

CU ★ PRESENTS

2020-21 Season
Digital program



College of Music
UNIVERSITY OF COLORADO BOULDER

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The future, faster ★

Performance program

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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.



As we gather, we honor and acknowledge that the University of Colorado's four campuses are on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute, Apache, Comanche, Kiowa, Lakota, Pueblo and Shoshone Nations. Further, we acknowledge the 48 contemporary tribal nations historically tied to the lands that comprise what is now called Colorado.

Acknowledging that we live in the homelands of Indigenous peoples recognizes the original stewards of these lands and their legacies. With this land acknowledgment, we celebrate the many contributions of Native peoples to the fields of medicine, mathematics, government and military service, arts, literature, engineering and more. We also recognize the sophisticated and intricate knowledge systems Indigenous peoples have developed in relationship to their lands.

We recognize and affirm the ties these nations have to their traditional homelands and the many Indigenous people who thrive in this place, alive and strong. We also acknowledge the painful history of ill treatment and forced removal that has had a profoundly negative impact on Native nations.

We respect the many diverse Indigenous peoples still connected to this land. We honor them and thank the Indigenous ancestors of this place. The University of Colorado pledges to provide educational opportunities for Native students, faculty and staff and advance our mission to understand the history and contemporary lives of Native peoples.



CU Opera alumna Claire Mccahan and instructor Jeremy Reger demonstrate proper COVID-19 protocols during rehearsals and coaching, 2020.

The **future, faster**

By Sabine Kortals Stein

Spring semester is fully underway as we continue our commitment to being a COVID-aware college and campus.

According to John Davis, who was appointed the College of Music's new dean as of the first of the year, "While these are uncertain times and the future seems equally uncertain, COVID-19 has pushed us to leverage technologies in impactful ways that will surely outlast this pandemic—through distance learning, collaboration and performing, we've risen to the challenge.

“We’re not only expanding the reach and range of what’s possible as artists and performers, we’re also adding to our students’ skill sets, and paving the way toward greater diversity, equity and inclusion (DEI) in everything we do.

“Put another way, COVID-19 has accelerated our momentum to leverage various technologies in ways that elevate College of Music offerings. Despite a challenging environment, the college’s continued level of excellence—and evolving, newly emerging academic activities and performance platforms—make me incredibly proud.”

In a recent Q&A, Dean Davis shared his own musical journey, including these excerpts:

When did you first consider music as a career for yourself?

By the time I was in high school. My bachelor’s degree is in music education, from Metropolitan State University here in Colorado. At the University of Denver, I earned a Master of Arts degree in performance. Beginning in my 20s, I played with classical, jazz and commercial groups, and performed with or for some amazing musicians.

After performing for a few years, you joined the military. Why?

I didn't like school in my 20s, and I thought I didn't want to be a teacher. I decided to join the Army at what would be viewed as the lowest level of expertise needed, the infantry. I spent two years in the army during my initial enlistment, 12 months of which was spent in South Korea. When Desert Storm—The Gulf War—began in 1991, my reserve unit was activated and we were sent overseas to Germany for four months. Toward the end of my time in Korea—during the monsoon season, when the infantry would have to fill sandbags with mud and rebuild walls and bridges when the rain would wash them out—I realized that, unlike many of my fellow soldiers, I didn't have to do this for a living. And I realized that the difference between me and most of them was education.

What was your next move?

I got fired up and committed from that day forward to education—opening people's eyes to what's out there for them. Knowing that I wanted to teach at a university level, the shortest path to get there was for me to return to trumpet and jazz and receive a doctoral degree.

You left full-time teaching in 2011 to be an administrator. Why?

I love doing what I can to support the success of others. As an administrator, you're able to see a "bigger picture" and have the opportunity to make an impact that benefits so many others. The challenge is great, but the satisfaction of helping our students and faculty succeed is enormously rewarding.

What excites you about leading the College of Music?

The college has been fortunate to have great leadership over many years. Supporters of the college are among the most passionate and caring people I have known. And the students, faculty and staff are truly outstanding. At the same time, all of us realize there is even more we can accomplish toward the betterment of society through music.

*Enjoy Jessie Bauters' **complete interview with Dean Davis here.***

CU Choirs Spring Concert

University Singers and University Choir

7:30 p.m., Sunday, April 18, 2021

UNIVERSITY SINGERS CHAMBER GROUP #6

Dan Wessler, conductor

In Flanders Fields

Words by John McCrae (1872-1918)

Music by Roger Emerson (b. 1950)

and John Jacobson (b. 1957)

Pretty Saro

Appalachian Folk Song

arr. Mark Keller

Joseph Berrios, baritone

Sweet, Sweet Roses of Morn

Words and Music by Oscar F. Jones (1892-1973)

and Martin S. Peake (b. 1894)

arr. Floyd Connett

UNIVERSITY CHOIR CHAMBER GROUP #2

Jessie Flasschoen Campbell, conductor

***Vårvindar Friska* (Spring Breezes)**

Traditional Swedish Song

arr. Sheena Phillips

Stand in that River

Moira Smiley (b. 1977)

Daniel Parks, guitar

Modimo

Michael J. Barrett (b. 1983)

