

CU ★ PRESENTS

2021-22 Season



College of Music
UNIVERSITY OF COLORADO BOULDER

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Spring 2022

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CU Boulder Photography

AT THE PERFORMANCE

- Please refrain from using electronic devices during the performance. Feel free to view this program on your device at any time prior to the performance, during intermission or after the performance ends.
- 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 Festival Chorus and CU Chamber Singers

Gregory Gentry, conductor

Jun Young Na and Dan Wessler, conductors

Jessie Flasschoen-Campbell, assistant conductor

Mario Barbosa, collaborative pianist

Hyeji Park, collaborative pianist

7:30 p.m., Sunday, April 17, 2022

Grusin Music Hall

Program

CU FESTIVAL CHORUS

Ubi Caritas

Ola Gjeilo (b.1978)

Verleih' uns Frieden

Words by Martin Luther

Felix Mendelssohn (1809-1847)

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CU CHAMBER SINGERS

“Fire” from *Elements*

Katrina Gimon (b. 1993)

There Was a Time

Elaine Hagenberg (b. 1979)

Schicksalslied (Song of Fate), Op. 54

Johannes Brahms (1833-1897)

Hyperions Schicksalslied by Friedrich Hölderlin (1770-1843)

arr. Daniel Parks (DMA '21)

Cycles | Fragments

Sam Henderson

*Soloists: Mikaela Schindler, Allison Cawthon, Corey Murphey,
Jessie Flasschoen-Campbell, Raul Dominguez, Max McCord,
Bryce Spencer and Joseph Berrios*

(World premiere)

You're All I Need To Get By

Nickolas Ashford/Valerie Simpson

arr. Edward Randell

*Soloists: Mikaela Schindler, Regan Fenske, Annalee Reavis, Miguel Ángel
Ortega Bañales, Chris Warren, Brandon Warren and Dan Wessler*

Program notes and texts

Ubi Caritas

Ola Gjeilo (b.1978)

Ola Gjeilo, a Norwegian composer and pianist, composed *Ubi caritas* in 2001, and dedicated it to Lone Larsen and his ensemble, Voces Nordica, a Swedish professional choir. This work is one of the most popular pieces of choral music and received its North American premiere at the 2007 ACDA National Convention. The music draws artistic inspiration from the Gregorian chant setting of *Ubi Caritas* (melody from the 8th century), set in contemporary harmony.

Ubi Caritas et amor, Deus ibi est.

Where charity and love are, God is there.

Congregavit nos in unum Christi amor.

The love of Christ has gathered us together.

Exsulemus et in ipso jucundemur.

Let us rejoice and be glad in it.

Timeamus et amemus Deum vivum.

Let us revere and love the living God.

Et ex corde diligamus nos sincero.

And from a sincere heart let us love one another.

Amen.

Amen.

Verleih' uns Frieden

Words by Martin Luther

Felix Mendelssohn (1809-1847)

Felix Mendelssohn wrote this work for SATB chorus and orchestra in 1831. The music is known as a choral cantata, setting a prayer for peace from Lutheran texts based on biblical verses 2 Kings 20:19, 2 Chronicles 20:12,15. Listen for the melody as it appears three times. It will be first introduced by tenors and basses, then repeated by the treble voices, with the lower parts singing counterpoint, and lastly appears on the top line of the soprano with a mostly hymn-like four-part setting.

Verleih uns Frieden gnädiglich, Herr
Gott, zu unsern Zeiten.

Es ist doch ja kein andrer nicht, der für
uns könnte streiten,
denn du, unser Gott, alleine.

Grant us peace by your grace, LORD
God, in our times.

It is indeed yes no other, who for us
could battle,
than you, our God, alone.

