

CU Choirs

University Singers

Sharon Hansen, guest conductor

Samuel Bachelder, piano

University Choir

Elizabeth Swanson, conductor

Raul Dominguez, assistant conductor

Bryan Chuan, piano

*Latecomers will be seated at the discretion of
the house manager.*

7:30 p.m., Sunday, Oct. 27, 2019

Grusin Music Hall

Imig Music Building



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Program

I. From Longing to Light

University Singers

Please hold applause until the final piece of this set.

Sicut cervus

Giovanni Palestrina
(c. 1525-1594)

Hear my prayer, O Lord

Henry Purcell
(1659-1695)

Sure on this Shining Night

Morten Lauridsen
(b. 1943)

Hard Times Come Again No More

Stephen Foster
(1826-1864)
arr. Shawn Kirchner

Chance Lytle, violin

Is a Light Shining in the Heavens

John W. Work, III
(1901-1967)

University Choir

O schöne Nacht, Op. 92, No. 1

Johannes Brahms
(1833-1897)

Ehre sei dir, Christe from *St. Matthew Passion*

Heinrich Schütz
(1585-1672)

Every Night (When the Sun Goes Down)

Gwyneth Walker
(b. 1947)

Jack Harless, soloist

II. Through the Darkness, to the Light

University Singers

Gottes Zeit ist die allerbeste Zeit, BWV 106

Johann Sebastian Bach
(1685-1750)

*Mara Riley, soprano; Berenice Carrera, alto
Logan Moore, tenor; Aaron Harp, bass
Linda Lunbeck and Michael Lightner, tenor recorders
Sarah Biber and Scott Saari, gambas
Eleanor Dunlap, double bass
Samuel Bachelder, portative organ*

University Choir

Pilgrim's Hymn

Stephen Paulus
(1949-2014)

Medicine Woman

Janika Vandervelde
(b. 1955)

*Steven K. Halsey-Williams, Hunkpapa Lakota flutist
Jack Harless, narrator*

*Nawledge Brewington, Ellie Caven, Regan Fenske, Evan Stark and Boheng Wang, piano bows
Bryce Spencer, percussion*

Yonder Come Day

Traditional Georgia Sea Islands Song
arr. Paul John Rudoi

*Sam Bruckner and Annalee Reavis, soloists
Bryce Spencer, tambourine*

III. However Long the Night, the Dawn Will Break

Combined Choirs

Hope for Resolution

Paul Caldwell and Sean Ivory
*Chance Lytle, violin; Natalie Werner, djembe
Brian Chuan, piano*

Program notes

“Hope is being able to see that there is light despite all of the darkness.”

Sicut cervus (Psalm 42)

Sicut cervus is one of the best known of Palestrina’s motets. Its polyphonic flow and gentle melodic arches contain a quiet drama, beginning with voices in imitation for the words “Sicut cervus” (As the hart), and rising to its peak at the word “fontes” (streams). As the Psalmist turns toward the self with the words “ita desiderat anima mea ad te, Deus” (Thus longs my soul for Thee, God), Palestrina uses shorter motives in closer imitation, intensifying dissonances, and long-held pitches to express the human soul’s fervent desiring.

© James Olesen (excerpt)

Hear my prayer, O Lord (Psalm 102.1, Book of Common Prayer)

The text of the short anthem *Hear my prayer, O Lord* is simply the first verse of Psalm 102: “Hear my prayer, O Lord, and let my crying come unto thee.” Although probably a fragment of an unfinished composition, its brevity adds to its intensity. Purcell responds to the poignantly simple text with remarkable passion, increasing the melodic range steadily throughout the anthem, creating the effect of an emotional crescendo that illustrates the penitent’s heaven-bound appeal.

© Jennifer More Glagov (excerpt)

Sure on this Shining Night

Based on a poem by James Agee, Morten Lauridsen’s *Sure on this Shining Night* has become one of the composer’s most recognized choral works, performed by ensembles the world over. Set in the warm key of D-flat, the piece exquisitely conveys the sense of fullness and rapture that infuses the

text, even in the face of inevitable change and loss. The repetition of lines and phrases builds on the repetition of sounds in the poem – note Agee’s use of “sure,” “shining,” and “shadows” or “weep,” “wonder” and “wand’ring,” an expressive alliteration that calls us into the sheer beauty of the verse.