Natalie Werner, djembe

UNIVERSITY SINGERS CHAMBER GROUP #2

Natalie Werner, conductor

II. Have You Seen the White Lily Grow,

The Hour-Glass

Irving Fine (1914-1962)

When the Earth Stands Still

Don Macdonald (b. 1966)

UNIVERSITY SINGERS CHAMBER GROUP #3 & 4

Raul Dominguez, conductor

VOICE

A Pentatonic Alleluia

Ross Whitney (b. 1954)

Sue Baer, Luci Ramos Hoppe and Jasmine Reed, narration

The Stars are with the Voyager

Eleanor Daley (b. 1955)

J. David Reid, piano

The Silver Apples of the Moon

Gwyneth Walker (b. 1947)

Bellina Kakkar, solo

J. David Reid, piano

Chamber Group #3 only

Voice on the Wind

Sarah Quartel (b. 1982)

Lanna Jenkins, solo

Natalie Werner, percussion

Chamber Group 4 only

One Voice

Ruth Moody (b. 1975)

Ari Sharfstein, guitar

UNIVERSITY SINGERS CHAMBER GROUP #5

Jessie Flasschoen Campbell, conductor

Now is the gentle season

In fields abroad

Thomas Morley (c. 1557 -1602)

Èrase una Niña (There was a Girl)

Poetry by Sor Juana Inés de la Cruz (1648-1695)

Music by Lanham Deal (b. 1921)

Miguel Àngel Ortega Bañales, guitar

UNIVERSITY CHOIR CHAMBER GROUP #1

Logan Moore, conductor

To Sit and Dream

Rosephanye Powell (b. 1962)

Bogoroditse Devo

Arvo Pärt (b. 1935)

UNIVERSITY CHOIR CHAMBER GROUP #3

Dan Wessler, conductor

In Stiller Nacht

Johannes Brahms (1833-1897)

Simple Gifts

American Folk Hymn (Shaker Tune)

arr. Rosemary Heffley

Eponine Bell, soprano

Marcus Schaller, violin

Linnea Wolniewicz, harp

UNIVERSITY SINGERS CHAMBER GROUP #1

Daniel Parks, conductor

Õhtul (Evening)

Pärt Uusberg (b. 1986)

No Time

arr. Susan Brumfield

UNIVERSITY CHOIR CHAMBER GROUPS #1, #2, #3

Elizabeth Swanson, conductor

Five Songs of Laurence Hope

Harry T. Burleigh (1866-1949)

arr. Marques L.A. Garrett

No. 1, Worth While

University Choir Chamber Group #3

No. 4, Among the Fuchsias

University Choir Chamber Group #2

No. 5, Till I Wake

University Choir Chamber Group #1

UNIVERSITY CHOIR

Elizabeth Swanson, conductor

The 23rd Psalm

Bobby McFerrin (b. 1950)

This performance is dedicated to the 10 lives that were tragically lost in Boulder, Colorado, on March 22, 2021

Program notes

In Flanders Fields

Words by John McCrae (1872-1918)

*Music by Roger Emerson (b. 1950) and
John Jacobson (b. 1957)*

John McCrae, a poet and physician from Ontario, served his country in the Canadian Expeditionary Force at the outbreak of World War I. He, alongside his friend Alexis Helmer, fought in the Second Battle of Ypres in the Flanders region of Belgium in 1915; his friend died in combat. McCrae presided over Helmer's burial service himself, and subsequently was inspired to pen the poem *In Flanders Fields*. Its image of red poppies, growing on top of the graves of fallen soldiers, has become a poignant symbol of memory of those who have died in conflict. —*Dan Wessler*

In Flanders fields the poppies blow
between the crosses, row on row,
that mark our place; and in the sky
the larks, still bravely singing, fly.

Scarce heard amid the guns below.
We are the Dead. Short days ago
we lived, felt dawn, saw sunset glow,
loved and were loved, and now we lie.
In Flanders fields, in Flanders fields!
And now we lie in Flanders fields.

Take up your quarrel with the foe:
To you from failing hands we throw
the torch; be yours to hold it high.
If ye break faith with us who die.

We shall not sleep, though poppies grow
in Flanders fields, in Flanders fields.

Pretty Saro

Appalachian Folk Song

arr. Mark Keller

Pretty Saro is a folk tune originating in 18th-century England; however, it gained new popularity in the North American Appalachian culture of the early 20th century. Since then, the folk revival movement of popular music in America has kept the song alive well into modern times, covered by the likes of Bob Dylan and his contemporaries. This unaccompanied arrangement captures the simple, lyrical essence of the melody, incorporating falsetto singing and whistling in its expression of natural beauty. —*Dan Wessler*

Down in some lone valley in some lonesome place
where the wild birds do whistle and their notes do increase,
Farewell, pretty Saro, I bid you adieu,
and I'll dream of pretty Saro wherever I go.

My love, she won't have me, so I understand,
she wants a freeholder, and I have no land.
I cannot maintain her with silver and gold,
nor buy all the fine things a big house can hold.

If I were a merchant and could write a fine hand,
I'd write my love a letter that she'd understand,
so I'll wander by the river where the waters o're flow,
and I'll dream of pretty Saro wherever I go.

