

# CU ★ PRESENTS

2022-23 Season



College of Music  
UNIVERSITY OF COLORADO BOULDER

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# CU Boulder Choirs

## We All Together, Here

Treble Chorus and University Choir

7:30 p.m., Sunday, April 23, 2023

Grusin Music Hall

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## Program

### PART I

#### **Er ist Gekommen**

Clara Schumann (1819-1896)

arr. Brandon Williams (b. 1981)

*Treble Chorus*

#### **This Little Light of Mine**

Traditional Spiritual

arr. Robert A. Harris (b. 1957)

*Treble Chorus*

#### ***Two Eastern Pictures***

Gustav Holst (1874-1934)

I. Spring

*Treble Chorus*

#### **Lebenslust**

Franz Schubert (1797-1828)

*University Choir*

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# Indianas

Carlos Guastavino (1912-2002)

V. Al Tribunal De Tu Pecho

VI. Una De Dos

*Alejandro Cremaschi, piano*

*University Choir*

## PART II

### HOPE: THE BEGINNING

## Arise Beloved!

Rosephanye Powell (b. 1962)

*University Choir*

## Be Like the Bird

Abbie Betinis (b. 1980)

*Treble Chorus*

### REALITY: The Questioning

## How the Heart Aches

Keenan Powell (b. 2003)

*Renova - New Music Ensemble*

## By Night

Elaine Hagenberg (b. 1979)

*Marcus Schaller, violin*

*Dan Wessler, cello*

*Angelique Scully, piano*

*Treble Chorus*

HOME: THE ANCHORING

## **My Soul's Been Anchored in the Lord**

Moses Hogan (1957-2003)

*University Choir*

## **Song from The Road**

Craig Hella Johnson (b. 1962)

*University Choir and Treble Chorus*

# Program notes

## Er ist Gekommen

*Clara Schumann (1819-1896)*

*arr. Brandon Williams (b. 1981)*

*Text by Friedrich Rückert (1788-1866)*

This piece is an arrangement of a German lied composed by Clara Schumann at the request of her husband Robert Schumann for his birthday. She composed a song cycle of four love poems written by the poet Friedrich Rückert. Robert Schumann published three of the four songs for soprano. Clara uses the piano to paint the text of the storm and the rain as well as the beauty of spring.

Er ist gekommen in Sturm und Regen,  
Ihm schlug beklommen mein Herz  
entgegen.

Wie konnt' ich ahnen, Dass seine  
Bahnen

Sich einen sollten meinen Wegen?

He came in storm and rain,  
my anxious heart beat against his.  
how could I have known, that his path  
should unite itself with mine?

Er ist gekommen in Sturm und Regen,  
Er hat genommen mein Herz  
verwegen.

Nahm er das meine? Nahm ich das  
seine?

Die beiden kamen sich entgegen.

He came in storm and rain,  
he boldly stole my heart.  
Did he steal mine? Did I steal his?  
Both came together.

Er ist gekommen in Sturm und Regen,  
Nun ist gekommen des Frühlings  
Segen.

Der Freund zieht weiter, ich seh' es  
heiter,

Denn er bleibt mein auf allen Wegen.

He came in storm and rain,  
Now has come the blessing of spring.  
My love travels abroad, I watch with  
cheer,  
for he remains mine, on any road.

## **This Little Light of Mine**

*Traditional Spiritual*

*arr. Robert A. Harris (b. 1957)*

This arrangement is based on the traditional African spiritual which speaks to the light of God within the individual that no matter the darkness that one experiences (“all through the night”) will shine through. It is a song of faith and praise. This arrangement captures the intimate nature of the light within each person but then also the brilliance that a little light can have in the darkness.

## **Two Eastern Pictures**

*Gustav Holst (1874-1934)*

The text of this piece is translated from a poem by the classical Sanskrit author Kālidāsa. The poem is describing the short season of spring in India. It describes beautiful lakes, jasmine hues and mango trees. It is this atmosphere that makes one fall in love. Holst displays this through the fun play lines and an interactive accompaniment.