© Jane Ring Frank (excerpt)

Hard Times Come Again No More

Acclaimed during his lifetime as one of America’s best songwriters, Stephen Foster wrote nearly 300 songs in a variety of styles. Published in New York in 1854, *Hard Times Come Again No More* is an American parlor song that has its roots in a melody Foster heard as a child in an African-American church in Lawrenceville, Pennsylvania. Well-known and popular in its day, both in America and Europe, the song asks the fortunate to consider the plight of the less fortunate, especially in “hard times.” Shawn Kirchner is a composer/arranger, singer/songwriter and pianist active today in the music circles of Los Angeles. His new arrangement of this classic American song was premiered in September 2019 by the San Antonio Chamber Choir, Rick Bjella, conductor.

© Library of Congress (excerpt)

Is a Light Shining in the Heavens

John W. Work III was educated at Fisk University, the Juilliard School of Music, Columbia University and Yale University. He was born to a family of professional musicians: his grandfather, John Wesley Work I, was a composer and church choir director, and his father, John Wesley Work II, was a singer, folksong collector and professor of music, latin, and history at Fisk. John Work III spent his career at Fisk, teaching in the music department from 1927 until his retirement in 1966. He served in a variety of positions, notably as a teacher, chairman of the Fisk

University Department of Music, and director of the Fisk Jubilee Singers (1947-1956). He published articles in professional journals and dictionaries over a span of more than thirty years: in 1940, he published the collection *American Negro Songs and Spirituals*. Work was a pioneer in collecting, performing, and preserving African-American folk music.

O Schöne Nacht

The text, by poet and philosopher Georg Friedrich Daumer, invokes images inspired by the evening sky: "In the sky, magically, the moon shines in all its splendor. Around it is the pleasant company of little stars." Hallmark compositional techniques of Johannes Brahms are manifested in this first quartet of Opus 92: the musical setting between voices and piano brings the text to life, each voice part is featured superbly, and interchanges of duple and triple rhythms as well as hemiolas are present throughout.

"Ehre sei dir Christe" from St. Matthew Passion

"Ehre sei dir Christe" is the final movement of Heinrich Schütz's *St. Matthew Passion*. Known as a turba or crowd chorus, this movement expresses honor for the crucified Jesus and pleads for mercy for all sinners through homophony and polyphony in five sections. Schütz's setting reflects an older style of composition; the 1666 expectation of continuo is negated as the entire *Passion* is unaccompanied. The use of dissonance is still present but, like his overall texture, is conservative in contrast with his earlier compositions. Nonetheless, his finale is highly expressive made possible by his constant word painting and linear motion that reflects the German and Latin texts.

Every Night (When the Sun Goes Down)

Gwyneth Walker's arrangement of this Appalachian song for unaccompanied mixed choir and baritone soloist centers around the triumph of faith over sorrow when faced with the death of a loved one. The original lyrics exist in many forms which include gender and/or specific locations; to prove pervasive, Walker has neutralized the aforementioned references. Her composition includes several sections of call-and-responses or canons featuring the verse text and the refrains feature her signature repetitive compositional motive on the fragment, "and every night," through various harmonic clusters. After acknowledging their woes and sorrows, the listener will hear the flutter of wings on "la-la's" as the choir's faith triumphs and flies the soloist into the heavens.

Gottes Zeit ist die allerbeste Zeit, BWV 106

Despite being one of Johann Sebastian Bach's earliest works (written when he was only twenty-two), *Gottes Zeit ist die allerbeste Zeit* stands out as one of the most profoundly moving sacred works ever written. Most likely a funeral cantata, the first half is concerned with the inevitability of death while the latter section shows that the "new" Christian message cancels the ancient, Old Testament covenant: death leads to union with Jesus and eternal life. Regardless of what one believes, Bach's music impels the earthly listener to give in to a message of hope.