Sweet, Sweet Roses of Morn

Words and Music by Oscar F. Jones (1892-1973)

and Martin S. Peake (b. 1894)

arr. Floyd Connet

While modern barbershop singing culture has carved its own musical path for the past century, the style is indeed a direct descendant of African American musical traditions of the late-19th and early-20th centuries. Barbershop

harmony developed concurrently with the African American choral spiritual, gospel quartet singing, and the beginnings of jazz in places such as New Orleans, with the likes of Scott Joplin and Louis Armstrong singing in quartets of their own, developing the harmonic and textural style that would come to be known as “barbershop.” —*Dan Wessler*

Sweet, sweet roses of morn,
you're the ideal of my dreams.
My heart's all in a whirl,
I could love you forever, it seems.
Like a fashion plate on Broadway,
you came out with the sun's first gleam
Sweet, sweet roses of morn,
you're the ideal of my dreams.

Vårvindar Friska (Spring Breezes)

Traditional Swedish Song

arr. Sheena Phillips

In Sweden the festival of Walpurgis Night is a joyous occasion that celebrates spring and the end of the school year. The air crackles with excitement as warm breezes melt the snow. In a tradition dating back to pagan times, the people light bonfires to ward off any evil spirits and to keep the sometimes-dangerous, sometimes-benevolent river god at bay. —*Jessie Flasschoen Campbell*

Vårvindar friska leka och viska
Lunderna om likt älskande par.
Strömmarna ila, finna ej vila,
Förran i havet störtvågen far.

Brisk spring breezes play and whisper
Through the grove like an infatuated
couple.
Brooklets are dashing without rest
Until they rush into the sea.

Klappa mitt hjärta, klaga och hör,
Vallhornens klang bland klipporna dör;
Strömkarlen spelar, sorgerna delar
Vakan kring berg och dal.

Beat fast my heart, cry out, listen;
the sound of
Shepherds' horns die away among
the rocks.
The river god is playing; sorrows
are swirling
All around hill and dale.

Stand in that River

Moira Smiley (b. 1977)

Moira Smiley is a singer, songwriter, choral composer, and folk musician who loves to bring people together. Her banjo, Hazel, is never far away. In this piece, we welcome the spring flood tides to cleanse and replenish our spirits and community. —*Jessie Flasschoen Campbell*

I went to my river, but my river was dry
The dust rose up to a darkened sky
Tell me, where is hope?
Where do the waters run clear?
I do not know my way from here.

Come and stand in that river,
Current gentle and slow
Send your troubles down water
Down on that water flow.

When you stand in that river
Angels sing in your head.
Secrets beyond ev'ry worry
Dreams beyond every dread
Tell me sister, brother,
Where does that water flow?
It flows down to the great water
Where soon my people will go.

Oh time passes, passes on down the stream
Some days are so much sweeter
Some days, some pass like a dark dream,

So come and stand in that river,
Current gentle and slow
Send your troubles down water
Down on that water flow.

Modimo

Michael J. Barrett (b. 1983)

The story of South African music is also the story of colonialism and the rise and fall of apartheid. When European missionaries first came to South Africa, they brought four-part hymn traditions to the already strong tradition of communal singing among the indigenous peoples. During the oppressive regime of apartheid, Black South Africans turned to their traditional songs to give voice to the resistance and power to their communities. It was during this time that choral music greatly flourished, as churches and schools hosted choir competitions that showcased traditional styles. Today, in a post-apartheid world, the music celebrates a joining of the European and the African, as the four-part hymn structure finds new life in rhythmic complexity. Combining the Sesotho and isiZulu languages, this song of praise echoes with the joy of being alive and in communion with all life. —*Jessie Flasschoen Campbell*

Modimo re boka wena	God, we praise you
Tsothle di entswe ke wena	Everything is created by you
Wanyamalala umthwalo wezono zami	He took my burden

Have You Seen the White Lily Grow

Irving Fine (1914-1962)

Text by Ben Jonson (1572-1637)

Fine's *Have You Seen the White Lily Grow* is a celebration of the untouched beauty of nature. The text praises the splendor which surrounds humanity, and encourages a greater appreciation for these simple joys. Fine brings this text to life with the opening cascading musical motive in the soprano voice that appears repeatedly throughout the piece, adamantly pleading the listener to take in the sweetness of nature.

Have you seen the white lily grow
Before rude hands have touched it?
Have you seen the fall of the snow
Before the soil hath smutched it?
Have you felt the wool of beaver

Or swan's-down ever?
Have you tasted the bag of the bee?
O so fair, O so soft, so sweet is she!

When the Earth Stands Still

Don Macdonald (b. 1966)

Don Macdonald approached writing this piece as a contemporary songwriter would; building around a repeating verse and chorus structure, and using his background in a myriad of genres to inform the style. *When the Earth Stands Still* is an urge for humans to step back from the frantic nature of their lives to appreciate what is directly in front of them, and to purposefully make the time to take care of one another. There will always be storms of life that come, but it is essential to pay attention to the people in life who will be there after the storm passes, regardless of how caught up individuals get in their daily lives.