## **Lebenslust**

*Franz Schubert (1797-1828)*

*Poetry by Johann Karl Unger (1771-1836)*

This lively piece is built around a lilting dancing rhythm set to a binary meter. Schubert gives us a few music nuggets to listen to such as a dramatic key change on the text “allein sein ist öde” emphasizing the sadness of being alone. We also have a small canon starting on the phrase “im traulichen Kreise ...” as a text painting representing the coziness of gathering around in circle, perhaps around a lovely bonfire! In this zestful piece, Schubert, one of the early master composers of German *Lied*, uses a small poem to create a miniature painting with music. This ease with which he uses music devices to tell a story, big or small, became representative of the compositional style of vocal music in the German romantic period.

Wer Lebenslust fühlet, der bleibt nicht  
allein,  
allein sein ist öde, wer kann sich da  
freu'n.

Who feels lust for life doesn't stay  
alone,  
being alone is bleak, one can't be  
happy that way.

Im traulichen Kreise, beim herzlichen  
Kuß  
beisammen zu leben, ist Seelengenuß!

In the cozy circle, with a warm kiss,  
to live together is happiness for the  
soul!

## Indianas

*Carlos Guastavino (1912-2002)*

### **Al Tribunal De Tu Pecho**

*Poetry by León Benarós (1915-2012)*

The fifth piece in this cycle is based on the popular rhythm of the habanera, which emerges during the third line of the first verse “por si quisiera escuchar ...” Another very charming feature of this piece is the way the piano part imitates and “completes” the unsaid subtext of the voice parts. This is most easily recognized at the end of the refrain “... puedan merecer los amadores”. Here, the voices end the phrase in a way that feels incomplete but the piano part repeats the rhythmic figure of the phrase “... los amadores” resolving the tension while leading into the next section. More dramatically, right before the last refrain, the piano part takes the same structure as the phrase “Jardín de amores ...” but raised by a half step. After only a couple of very emotional bars on its own, the piano part returns to the original key and repeats the same phrase with the choir to complete the refrain.



Al tribunal de tu pecho  
vengo a elevarle recurso,  
por si quisiera escuchar  
mi pasión y su discurso.

Jardín de amores, castigo liviano  
puedan merecer los amadores.

Al tribunal de tu pecho  
vengo a probarle constancia  
por si pudieran valer  
mis desvelos y observancia.

Jardín de amores, castigo liviano  
puedan merecer los amadores.

Al tribunal de tu pecho  
vengo a pedirle clemencia,  
por si pudiera imponer  
mi prisión y penitencia.

Jardín de amores, castigo liviano  
puedan merecer los amadores.

To the court of your bosom  
I come to appeal  
should it want to listen  
to my passion and pleading.

Gardens of love, the lovers  
deserve only a slight reproach.

To the court of your bosom  
I come to prove my fidelity,  
the proof should be  
my sleeplessness and observance.  
Gardens of love, the lovers  
deserve only a slight reproach.

To the court of your bosom  
I come to ask for clemency,  
if it is going to sentence me  
to prison and penitence.

Gardens of love, the lovers  
deserve only a slight reproach.

## **Una de Dos**

*Poetry by Juan Ferreyra Basso (1910-1984)*

This piece is the only one where Guastavino explicitly writes the indication “Aire de cueca.” With a splendidly joyful introduction full of syncopated rhythms it sets the scene for some of the characteristic features of the cueca such as we heard in the first movement. Once again, triple and duple meters are combined, creating a complex tapestry of syncopation that at times makes it difficult to hear it in either meter. One way Guastavino really drives this rhythmic scheme is by sustaining notes across many of the downbeats, making it seem like there are no strong beats for several bars at a time. At the same time, the piano is utilizing a similar, fast syncopation pattern to the chacarera rhythm scheme we

saw in the previous movement *Viento Norte*. With beautiful pairings of voices moving by thirds and rich harmonic progressions, it stands as a masterful example of the blending of the Argentinian region's folk tradition and the European musical influence.

A la vara del mimbre  
la dobla el agua.  
Una vara en el aire,  
otra mojada.