Pilgrim's Hymn

A note from Stephen Paulus on *Pilgrims' Hymn*: "In April, 1997 I had a one-act opera called *The Three Hermits* (based on a short story by Leo Tolstoy) premiered at The House of Hope Presbyterian Church in St. Paul, MN. That organization also commissioned the work which was written for a small cast, an orchestra of 11 players and the church's Motet Choir. Thomas

Lancaster was the conductor and the one hour work received four sold-out performances. My friend and colleague, Kathy Romey, conductor of the Minnesota Chorale and also the Head of Choral Activities at the University of Minnesota, saw one of the premiere performances and encouraged me to have the final chorus in the opera published as a separate work. I thanked her for her interest and put off the task. I really like to move on to the next commission and not dwell over any past work. She persisted and eventually I sort of grudgingly adapted and extracted a short choral work from the opera consisting of just the final chorus. I printed up a 1000 copies at a local print shop and decided that this would be the first work to be published by my own company—Paulus Publications, Inc. I did it as a favor to Kathy and never expected it to garner any great results. The first 1000 copies sold out quickly and we eventually started printing up 3000 copies and then 10,000 copies at a time. To date the work has sold over 160,000 copies and is the lead seller in our choral catalogue. It has also been sung at the funeral services of both Gerald Ford and Ronald Reagan. It pays to listen to your conductor friends!”

Medicine Woman

The inspiration for Janika Vandervelde’s composition is the poem *Medicine Woman* by former poet laureate of Wisconsin, Ellen Kort, who is of Ojibway ancestry. As described by the composer herself, Vandervelde’s music “grows out of a vigorous dialogue between instinct and form.” The nuanced weaving of pitches and rhythms in Vandervelde’s compositions has been described by musicologist Susan McClary (MacArthur Foundation fellow and author of *Feminine Endings*) as “endlessly fascinating—almost like facets of a crystal that seem to change with each turn ... ordered, yet timeless.” Commissioned by World Voices (Eden Prairie,

MN) in celebration of its tenth anniversary in 2005, the work is largely improvised from graphic notation.

Yonder Come Day

African culture has been preserved in communities on the Georgia Sea Islands on the eastern seaboard of the United States for hundreds of years. During the 18th and 19th centuries, these small land masses were a stopping point for African slave ships that were making their way to the North American mainland. The isolation of these islands from white-dominated culture caused the roots of African culture, including songs and dances, to be preserved. The blend of language and culture that survived and evolved in these regions is known as Gullah. Rudoi’s arrangement of *Yonder Come Day* weaves together other well-known spirituals, including *Hush, Hush, Somebody’s Calling My Name, Steal Away* and *Swing Low, Sweet Chariot*.

Hope for Resolution

We end our concert this evening with *Hope for Resolution*, a musical representation of the end of a period of great darkness—apartheid—in South Africa. The piece begins with a plainsong chant from thirteenth-century Europe. After two verses of the chant, a South African anti-apartheid song is introduced. Finally, chant is combined with protest song, representing the two conflicting South African cultures coming together into the light. Oppression and freedom—darkness and light—harsh dualities that exist in life. May we all find hope enough to soar into the light.

Program notes by Sharon Hansen, Elizabeth Swanson and Raul Dominguez

Text and translations

Sicut cervus

Sicut cervus desiderat ad fontes aquarum,
ita desiderat anima mea ad te, Deus.

As a hart longs for the flowing streams,
So longs my soul for thee, O God.

O schöne Nacht

O schöne Nacht!
Am Himmel Märchenhaft
Erglänzt der Mond in seiner ganzen Pracht,
Um ihn der kleinen Sterne liebliche Genossenschaft.

O lovely night!
In the sky, magically,
the moon shines in all its splendor,
around it is the pleasant company of
little stars.

Es schimmert hell der Tau
Am grünen Halm; mit Macht
Im Fliederbusche schlägt die Nachtigall.

Dew glistens brightly
on green stems; with power
in the lilac bush, the nightingale
sings lustily.

Der Knabe schleicht zu seiner Liebsten sacht—
O schöne nacht!

The youth steals away quietly to his love—
Oh lovely night!