Come listen in the silence of the moment before rain comes down.
There's a deep sigh in the quiet of the forest and tall tree's crown.
Now hold me. Will you take the time to hold me and embrace the chill?
Or miss me, will you take the time to miss me when the earth stands still?
Cause there's no use running
Cause the storm's still coming
And you've been running for so many years.

Come listen in the silence of the moment before shadows fall.
Feel the tremor of your heartbeat matching heartbeat as we both dissolve.
Now hold me. Will you take the time to hold me and embrace the chill?
Or miss me, will you take the time to miss me when the earth stands still?

Cause there's no use running
Cause the storm's still coming
And you've been running for so many years.

So stay with me, held in my arms
Like branches of a tree
They'll shelter you for many years.

VOICE

University Singer Chamber Groups 3 and 4 have combined to depict a story about finding one's voice and using it to put beauty into our world. This metaphorical idea of following a "voice" grows in identity and confidence through our story's progression.

A Pentatonic Alleluia

Ross Whitney (b. 1954)

Whitney's *Pentatonic Alleluia* is an improvisational piece; each of the seven voice parts have their own five-note motive (penta) presented in unison and followed by elongated improvisation on each correlative motive. Here, we seek to find the singular voice to follow out of many voices.

During our semester, we invited Sue Baer, Luci Ramos Hoppe and Jasmine Reed, three strong women in their respective fields, to speak to our students about what gives their own "voice," strength. They provide the narration over this piece with poignant lyrics from our repertoire. As we cut through the noise of our world, we hear a singular voice that is rooted in confidence; this is the voice we seek to follow for our journey of self-discovery. Alleluia.

The Stars are with the Voyager

Eleanor Daley (b. 1955)

Text by Thomas Hood (1799-1845)

Our "dull night is never night" for it chases the "brighter day" representing our chase for the voice. Our voyage to find it begins with Daley's imagery-driven composition of Hood's poetry. Wherever the voice may be, we will follow it around the world until we find it.

The stars are with the voyager
Wherever he may sail;
The moon is constant to her time;
The sun will never fail;
But follow, follow round the world,
The green earth and the sea,

So love is with the lover's heart,
Wherever he may be.
Wherever he may be, the stars
Must daily lose their light;
The moon will veil her in the shade;
The sun will set at night.
The sun may set, but constant love
Will shine when he's away;
So that dull night is never night,
And day is brighter day.

The Silver Apples of the Moon

Gwyneth Walker (b. 1947)

Text by William Butler Yeats (1865-1939)

With a “fire in [our] head” we find ourselves in the woods chasing this voice like the “silver apples of the moon” forever chasing “the golden apples of the sun.” Suddenly, a “glimmering girl” who calls us by our name appears representing the familiar voice we hear. We also hear the first manifestation of the resilient voice we follow through our soloist. “Through hollow lands and hilly lands, [we] will find out where she has gone” for hers is the voice we seek.

I went out to the hazel wood,
Because a fire was in my head,
And cut and peeled a hazel wand,
And hooked a berry to a thread;
And when white moths were on the wing,
And moth-like stars were flickering out,
I dropped the berry in a stream
And caught a little silver trout.

When I had laid it on the floor
I went to blow the fire a-flame,
But something rustled on the floor,
And someone called me by my name:
It had become a glimmering girl
With apple blossom in her hair

Who called me by my name and ran
And faded through the brightening air.

Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;
And walk among long dappled grass,
And pluck till time and times are done,
The silver apples of the moon,
The golden apples of the sun.

Voice on the Wind

Sarah Quartel (b. 1982)

A simple solo begins as we get closer to our voice, “I heard a voice on the summer wind ... who she is I can’t explain.” We follow the voice because it has strength, spirit, and sounds familiar. It is in Quartel’s composition where we make the discovery that the strong and confident voice we hear actually comes from within, “I AM THE VOICE on the summer wind.” We will stand strong and sure to use our resilient voices to lift up others.

I heard a voice on the summer wind, hoo wah hoo.
Who she is I can’t explain, hoo wah hoo.

I heard a voice on the summer wind, hoo wah hoo.
Blowing free and blowing wild, hoo wah hoo.

I heard a voice on the summer wind, hoo wah hoo.
Strength and spirit in her song, hoo wah hoo.

I heard a voice on the summer wind, hoo wah hoo.
Blowing free and blowing wild, hoo wah hoo.

I heard a voice on the summer wind, hoo wah hoo.
With a song I seem to know, hoo wah hoo.

I heard a voice on the summer wind, hoo wah hoo.
Sounds familiar like my own, hoo wah hoo.

I AM THE VOICE on the summer wind, hoo wah hoo.
Strong and sure where e'er I stand, hoo wah hoo.

One Voice

Ruth Moody (b. 1975)

Having found our voice, one by one, we combine our voices with “all of us.”
Taking this piece as a lifelong creed, all strong and confident voices declare
that we will “sing with love and the will to trust.” We will use our voice to help
others find their own so “all of us” can spread beauty throughout our world.

This is the sound of one voice
One spirit, one voice
The sound of one who makes a choice
This is the sound of one voice.

This is the sound of voices two
The sound of me singing with you
Helping each other to make it through
This is the sound of voices two.

