the prayer heightens to a triumphant end. The performance includes aspects of Jamaican Choral Theatre particular to this setting. Tonight's performance is the American Premiere of the piece as it is being performed for the very first time by a group other than the one for which it was written.

Ave Maria Hail Mary
Gratia plena domino the Lord is full of grace

Water Night

Eric Whitacre

Composed more than 25 years ago, *Water Night* was one of the early choral compositions by popular American choral composer, Eric Whitacre. Whitacre became deeply inspired by Octavio Paz's *Agua Nocturna* from the poetry collection published in 1954, *Semillas Para Un Himno* ("Seeds For A Hymn") and thus wrote *Water Night* in roughly 45 minutes. Specific compositional characteristics present in this early work are part of what became Whitacre's unmistakable musical signature. For example, his writing in *Water Night* explores closely compacted groups of pitches—tonal clusters—that at times include up to 14 different pitches being sung at one time. These carefully-crafted clusters reflect the shimmering and expansive nature of the poetry. Whitacre also uses extreme vocal ranges to reflect the vividness of the poetry. Around the time at which Whitacre composed *Water Night*, he made the significant decision to dedicate his career to music composition.

I'll be On My Way

Shawn Kirchner

An inspirational memorial song that moves from a sense of sorrow into great joy. A slow opening, sung by a soloist, captures a feeling of reverence before a light, banjo-inspired piano accompaniment launches the spirit-freeing rest of the piece. The rising arpeggio motive on the chorus to the words "I'll Be On My Way" fills both the singers and the audience with joy ... Upon deeper reflection, I have felt other layers of meaning reverberating in this song. The opening stanza has these words: "What pain there might have been will now be past, and my spirit will be whole." In 1998, my mother was tragically killed by a disturbed young man. For long weeks, I "relived" her terrifying final moments. But eventually my mind was done processing the trauma, and I could fall asleep without trouble. It had finally dawned on me that she was no longer suffering, and I didn't also have to keep suffering by carrying her suffering. That is the sense beneath the songs' words: "what pain there might have been will

now be past.” It really is possible to lay down a burden that no longer needs to be carried. —*Program note by the composer*

Personnel

Elizabeth Swanson, conductor

Christina Jennings, flute



Raul Dominguez, assistant conductor

Raul Dominguez is in his third year at the University of Colorado Boulder where he is pursuing a Doctor of Musical Arts in choral conducting and literature. At CU, he studies with Gregory Gentry and his primary research focus is the choral music of the United Mexican States. Recently, the Cleveland Institute of Music accepted him as a fellow for their inaugural Future of Music Faculty Fellowship, sponsored by the Sphinx Organization. He is also the founder of the Choral Conductors Colloquium which provides its 900+ subscribers with opportunities to learn from choral music’s finest conductors; subscribers are made up of choral musicians representing every continent (except Antarctica) and 54 different countries. Dominguez is in his third season as the assistant artistic director of the Denver Gay Men’s Chorus where he conducts their a cappella ensemble, Off Kilter. Next fall, Dominguez will step into his new position as director of choral activities at Regis University.



O'Neil Jones, assistant conductor

A Native of Montego Bay, Jamaica, O'Neil Jones has earned a reputation as a baritone soloist and conductor internationally. An active vocalist, he has been a soloist in several productions of masterworks including Dubois's *Seven Last Words of Christ*, Bach's Mass in B minor and the *Magnificat* in D. As a conductor he is highly interested in Choral Theater and its amalgamation with the recital style of choral production practiced in the Americas. Jones holds a Master of Music degree with emphases in choral conducting and vocal performance and pedagogy from the University of Southern Mississippi. When not on-stage, Jones can be found enjoying a concert, listening to a wide array of musical genres from Mozart to Marley or simply enjoying a day at the beach.

CU Treble Chorus

Elizabeth Swanson, conductor

Raul Dominguez, assistant conductor

Yukino Miyake, collaborative pianist

Soprano

Fiona Benson

Eliana Feistner

Joy Johnson

Bellina Kakkar

Jessica Kim

Cookie Ludwick

Katlin Miller

Becket Monaghan

Emma Nicolaou

Allie Renault

Lily Schilling

Anika Schulthess

Alto

Elise Ancell

Josie Arnett

Isabelle Bodley

Hannah DeWild

Kyra Ellison

Lisa Gautreaux

Briana Gebhart

Riley Grasso

Corinne Hansen

Allison Heckman

Kenlie Rohrer

Sydney Roquemore

Beth Rossman

Claire Ryan

University Choir

Elizabeth Swanson, conductor

O'Neil Jones, assistant conductor

Ya-Ting Yang, collaborative pianist

Soprano

Eponine Bell
Jacqueline Bell
Lizzie McMaster
Micaela Mesite
Jenny Peralta
Annika Plant
Taylor Robinson
Bella Weiss
Grace Williams
Anna Worlund

Alto

Maggie Freking
Katie Gillman
Brianna Gress
Alesa Rose Moskal
Isabella Rodriguez
Cate Rolfe
Sydney Sutherland
Christina Thompson
Iris Wong

Tenor

Brett Chelf
Brody Hartwig
Alex Little
Casey Prestidge
Ethan Pyke
Ethan Rossi
Kaeden Tilak

Bass

Nathan George
Carlos Taal Jiménez
Jamie Lammers
Andy Muller
Samuel Nixon
John Oldroyd
Keenan Powell
Marcus Schaller
Kris Slimko
Cade Yoshioka

CU ★ PRESENTS



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Event details are subject to change, but the CU Presents website will always be up-to-date.

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UNIVERSITY OF COLORADO BOULDER

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