Pulchra es

Jaakko Mäntyjärvi (b. 1963)

Finnish composer Jaakko Mäntyjärvi wrote *Pulchra es* for the wedding of his son Valtteri in 2018. The family had hired a small professional vocal ensemble to sing for the ceremony, originally planning for them to sing Ola Gjeilo's *Northern Lights*. It was decided that work was too ambitious for the particular circumstances, and so Mäntyjärvi set out to write a more appropriate setting of the same text from the Gjeilo work above: *Pulchra es* is the result, an elegant, efficient, lovely setting of a text from the biblical "Song of Songs," which speaks of a beauty that is at once transcendent and intimidating.

Pulchra es, amica mea,
suavis et decora sicut Jerusalem,
terribilis ut castrorum acies ordinata.
Averte oculos tuos,
quia ipsi me avolare fecerunt.

You are beautiful, O my love,
sweet and beautiful as Jerusalem,
terrible as an army set in array.
Turn away thine eyes from me,
for they have made me flee away.

Gamelan

R. Murray Schafer (1933-2021)

The gamelan music of Indonesia utilizes a variety of percussive instruments, creating contrasting bell-like sonorities in a musical texture that utilizes a specific pentatonic scale (C, D, F, G and B-flat); the Balanese call these five tones *dong*, *deng*, *dung*, *dang* and *ding*. In this work, Canadian composer R. Murray Schafer imitates the distinctive sound of a gamelan, assigning the choir to sing these five syllables on their corresponding notes.

“In Remembrance” from *Requiem*

Eleanor Daley (b. 1955)

Canadian composer Eleanor Daley wrote her *Requiem* in 1995, a multi-movement work that juxtaposes texts from the traditional Latin requiem mass with poetry from different sources that highlight and emphasize themes of loss and comfort in the face of loss. “In Remembrance”, the most often performed movement of the work, is a gentle setting of an anonymous text from the perspective of the departed, assuring the living of their continued spiritual presence in nature and in memory.

Do not stand at my grave and weep.
I am not there, I do not sleep.
I am a thousand winds that blow,
I am the diamond glint on snow,
I am the sunlight on ripened grain,
I am the gentle morning rain.
And when you wake in the morning's hush,
I am the sweet uplifting rush
of quiet birds in circled flight.
I am the soft stars that shine at night.
Do not stand at my grave and cry,
I am not there,
I did not die.

Heartland

Gary Fry (b. 1955)

Gary Fry wrote both the music and the words to *Heartland*. In creating the poetry, Fry sought to verbally capture the sense of being “lost in music.” In his own words: “I set out to capture in the poetry ... the journey to a magical place, a place of sublime beauty and goodness, a distant place only accessible (yet always accessible) through music, and an experience that could be enhanced by sharing it with others, and especially through singing together.” Fry brings his poetry to life with music that exudes “Americana.”

Deep in the region where night becomes day,
just beyond the horizon
lies an immense and immortal domain,
the home of dreams called the Heartland,
the land of the spirit, the land of the soul,
where all can envision the most noble goals,
where music can take us like nothing else can,
let a song carry us to the Heartland.

Come then with me, let us journey afar,
past the distant horizon,
steadfast and true, faith is our guiding star
to the home of love, to the Heartland.
The land of compassion, of courage and peace,
where all live as brothers, where all men are free,
where music and laughter abide hand in hand,
let a song carry us to the Heartland.

“Fire” from *Elements*

Katrina Gimon (b. 1993)

“Fire” by contemporary Canadian composer Katerina Gimon is an energetic and thought-provoking choral piece presented entirely on syllabic fragments and vocal calls, while incorporating body percussion and rhythmic activity.

“Fire” is third in a set of four SATB movements, titled *Elements*. Gimon is a music improvisationalist and founding member of Chroma Mixed Media—which focuses on immersive, interactive, and electronic performance environments—who holds a Master of Music degree in composition from the University of British Columbia.