This is the sound of voices three
Singing together in harmony
Surrendering to the mystery
This is the sound of voices three.

This is the sound of all of us
Singing with love and the will to trust
Leave the rest behind it will turn to dust
This is the sound of all of us.

This is the sound of one voice
One people, one voice
A song for every one of us
This is the sound of one voice
This is the sound of one voice.

Now is the gentle season

In fields abroad

Thomas Morley (c. 1557-1602)

Amid the cultural flowering of Elizabethan England, Thomas Morley stands as a prominent composer of madrigals and lighthearted secular songs. This piece subtly suggests the sounds of dancing folk, the wide open meadows and the songs of birds, as the world celebrates the return of spring.

—*Jessie Flasschoen Campbell*

Now is the gentle season freshly flow'ring
To sing and play and dance while May endureth,
And woo and wed too, that sweet delight procureth.

The fields abroad with spangled flowers are gilded
The meads are mantled, and closes
In May each bush arrayed, and sweet wild roses
The nightingale her bower hath gaily builded,
And full of kindly lust, and love's inspiring,
"I love, I love," she sings, hark: her mate desiring.

Èrase una Niña

Poetry by Sor Juana Inès de la Cruz (1648-1695)

Music by Lanham Deal (b. 1921)

Sor Juana was a Mexican poet, scholar and feminist in an era when women were barred from such roles. She educated herself through the use of her grandfather's extensive library, and was known for her wit, knowledge and beauty. At the age of twenty, she joined a convent and became a nun to further pursue her studies. A supporter of the arts, Sor Juana hosted salons in her cell for poets, musicians and artists to gather and share ideas. Composer Lanham Deal's setting of her poetry perfectly captures her vivacious and witty spirit.

—*Jessie Flasschoen Campbell*

Èrase una niña
como digo a usté,
cuyos años eran
ocho sobre diez.
Esperen, aguarden
que yo lo diré.

Ésta (que sé yo
como pudo ser)
dizque supo mucho
aunque era mujer.
Esperen, aguarden
que yo lo diré.

Porque como dizque
(dice no sé quién)
ellas sólo saben
hilar y coser.
Esperen, aguarden
que yo lo diré.

Pues, ésta hombres grandes
pudo convencer
que a un chico cualquiera
lo sabe envolver
Esperen, aguarden
que yo lo diré.

Y aun una santita
dizque era también,
sin que le estorbase
para ello el saber.

There was a girl,
as now I tell you,
whose years were
eight over ten.
Wait, be patient
and I'll tell you.

They say (I don't know
how it could be true)
that this girl knew many things
even though she was a woman.
Wait, be patient
and I'll tell you.

Because, as they say,
(I don't know who)
girls only know
how to spin and sew.
Wait, be patient
and I'll tell you.

Well, this girl could convince
even the great men
that any girl, whosoever,
knows how to trap a young man.
Wait, be patient
and I'll tell you.

And they even say
she was also a little saint
without being hindered
by what she knew.

To Sit and Dream

Rosephanye Powell (b. 1962)

Poetry by Langston Hughes (1902-1967)

Setting the poetry of the same title by Langston Hughes, this text addresses “our problem world” with the hope that those who dare to dream can “make our world anew”. The composer sought to capture, in concert form, the jazz influences harmonically that were such a part of Hughes’ world. She sought to utilize harmonic colors that could be both “dark” (representing “our problem world”) and “bright” (“our world anew”) dependent upon the listener’s perspective. In her mind, the composer imagined Hughes, in his apartment, in solitude, reading the paper, overwhelmed by the realities of America’s present state, yet daring to dream of a better day. Almost in a state of trance, he makes his way to the busy streets of New York, reaching out his hand to passersby—those of like mind who will join him in being a catalyst for positive change. Many respond positively and joyfully to his invitation and begin to reach out to others. This idea is expressed in the last section of the song as parts enter successively singing, “I reach out my hand to you,” then join in one voice. For a few moments, everyone one reaches out to everyone else in love and peace. In the final phrase of the song “to sit and dream,” Hughes awakens— the newspaper headlines still before him—and resolves that he may never see such a day, except when he sits and dreams. —*Rosephanye Powell*

To sit down and dream, to sit and read,
To sit and learn about the world
Outside our world of here and now—
Our problem world—
To dream of vast horizons of the soul
Through dreams made whole,
Unfettered free—help me!
All you who are dreamers, too,
Help me to make our world anew.
I reach out my dreams to you.
—*Langston Hughes*

Bogoroditse Djevo

Arvo Pärt (b. 1935)

Church Slavonic Liturgical Text

Completed in 1990 on commission by the King's College Choir, Pärt's *Bogoroditse Djevo* is his shortest composition. The hymn to the Virgin Mary text used here originates from the Orthodox Book of Prayers, and is in the original old Church Slavonic liturgical language. Making a nod to the origin of the text, Pärt employs musical traditions from the Russian Orthodox Church such as parallel chord movement and chant-like passages. Differing from the usual sonic mood of compositions set to this text, Pärt's short musical prayer evokes a sense of vibrancy and joy. —*Logan Moore*

Church Slavonic text:

Богородице Деве,
радуйся,
Благодатная Марие,
Господь с Тобою;
Благословена Ты в
женах
и благословен плод
чрева Твоего,
яко Спаса родила еси
душ наших.