*from Translations and Annotations of Choral Repertoire
Vol. II: German Texts
Compiled by Ron Jeffers*

Ehre sei dir Christe

Ehre sei dir Christe, der du littest Not

Honor be to Christ, You who suffered
torment

An dem Stamm des Kreuzes für uns den bitteren Tod,

On the branch of the Cross for us, and
bitter death,

Und herrschest mit dem Vater dort in Ewigkeit,

And governs with the Father there in
eternity,

Hilf uns armen Sündern zu der Seligkeit.

Help us poor sinners into blessedness.

Kyrie eleison, Christe eleison, Kyrie eleison.

Lord have mercy, Christ have mercy, Lord
have mercy.

Gottes Zeit ist die allerbeste Zeit

1. Sonantina.

2. Coro

Gottes Zeit ist die allerbeste Zeit.

In ihm leben, weben und sind wir, solange er will.

In ihm sterben wir zur rechten Zeit, wenn er will.

God's time is the very best time.

In him we live, move, and are, so long as he wills.

In him we die at the right time, when he wills.

3. Arioso (tenor)

Ach, Herr, lehre uns bedenken daß wir sterben müssen,

auf daß wir klug werden.

Ah Lord, teach us to think that we must die

so that we become wise.

4. Aria (bass)

Bestelle dein Haus;

denn du wirst sterben und nicht lebendig bleiben.

Put your house in order

for you will die and not remain living.

5. Coro and Soprano

Es ist der alte Bund:

Mensch, du mußt sterben!

Soprano:

Ja, komm, Herr Jesu, komm!

It is the old covenant:

Man, you must die!

Yes, come, Lord Jesus. come!

6. Aria (alto)

In deine Hände befehl ich meinen Geist;

du hast mich erlöset, Herr, du getreuer Gott

Into your hands I commit my spirit;

you have redeemed me, Lord, you faithful God.

7. Arioso (bass) and Coro (Altos)

Bass:

Heute wirst du mit mir im Paradies sein.

Coro (Altos):

Mit Fried und Freud ich fahr dahin in Gottes Willen,

Getrost ist mir mein Herz und Sinn, sanft und stille.

Today you will be with me in paradise.

With peace and joy I travel on in God's will, my heart and mind are confident.

Wie Gott mir verheißen hat:
Der Tod ist mein Schlaf geworden.

As God has promised me:
death has become my sleep.

8. Coro

Glorie, Lob, Ehr und Herrlichkeit
Sei dir, Gott Vater und Sohn bereit,

Dem heiligen Geist mit Namen!
Die göttlich Kraft mach uns sieghaft
Durch Jesum Christum, Amen.

Glory, praise, honor and majesty
be given to you, God father
and son,
to the Holy Spirit by name!
God's strength make us victorious
through Jesus Christ. Amen.

Hope for Resolution

Of the Father's love begotten,
E'er the worlds began to be.
He is Alpha and Omega,
He the source, the ending he.
Of the things that are, that have been,
and that future years shall see,
evermore and evermore.

O ye heights of heav'n adore him,
Angel hosts his praises sing,
Pow'rs, dominions bow before him,
And extol our God and King.
Let no tongue on earth be silent,
ev'ry voice in concert ring.
Evermore and evermore.

Thula sizwe, ungabokhala,
uJehovah wakho uzokunqobela.
Inkululeko, sizoyithola,
uJehovah wakho uzokunqobela.

Nation, do not cry.
Jehovah will protect us.
We will attain freedom.
Jehovah will protect us

Personnel

Steven K. Halsey-Williams is an enrolled member of the Standing Rock Sioux Tribe of North and South Dakota. He is a Hunkpapa Lakota flutist who grew up in Boulder, CO. Halsey-Williams' music career started in elementary and middle school and he played viola from 1995-2000. Halsey-Williams was taught while in high school how to compose music for piano and guitar from Jerod Tate (Chickasaw) classical pianist and composer in Boulder. Halsey-Williams learned how to construct and play his own Northern Plains

Cedar Flute, in 2010, at the Institute of American Indian Arts, from his first flute teacher Bryan Akipa (Dakota Flutist). He learned how to play Native American flute chromatically from his 2nd flute teacher Vincent Redhouse (Navajo) In 2011. Some of Halsey-Williams' Native performances have been at the American Indian College Fund Elders Dinner at the University of Denver Cable Center in 2014. He has played flute for the Inaugural Indigenous People's Day Celebration at the Boulder Bandshell in 2016.