There Was a Time

Elaine Hagenberg (b. 1979)

Often inspired by already existing poetry, composer Elaine Hagenberg set *Ode: Intimations of Immortality* by William Wordsworth (1770-1850) to music in her work titled *There Was a Time*. This is a meditative and moving piece honoring those who have passed before their time. Hagenberg has served as composer-in-residence for the Des Moines Choral Society (Iowa), Green Lake Festival (Wisconsin), newVoices (Wisconsin), as well as having received more than 50 commissions, including from the American Choral Directors Association. Her choral music has been said to soar with eloquence and ingenuity while maintaining an ethereal quality. Hagenberg graduated in 2002 from Drake University in Iowa, as a music education major.

***Schicksalslied* (Song of Fate), Op. 54**

Johannes Brahms (1833-1897)

Hyperions Schicksalslied by Friedrich Hölderlin (1770-1843)

arr. Daniel Parks (DMA '21)

In the summer of 1868, upon visiting friends in a north German coastal town, Johannes Brahms discovered the poem *Hyperions Schicksalslied* by Friedrich Hölderlin and was immediately struck by the juxtaposition of divine bliss to the mortal human condition, punctuated as he witnessed German shipping vessels leaving for war with the French. Brahms took the poem, and made a few adjustments upon setting it to music for the 1871 premiere.

Considered a masterpiece, *Schicksalslied* opens with an instrumental prologue in the key of E-flat major with expansive melodies and soaring arpeggiations. The second section, in C minor, features agitated rhythms, large dynamic contrasts, and foreboding sonorities that illustrate the suffering of the human condition. Brahms expresses hope for humankind with the return of the prologue material which depicts moments of divine beauty, in the midst of the tumult of mortal existence.

Ihr wandelt droben im Licht,
Auf weichem Boden, selige Genien!
Glänzende Götterlüfte
Rühren euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
In bescheidener Knospe
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller,
Ewiger Klarheit.

Doch uns ist gegeben
Auf keiner Stätte zu ruhn;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
zu Klippe geworfen,
Jahrlang ins Ungewisse hinab.

Ye move up yonder in light,
On airy ground, o blessed spirits!
Radiant winds ethereal
O'er you play light,
As the fingers inspired that wake
Heavenly lyre-chords.

Free from Fate, like the slumbering
Suckling, breathe the immortals.
Pure, unsullied,
In bud that enfolds
It blooms for aye,
The flower of their spirit.
And the eyes of the blessed
Gaze in tranquil
Brightness eternal.

But to us is it given
In no abiding place to dwell;
We vanish, we stumble,
We suffering, sorrowing mortals
Blindly from one
Brief hour to another,
Like water from boulder
To boulder flung downward,
Year by year to the dark Unknown
below.

— *Translation by Florence T. Jameson*

Cycles | Fragments

Sam Henderson

“Fragments” is one movement in a larger work titled *Cycles* by composer Samuel Henderson. In the composer’s words, “‘Fragments’ is a reflection on life in quarantine. Each year seems to mirror the previous with little progression forward. Every remote attendance yields a fraction of the authentic experience. Existentialism resides in the shadows of everyday living. Yet even if we have control over seemingly little, we can always guide our perspective. In that way, this is my meditation.” Henderson is a graduate composition major at the CU College of Music, and a member of CU Chamber Singers. This performance is a world premiere.

You’re All I Need To Get By

Nickolas Ashford/Valerie Simpson

arr. Edward Randell

Marvin Gaye (1939-1984) was an important figure in shaping the Motown Records sound, with his Billboard hits *I Heard it Through the Grapevine*, *What’s Going On*, and *Mercy Mercy Me*. His many successful duet recordings included singing with Diana Ross (*Pledging My Love*), Tammi Terrell (the original *Ain’t No Mountain High Enough*), Mary Wells (*Together*), and Kim Weston (*It Takes Two*). Originally performed by the American pop duo Marvin Gay and Tammi Terrell, this arrangement of *You’re All I Need to Get By* (composed by the husband-and-wife songwriters Nickolas Ashford and Valerie Simpson) originally was intended to be performed for a virtual “stay@home choir” during the Covid pandemic. However, we are performing it live.