Transliteration:

Bogoróditse Djévo,
rádujssja,
Blagodátnaja Maríje,
Gosspód ss Tobóju.
Blagosslovjéna Ty v
zhenách,
i blagosslojén plod
chrjéva Tvojégó,
jáko Sspássa rodilá
jeessí dush náshikh.

Translation:

Rejoice, O Virgin Mother
of God,
Mary full of grace, the
Lord is with Thee.
Blessed art Thou among
women,
and blessed is the fruit
of Thy womb,
for Thou hast borne the
Savior of our souls.

In Stiller Nacht

Johannes Brahms (1833-1897)

Brahms originally arranged this German folk song in women's voicing, for his women's choir in Hamburg, under the title *Todtenklage* ("lament for the dead"). However, he eventually voiced it for SATB when he published it in a collection of his *Deutsche Volkslieder*. While the subject matter of the poem is secular on the surface level, there is evidence that portions of the poem's textual source are from the writings of 18th-century Jesuit poet Friedrich von Spee, meant to reflect the setting of Jesus in the Garden of Gethsemane. While Brahms' overall inspiration is unknown, it's entirely possible that he was drawn to the musical setting of this text for that reason. —*Dan Wessler*

In stiller Nacht, zur ersten Wacht,
ein Stimm' beginnt zu klagen,
der nächt'ge Wind wat süß und lind
zu mir den Klang getragen.
Von herbem Leid und Traurigkeit
ist mir das Herz zerflossen,
die Blümelein, mit Tränen rein
hab' ich sie all' begossen.

Der schöne Mond will untergahn,
für Leid nicht mehr mag scheinen,
die Sterne lan ihr Glitzen stahn,
mit mir sie wollen weinen.
Kein Vogelsang noch Freudenklang
man höret in den Lüften,
die wilden Tier' trauern auch mit mir
in Steinen und in Klüften.

In silent night, at first watch,
a voice begins to lament.
The night wind has sweetly and gently
carried the sound to me.
With bitter pain and sorrow
my heart is melted.
With simple tears and flowers
I have watered all of them.

The lovely moon will now set,
for sorrow it doesn't want to shine.
The stars stop their gleaming,
they want to weep with me.
No birdsong nor joyous sounds
can be heard in the air.
Even the wild beasts grieve with me
in rocks and ravines.

Simple Gifts

American Folk Hymn (Shaker Tune)

arr. Rosemary Heffley

Simple Gifts, a poem and tune composed in 1858, was originally sung by Shakers and was rarely known outside of their communities. Not until Aaron Copland utilized the tune in his ballet *Appalachian Spring* did it gain widespread, mainstream popularity. Its simple, lilting melody and symmetrical structure—here decorated by harp, violin, and soprano solo—aid in supporting a text that expresses the ideals of Shaker philosophy: community, equality and simple living. —*Dan Wessler*

'Tis the gift to be simple, 'tis the gift to be free,
'tis the gift to come down where we ought to be,
and when we find ourselves in the place just right;
t'will be in the valley of love and delight.

When true simplicity is gained
to bow and to bend we shan't be ashamed
to turn, turn will be our delight
till by turning, turning we come 'round right.

Ohtul (Evening)

Pärt Uusberg (b. 1986)

Text by Ernst Enno (1875-1934)

Õhtul (Evening) is a short choral piece by Estonian musician and actor Part Uusberg. Uusberg is founder and principal conductor of Chamber Choir Head Ööd, Vend based in Tallinn, Estonia. The piece is a setting of an Estonian poem by Ernst Enno that speaks of twilight, longing and memory.

Translation:

The little bird grows silent
as the wind blows.
The small flower falls asleep
caressed by the dew.

Twilight blushes
as she kisses the night.
The forest trees sleep
in memory and silence.

They are wistful
for my song,
now a silent memory,
as it paddles far away.

No Time

arr. Susan Brumfield

No Time is an arrangement of camp meeting songs by American composer, conductor, and educator Susan Brumfield. A camp meeting, also known as a “revival,” is a kind of Protestant Christian religious service that began in England and spread to the American frontier in the nineteenth century. Hymn singing was an important part of camp meetings, and songs were shared orally. This arrangement presents two songs, “Rise, Oh Fathers Rise,” and “No Time to Tarry.” Each tune is heard independently, and then combined for a stirring conclusion.

Five Songs of Laurence Hope

Harry T. Burleigh

arr. Marques L.A. Garrett

Words by Laurence Hope

Laurence Hope was the pseudonym of the British poet Adela Florence Nicolson (1865-1904). She lived in India for a number of years and published a collection in 1901, *Garden of Kama*, which was released in America as *India's Love Lyrics* (1902). Her death by suicide, soon after the sudden loss of her husband, reflects the prophetic nature of these texts, as they speak to the nature of human suffering through universal experiences of profound love and profound loss.