Sharon A. Hansen is professor and director of choral studies, emerita, at the University

of Wisconsin-Milwaukee. Widely known as a conductor and master teacher throughout the United States and in Europe, Hansen has conducted the Romanian National Radio Choir (Bucharest), the Gächinger Kantorei and Bach Collegium-Stuttgart (Germany), the Stockholm (Sweden) Conservatory Chamber Choir, the Moldavian and Oltenian Philharmonic Choirs (Iasi and Craiova, Romania) and the University of Regensburg (Germany) Symphony Orchestra. Ensembles under Hansen's direction have appeared at state, regional and national ACDA and NAfME Conferences, and she has served as guest conductor and clinician with all-state and select honor choirs in more than 30 states. Hansen is the founder and music director emerita of the Milwaukee Choral Artists, a professional women's vocal ensemble that left a legacy of some 50 commissioned, premiered, and published new works for treble voices. Hansen is also author of the book *Helmuth Rilling: Conductor – Teacher*, as well as contributing author for the book *Wisdom, Wit, and Will: Women Choral Conductors on their Art*. Serving as a member of the Editorial Board of the American Choral Directors' Association's Choral Journal from 1993-2017, Hansen is founder and editor emerita of the Choral Journal article series "On the Voice," which she curated for eighteen years. Hansen received the Wisconsin Choral Directors Association's Morris D. Hayes Award, the Milwaukee Civic Music Association's Excellence in Choral Music Award and the Milwaukee Symphony Orchestra's highest meritorious honors for outstanding contributions to the choral art. Prior to her 20 years in Wisconsin, Hansen was professor of choral music at the University of Northern Iowa, and a vocal music teacher in the public schools near Omaha, Nebraska. Now calling Arizona her home, she worked for Hal Leonard Corporation as a lead writer on the McGraw-Hill choral textbook series *Voices in Concert*, then served

full-time as interim director of music and arts at Pinnacle Presbyterian Church in Scottsdale. Presently, she serves as membership chair for the Arizona Chapter of the American Choral Directors' Association, and is the chorus director for the Arizona Musicfest Symphony Orchestra.

Elizabeth Swanson is the associate director of choral studies at the University of Colorado Boulder. She is honored to serve as the conductor of the University Choir, which was founded in 1938 by Warner Imig. A passionate educator, Swanson also teaches courses in conducting at the undergraduate level and applied lessons in conducting at the graduate level and serves on master's and doctoral committees. Swanson maintains an active schedule as a guest conductor, clinician and adjudicator throughout the United States. Her conducting students have reached the final round in ACDA student conducting competitions and have been hired by leading universities upon graduation. Additionally, Swanson serves on the executive board of the National Collegiate Choral Organization as acting chief editor of publications. In this capacity, she edits NCCO's peer-reviewed journal, *The Choral Scholar*, and curates NCCO's highly selective choral music publication, the NCCO Choral Series, which is distributed by the ECS Publishing Group. Prior to her appointment at CU Boulder, Swanson lived in New York City, where she was director of choirs at Nyack College School of Music in lower Manhattan and an arts administrator with Manhattan Concert Productions. Previously, Swanson has been a member of the conducting faculty at the University of Chicago, North Park University and Ithaca College and has served as a conductor of choral ensembles at Northwestern University and Roosevelt University (Chicago College of Performing Arts). Swanson earned degrees from Northwestern University (DM Conducting),

Ithaca College (MM Conducting) and St. Olaf College (BM Vocal Education).