Water bends  
the wicker stick.  
One stick in the air,  
the other wet.

Como la vara el agua  
tu amor me dobla.  
Quién me ha visto en tus ojos,  
quién en la sombra.

As water to the willow,  
your love turns me.  
Some saw me in your eyes,  
and some in shadow.

Una de dos:  
Me encontrarán llorando  
O estoy con vos.

One or the other:  
they will find me crying,  
or I will be with you.

Por fijarse en el río el cielo baja  
Y se lo paga el río  
dándole andanza.

To see the river the sky comes down,  
and the river rewards them,  
giving tenderness.

Como ese espejo al cielo  
quisiera verte.  
Al cielo que lo mira,  
cielo devuelve.

As that mirror to the sky  
I would like to see you,  
the sky watches the river,  
the mirror gives back the sky.

Una de dos...

One or the other...

## Arise Beloved!

*Rosephanye Powell (b. 1962)*

Based on a *Song of Solomon*, *Arise Beloved* is a song of hope, reminiscent of the coming of spring after the winter. Rosephanye Powell sets this typically romantic text within the context of nature and all the beauty found in it. The opening call awakens us much like a spring morning, before lush harmonies cradle us in the warmth of the sun. Ah, the flowers appear and the bird are singing throughout the forest.

## By Night

*Elaine Hagenberg (b. 1979)*

*Text by Harriet Prescott Spofford (1835-1921)*

She leaned out into the midnight,  
And the summer wind went by,  
The scent of the rose on its silken wing  
And a song its sigh.

Deep in the tarn the mountain  
A mighty phantom gleamed  
Shadow and silver and floating cloud  
Over it streamed.

And, in depths below, the waters  
ANSwered some mystic height,  
As a star stooped out of the depths above  
With its lance of light.

And she thought, in the dark and the fragrance,  
How vast was the wonder wrought  
If the sweet world were but the beauty born  
In its Maker's thought.

# My Soul's Been Anchored in the Lord

*Moses Hogan (1957-2003)*

This traditional African American spiritual, arranged by Moses Hogan, is a spirited declaration of one's faith in God. This a cappella setting explores the hope, resilience and grounding in faith of the African American people as they sought to understand and treat with the world around them. Shouts of "Hallelujah" echo through out as call and response techniques are used to replicate the oral tradition from which this music is born.

# Song from The Road

*Craig Hella Johnson (b. 1962)*

*Text by Dennis Michael Browne (b. 1940)*

Long on this journey,  
Long in these shadows,  
Far from the only home;  
Low all our hoping,  
Deep the undoing,  
Just this forsaken road

Voices we dream of,  
Echoes remember,  
We all together there;  
Heaven was once  
Our song to be singing,  
Hearts' every word  
In wonder and joy.

I am how your heart discovers  
All the hopes that sleep in you  
I am every silence calling  
I am Fountain I am Meadow  
I am every secret door

Sing your ships into their harbors  
Sing them bring them heal them home  
Murmur every holy river  
I am Harvest I am Blossom  
I am leaves around your soul

Come from the shadows, into the gleaming,  
Dawn of the day in us;  
Open our lives to everything growing-

How shall we say this grace?  
World we are watching, world we are,  
Keep us in life with you.  
How do we answer? How do we know?  
Love bring us closer. Mercy us home.

I am how your heart discovers  
All the hopes that sleep in you  
I am every silence calling  
I am Fountain I am Meadow  
I am every secret door

Sing your ships into their harbors  
Sing them bring them heal them home  
Murmur every holy river  
I am Harvest I am Blossom  
I am leaves around your soul

# Personnel

*Text that is bold and underlined is a hyperlink and can be clicked or tapped for more information.*