In the words of the arranger, Marques L.A. Garrett, “H.T. Burleigh’s non-idiomatic art songs are still undiscovered by most soloists ... With the publication of these choral arrangements of Burleigh’s songs, I am hopeful that some light will be shed on the 70+ original art songs he composed in addition to his song cycles.”

Garrett’s choral arrangement of Burleigh’s song cycle vividly captures the essence of the texts and their original setting. Each vocal line is placed sweetly within its respective tessitura, and the setting inspires the choral singer to explore a soloistic approach in order to meet the rich, colorful, and passionate possibilities of affect.

No. 1 Worth While

I asked my desolate shipwrecked soul
“Wouldst thou rather never have met
The one whom thou lovedst beyond control
And whom thou adorest yet?”
Back from the senses, the heart, the brain,
Came the answer swiftly thrown,
“What matter the price? We would pay it again,
We have had, we have loved, we have known!”

No. 4 Among the Fuchsias

Call me not to a secret place
when daylight dies away,
tempt me not with thine eager face
and words thou shouldst not say.

Entice me not with a child of thine,
ah, God, if such might be,
for surely a man is half divine
who adds another link to the line
whose last link none may see.

Call me not to the Lotus lake
where drooping fuchsias hide,
what if my latent youth awakes
and will not be denied?
Ah, tempt me not for I am not strong
(thy mouth is a budded kiss).

My days are empty, my nights are long;
Ah, why is a thing so sweet so wrong?
Why is a thing so sweet so wrong
as thy temptation is?

No. 5 Till I Wake

When I am dying, lean over me tenderly, softly...
Stoop, as the yellow roses droop

In the wind from the south;
So I may when I wake - if there be an awakening -
Keep what lulled me to sleep -
The touch of your lips on my mouth.

The 23rd Psalm

Bobby McFerrin (b. 1950)

The composer, folk-jazz vocalist and orchestral conductor, Bobby McFerrin, is likely best-known for his 1988 hit song *Don't Worry Be Happy* and for his improvisational and virtuosic vocal abilities. Raised in a deeply religious and musical family, his favorite book in the Bible is the *Book of Psalms*, which he devotedly cycles through in reading on a monthly basis. He is particularly drawn to the complete and authentic range of human emotions that are conveyed in the psalms.

McFerrin's setting of *The 23rd Psalm* is dedicated to his mother, Sara; he changed the pronouns of the text because "one of the ways we're shown a glimpse of how God loves us is through our mothers. They cherish our spirits, they demand that we become our best selves, and they take care of us." The musical setting is meditative in nature: the vocal lines reflect elements of liturgical chanting inherent to many sacred traditions, which are combined with jazz harmonies in the context of the mixolydian mode.

With the recent tragic loss of 10 lives on March 22, 2021 in Boulder, Colorado, McFerrin's *The 23rd Psalm* became particularly poignant to members of the University Choir in the process of grieving and healing together as a community.

The Lord is my Shepherd
I have all I need
She makes me lie down in green meadows
beside the still waters she will lead.

She restores my soul
she rights my wrongs
she leads me in a path of good things
and fills my heart with songs.

Even though I walk through a dark and dreary land
there is nothing that can shake me
she has said, she won't forsake me
I'm in her hand.

She sets a table before me
in the presence of my foes
She anoints my head with oil
And my cup overflows.

Surely. Surely goodness and kindness will follow me
All the days of my life
And I will live in her house
forever. Forever and ever.

Glory be to our Mother
and Daughter
and to the Holy of Holies.
As it was in the beginning
Is now and ever shall be.
World without end. Amen.

Personnel

[Elizabeth Swanson](#) (*click to read biography*)

Raul Dominguez

Raul Dominguez is a second year doctoral student at the University of Colorado Boulder. His primary research focus is the music of the United Mexican States; his first publication, *Tipitin*, can be found in the Lawson-Gould series through Alfred Music. Recently, he curated a free virtual lecture series called the Choral Conductors Colloquium which provided its 900+ subscribers with opportunities to learn from choral music's finest conductors. Additionally, this is his second season as the assistant artistic director of the Denver Gay Men's Chorus. He holds a Master of Music degree from Ithaca College; prior to Ithaca he was the Choir Director at Clear Lake High School in his hometown of Houston, Texas, for four years, and earned his Bachelor of Music degrees in vocal performance and music education from Oklahoma City University.

Jessie Flasschoen Campbell

Jessie Flasschoen Campbell is a student pursuing a DMA 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 directed the SSA auditioned Thorn Choir. Before moving to Oregon she was a high school choir director at Montebello High School in Los Angeles County. Her choirs received superior ratings in Southern California Vocal Association festivals and participated in the Los Angeles Master Chorale Invitational Choral Festival for five years. She obtained a bachelor's degree in music education from California State University, Long Beach, where she was student director of the University Choir in 2008.