Personnel

Gregory Gentry, conductor



Jun Young Na, conductor

Jun Young Na received his master's degree in choral conducting program from the University of North Texas. He is originally from South Korea and was taught by Hakwon Yoon in the choral conducting program at Hanse University. Before moving to the U.S., he served as the choir director of Young-do Women's Chorus, a semi-professional choir, and worked as a vice-choir director with the director, Hakwon Yoon at Busan Student Art Choir for Busan Metropolitan City Office of Education in South Korea. Na is a first year DMA student in the choral conducting program at CU Boulder and is currently serving as the conductor of a church choir in Denver Korean Christian Church. He is now living in Boulder with his wife, Hyunju, and two children, Miseo and Yeseo.



Dan Wessler, conductor

Dan Wessler holds a bachelor's degree in music education from Bradley University in Peoria, Illinois ('08) and a master's degree in choral conducting from Western Illinois University ('12). He served as director of choral activities at Freeport High School in Freeport, Illinois from 2012-2019. Wessler is also an active barbershop musician; he sings in After Hours, the 2018 International Barbershop Quartet Champion, and has performed with them throughout (and outside) the United States. He has directed several barbershop choruses, and is also an active

barbershop arranger, having produced more than 100 arrangements for various groups, a number of which have been published by Hal Leonard.



Jessie Flasschoen-Campbell, assistant conductor

Jessie Flasschoen Campbell is a second-year DMA student in Choral Conducting and Literature from University of Colorado, Boulder. She received a Master of Music in choral conducting from Portland State University, where she studied with Ethan Sperry and conducted the Thorn Choir. Before moving to Oregon she was the choir director at Montebello High School in Los Angeles County. She loves baking, hiking and photography, and she is passionate about all forms of dance.

CU Festival Chorus

Soprano

Elizabeth Brown
Megan Burns
Skylar Cole
Meagan Figgins
Erin Hardy
Peyton Hill
Jessica Kim
Emma Kochenderfer
Alayna Lauffer
Elyssa Leslie
Cathy Look
Jordan Lutes
Amelia Parcell
Isabella Rears
Molly Wessler

Alto

Cynthia Berrientos
Iona Binnie
Cassidy Davis
Reilly Ernst
Keyla Gholipoursani
Amy Haddon
Adrien McGrath
Sara Musani
Lochani Perera
Gena Rumsey
Linnea Wolniewicz
Ellie Wooldridge
Kelly Yan

Tenor

Laurence Bristol
Duke Mattie
David Roberts
Levi Sarmiento
Aaron Schneider
Erik Skildheim
Drew Smith
Max Witherspoon

Bass

Tim Belden
Michael Coaty
Tyler Dowling
Ethan Frahm
Tyler Hansen
Liam McChesney
Connor O'Brien
Bal Patterson
Eliot Sale
Don Schumann

CU Chamber Singers

Soprano

Brenda Berganza
Allison Cawthon
Lizzie French
Aurora Heath
Mia Kopera
Lauren Reynolds
Asha Romeo
Mikaela Schindler

Alto

Catherine Blume
Regan Fenske
Jessie Flasschoen Campbell
LJ Hansen
Corey Murphey
Analee Reavis
Gabrielle Razafinjatovo
Alexis Rolls Duffy

Tenor

Miguel Ángel Ortega Bañales
Cade Braynen
Raul Dominguez
Sam Henderson
Kirk Long
Max McCord
Alex Mehigan
August Pomrenke
Keegan Shaw
Brandon Warren
Chris Warren

Bass

Joey Aigner
Joseph Berrios
O'Neil Jones
Josh Maynard
Jun Young Na
Bryce Spencer
Eric Wang
Dan Wessler

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UNIVERSITY OF COLORADO BOULDER

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