**Alejandro Cremaschi**, professor of piano pedagogy

## **Miguel A. Ortega Bañales**

Miguel A. Ortega Bañales, from Tijuana, Baja California, México, is a lyric tenor and choral conducting student at the University of Colorado Boulder. Here he has received an assistantship to earn the degree of MM vocal performance with a choral conducting emphasis. He received a BA in music performance from Berea College. At CU Boulder's Eklund opera program, Ortega has performed the roles of Alfredo in Verdi's *La Traviata*, 'Man with luggage' from Argento's *Postcard from Morocco* and Rodolfo in Puccini's *La Bohème* as well as serving as assistant conductor for Humperdinck's *Hänsel und Gretel*, Loesser's *Guys and Dolls* and Massenet's *Cendrillon*. He's also been distinguished with the Metropolitan Opera National Council's "Middle Tennessee District Winner" prize in 2019, and the "Gina Scaggs Epifano Audience Favorite Award" in 2018's National Association of Teachers of Singing vocal competition in Kentucky.

## **Jessie Flasschoen Campbell**

Jessie Flasschoen Campbell is a third-year DMA student in choralconducting and literature at the 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 obtained a bachelor's degree in music education from California State University, Long Beach, where she studied with Jonathan Talberg. She loves baking, hiking, and photography, and she is passionate about all forms of dance.

## **O'Neil Jones**

A Native of Montego Bay, Jamaica, O'Neil Jones has earned an international reputation as a baritone soloist and conductor. Having made his debut as a soloist in 2011, he went on to perform the lead role in Jamaica's first operetta, *1865*, a role he reprised three years later in the country's first full-scale opera. An active vocalist, he has been a soloist in several productions of masterworks and operas. As a conductor, he is highly interested in choral theatre and its amalgamation with the recital style of choral production practiced in the Americas. Jones holds a Master of Music degree with double emphases in choral conducting, and vocal performance and pedagogy from the University of Southern Mississippi. He is currently pursuing a DMA in choral conducting and literature at CU Boulder. When not onstage, 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.

## **Noelle Romberger**

Noelle Romberger is a first year MM student in choral conducting with an emphasis in vocal performance. She received a Bachelor of Music in sacred music and vocal performance from The Moody Bible Institute located in Chicago, Illinois. During her time at Moody, she was the assistant conductor for the Moody Choral studying under Yongmin Kim. She grew up in Centennial, Colorado, and has enjoyed being back in Colorado near her family. She is currently working as assistant conductor for the Colorado Choir.

## University Choir

*O'Neil Jones, conductor*

*Miguel Ortega-Bañales,  
assistant conductor*

*Janice Vlachos,  
collaborative pianist*

### **Sopranos**

Jessica Connell

Rori Fager

Jacey Fischer

Alyssa Keller

Alyssa Ledford

Lizzie McMaster

Wren Newman

Keira Oppenheimer

Nika Plant

Rebecca Rhodes

Camila Rodriguez-Yanez

Anika Schulthess

Greta Smith

Danielle Swen

Corvina Williams

Anna Worlund

### **Altos**

Izzy Bodley

Lisa Gautreaux

Lau Marial

Alesa Moskal

Esther San Diego

Nikki Smith

Sydney Talbot

### **Tenors**

Calen Brudos-Nockels

Salem Channel

Brett Chelf

Brody Hartwig

Cian Krueger

Milo Lewan

Alex Little

Artemis Nopah

Aiden Palermo

Casey Prestidge

Sam Rowden

James Smith

Aaron Schneider

Hunter Strickler

Kaeden Tilak

Zane Zakroff

### **Basses**

Eli Baumgarten

Melvin Casillas-Muñoz

Quinton Corry

Tyler Dowling

Nathan George

Gabe Harrison

Sam Hodde

Jake Huebner

Simmy Kifletsion

Andy Muller

Connor O'Brien

Keenan Powell

Jack Ramsey

Kai Simons

Carlos Taal Jiminez

Cade Yoshioka

## Treble Chorus

*Jessie Flasschoen*

*Campbell, conductor*

*Noelle Romberger,  
assistant conductor*

*Angelique Scully,  
collaborative pianist*

### **Soprano**

Caitlin Alexander

Adriana Cipponeri

Julia Becker

Kyra Ellison

Eliana Feistner

Bellina Kakkar

Cookie Ludwick

Paola Mendoza

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Allie Renault

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Ruby Anderson

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Claire Ryan

Sarah Smith

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