Logan Alexander Moore

Logan Alexander Moore holds a bachelor's degree in vocal performance from Columbia College in Columbia, MO, and is in the final semester of his master's degree in vocal performance with an emphasis in choral conducting at the University of Colorado Boulder. Most recently, Moore has toured with ACDA's immediate past executive director, Tim Sharp, as a featured soloist in his High Lonesome Bluegrass Mass in Kaili City, China and at the IFCM (International Federation for Choral Music) conference in Shenzhen, China, with plans for a

2022 Cuban tour. In 2019, Moore participated in his first professional studio recording as a tenor soloist, again under the direction of Tim Sharp. He was most recently featured as a tenor soloist in Longmont Chorale's production of *Requiem for the Living* by Dan Forrest (cancelled due to COVID-19), and in CU Boulder's annual Holiday Festival and the CU College of Music Centennial Celebration Recital. Moore is an active member of professional groups NAFME, ACDA, MMEA and NATS.

Daniel Parks

Daniel Parks is a doctoral student in choral conducting and literature and graduate teaching assistant at the University of Colorado Boulder. He serves as associate artistic director of the Longmont Chorale. As a music educator, Parks taught choral music, voice and music theater at the middle and high school levels in Wisconsin. As a professional ensemble singer, he has performed with Alium Spiritum, Solis Singers, the Boulder Chorale, the Minnesota Chorale, Border CrosSing and Weimar Bach Cantata Academy. He completed a master's degree in choral conducting at the University of Minnesota Twin Cities and a Bachelor of Music degree in music education at Lawrence University. His research interests include comprehensive musicianship through performance (CMP), individualized pedagogy and early music.

Natalie Werner

Natalie Werner is in the second year of her graduate studies at the University of Colorado Boulder where she is pursuing a Master of Music degree in choral conducting and voice performance. She currently serves as the worship assistant at Newport Covenant Church and recently received her Bachelor of Arts from the University of Portland in vocal performance and music education, where she held a conducting associate position for three semesters and won the 2018 University of Portland Concerto/Aria competition.

Dan Wessler

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 in Macomb, Illinois ('12). He served as the director of choral activities at Freeport High School in Freeport, Illinois from 2012-2019. Dan 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. Since 2017, he has directed the New

Tradition Chorus, an award-winning men's barbershop chorus in Northbrook, Illinois. He has served as clinician for several barbershop chorus festivals, and is also an active barbershop arranger, having produced nearly 100 arrangements for various groups, a number of which have been published by Hal Leonard.

UNIVERSITY SINGERS

CHAMBER GROUP #1

Daniel Parks, conductor

Zerek Dodson, collaborative piano

Christian Atherton

Jessie Flasschoen Campbell

Mia Kopra

Elizabeth Michelle

Benjamin Morrow

Miguel A. Ortega

Asha Romeo

Tyler Vinnola

Natalie Werner

Dan Wessler

UNIVERSITY SINGERS

CHAMBER GROUP #2

Natalie Werner, conductor

Xi Zhang, collaborative piano

Jessica Kim

Alexis Cairy

Lily Schilling

Allie Leonard

Daniel Parks

Raul Dominguez

Luke Arnold

Sam Serra

Ari Sharfstein

UNIVERSITY SINGERS

CHAMBER GROUP #3

Raul Dominguez, conductor

J. David Reid, collaborative piano

Maddy Goldberg

Bellina Kakkar

Elizabeth Kluherz

Katlin Miller

Lauren Reynolds

UNIVERSITY SINGERS

CHAMBER GROUP #4

Raul Dominguez, conductor

J. David Reid, collaborative piano

Ellie Caven

Faith Gerweck

Anna Hansil

Lanna Jenkins

Alyssa Lucero

Emma Rose Myers

Loren Palmer

Anika Schulthess

**UNIVERSITY SINGERS
CHAMBER GROUP #5**

*Jessie Flasschoen Campbell, conductor
Maggie Hinchliffe, collaborative piano*

Michael Batson
Chase Church
Elizabeth French
Sam Henderson
Carli Huffine
Jamie Lammers
Becket Monaghan
Alesa Moskal
Annalee Reavis
Sydney Roquemore
Evan Stark

**UNIVERSITY SINGERS
CHAMBER GROUP #6**

*Dan Wessler, conductor
Maggie Hinchliffe, collaborative piano*

Abhinaya Barailee
Joseph Berrios
Ryan Gonzalez
Tate Peterson
Hunter Umholtz
Eric Wang

**UNIVERSITY CHOIR
CHAMBER GROUP #1**

*Logan Alexander Moore and
Elizabeth Swanson, conductors
Bryan Chuan, collaborative piano*

Nawledge Brewington
Calen Brudos-Nockles
Shyanne Freeman
Tyler Hansen

Jammie Lammers
Emmi Lindsey
Sarita Narayanswamy
Kaori Quan

**UNIVERSITY CHOIR
CHAMBER GROUP #2**

*Jessie Flasschoen Campbell and
Elizabeth Swanson, conductors
Bryan Chuan, collaborative piano*

Chase Church
Bennet Forsyth
Maggie Frecking
Elizabeth Hansen
Chance Lytle
Becket Monaghan
Mikaela Schindler

**UNIVERSITY CHOIR
CHAMBER GROUP #3**

*Dan Wessler and
Elizabeth Swanson, conductors
Bryan Chuan, collaborative piano*

Eponine Bell
Victoria McCann
Max McCord
Marcus Schaller
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Max Tuning
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A music student practices COVID-safe protocols in Professor Donald McKinney's Wind Symphony class, 2020.

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