Raul Dominguez recently received his Master of Music degree from Ithaca College (IC) where he studied conducting with Dr. Janet Galván. While there, he worked extensively with all major choral ensembles and conducted the Intergenerational Choir (comprised of retirement center residents and IC music students). He presented his research on Mexican choral music at his graduate recital and at the IC Whalen

Symposium, where it was recognized with a session award. Prior to IC, Raul was the Choir Director of Clear Lake HS in Houston, TX where his students performed alongside the Houston Symphony and Chorus, the Houston Chamber Choir, and gave a Carnegie performance in 2017. He holds Bachelor of Music degrees in vocal performance and music education from Oklahoma City University. Now based in Colorado, he is thrilled to serve as the assistant artistic director of the Denver Gay Men's Chorus while earning his DMA at CU Boulder!

University Choir

Soprano

Ellie Caven
Maegan Cunningham
Leah Doogan
Regan Fenske
Shyanne Freeman
Anna Hansil
Joy Johnson
Samantha Keller
Jessica Kim
Becket Monaghan
Emma Myers
Loren Palmer
Sage Peterson
Lily Schilling

Alto

Vivien Blumofe
Kaylyn Buehler
Laura Dixon
Emme Franczyk
Faith Gerweck
Kason Hall
Carli Huffine
Katlin Miller
Sarita Narayanswamy
Allison Palmer
Manasiba Raol
Annalee Reavis
Boheng Wang
Nora Want
Madelyn Wible

Tenor

Nawledge Brewington
Sam Bruckner
Chase Church
Nathan Howard
Charles Hunsucker IV
Chris Kerr
Colin Ring
Evan Stark

Bass

Michael Batson
Eden Ernst
Cameron Feken
Paul Flora
Jay Glidden
Tyler Hansen
John Harless
John Lettang
Daniel Percuoco
Porras
Ryan Schmidt
Bryce Spencer

University Singers

Soprano

Emilie Bertram
Elizabeth Bowersox
Betsy Carter
Mia Kopera
Megan Pryor
Mara Riley
Asha Romeo
Tyler Vinnola

Alto

Alexis Cairy
Berenice Carrera
Allie Leonard
Emmi Lindsey
Clare Malinowski
Ashton Nicewonger
Natalie Werner

Tenor

Christian Atherton
Patrick Bessenbacher
Raul Dominguez
Wyatt Lowrie
Logan Moore
Daniel Parks
Paul Reynerson
Zachariah Smith

Bass

Joseph Berrios
Aaron Harp
Elizabeth Healy
Joseph Lopez
Chance Lytle
Benjamin Morrow
Nicholas Renninger
Ari Sharfstein
Zane Tsuchiya

Upcoming performances

🎫 Ticketed events 🎧 Live stream at cupresents.org

Oct. 27-28

Takács Quartet

Beethoven, Bartók, Mendelssohn
Grusin Music Hall 🎫

Tuesday, Oct. 29

Faculty Tuesdays

Musical Journey with Friends
7:30 p.m., Grusin Music Hall 🎧

Wednesday, Oct. 30

Artist Series

Nobuntu
7:30 p.m., Macky Auditorium 🎫

Pendulum New Music

7:30 p.m., Grusin Music Hall 🎧

Saturday, Nov. 2

Chamber Music Showcase
4:30 p.m., Grusin Music Hall

Gamelan Ensemble

7:30 p.m., Grusin Music Hall 🎧

Sunday, Nov. 3

**Ekstrand Memorial Graduate
Student Competition**
2 p.m., Grusin Music Hall

CU Choirs

7:30 p.m., Grusin Music Hall 🎧

Monday, Nov. 4

Latin Jazz Percussion Ensemble
7:30 p.m., Grusin Music Hall 🎧

Tuesday, Nov. 5

58th Annual Madrigal Festival
3 p.m., Macky Auditorium

Faculty Tuesdays

Erika Eckert
7:30 p.m., Grusin Music Hall 🎧

Wednesday, Nov. 6

Percussion Ensemble
7:30 p.m., Grusin Music Hall 🎧

Graduate Wind Quintet

7:30 p.m., St. Aidan's Episcopal Church 🎧

Thursday, Nov. 7

**Concert Jazz Ensemble and
Jazz Ensemble II**
7:30 p.m., Grusin Music Hall 🎧

*Events are subject to change:
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at cupresents.org to verify.*

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