

CU★PRESENTS

2021-22 Season



College of Music

UNIVERSITY OF COLORADO BOULDER

Contents

Click or tap to view content

**College of Music's
Faculty Tuesdays series
celebrates 22 years of
community-focused music
making ★**

Performance program

Upcoming events

Your support matters

Personnel

Editorial and design

Fall 2021

Editors

Sabine Kortals Stein
Becca Vaclavik

Designer

Sabrina Green

Photography

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.

College of Music's Faculty Tuesdays series celebrates 22 years of community-focused music making

By Ally Dever

CU Boulder's College of Music has been offering free, live faculty performances to the Boulder community for more than two decades.

As part of the long-running Faculty Tuesdays series, professional musicians in the college play concerts every Tuesday during the fall and spring semesters, offering students and community members the opportunity to experience firsthand the renowned talent housed right here on campus.

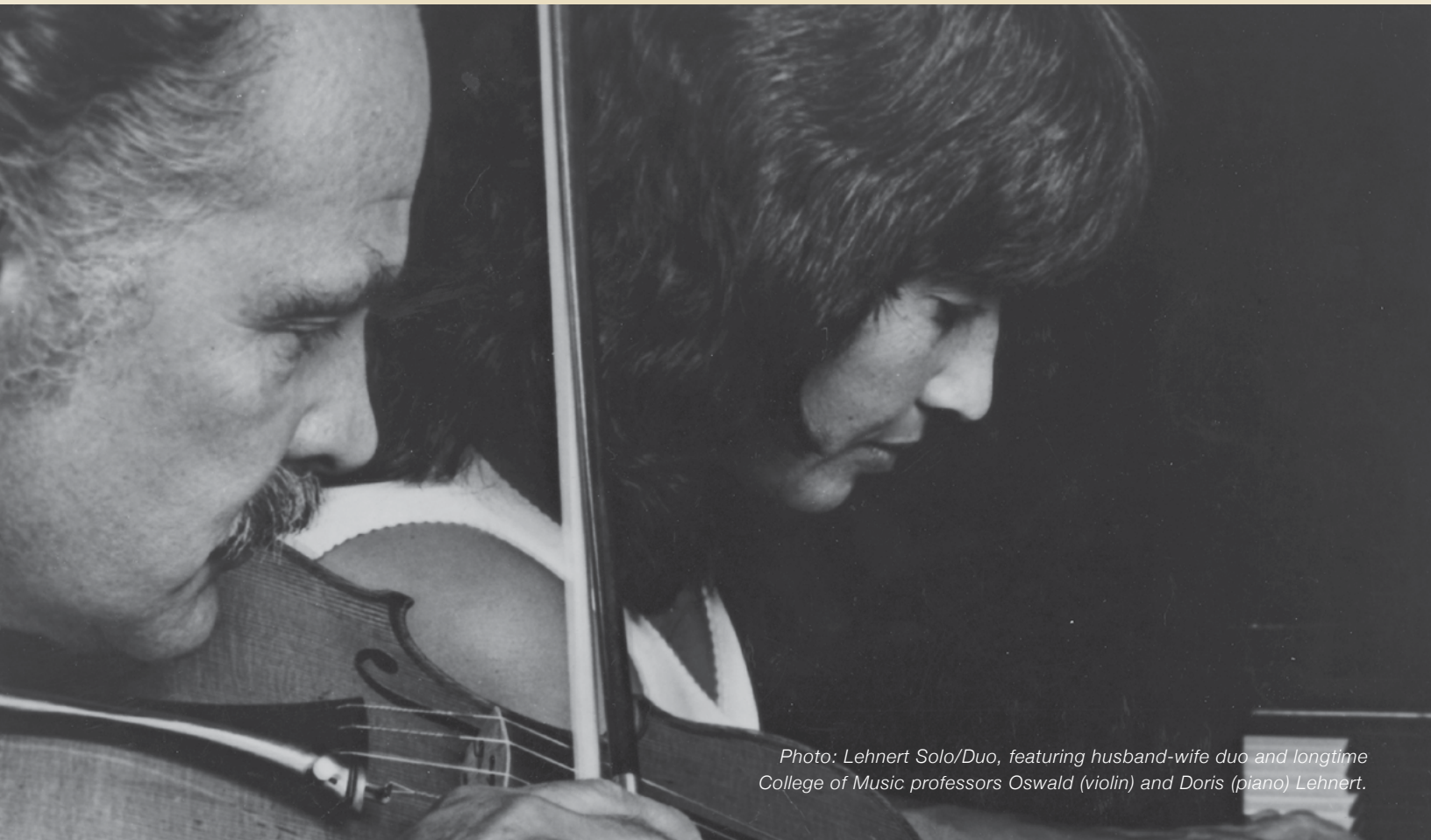


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

Daniel Sher, former College of Music Dean, and Joan McLean Braun, assistant dean for concerts and communications and executive director of CU Presents, started the popular Faculty Tuesdays series in 1999. “With this series, the College of Music launched something unique,” Sher said. “There really wasn’t a formal approach to faculty recitals at other schools and colleges at the time.”

But word of the first-of-its-kind series quickly spread to other universities. Sher routinely attended several conferences and roundtables for music deans and directors across the country, and found many of his colleagues at other institutions were inspired by Faculty Tuesdays. Some even expressed interest in similar programs of their own.

“Music deans at other schools would ask how we got such a large audience to the concerts and how we got faculty to participate,” he said.

Since then, several music schools across the country have instituted similar programs, like Yale’s Faculty Artist Series, Arizona State University’s ASU in Concert Series and Michigan State University’s Faculty Recital Series.

Craft and collaboration

Distinguished Professor of Piano David Korevaar has been a frequent performer at Faculty Tuesdays since its inception, participating in over 70 individual performances.

As a world-renowned professional musician who has performed throughout the United States, Europe, Asia, and Central and South America, Korevaar believes Faculty Tuesdays offers something special.

“This is one of the best audiences I play for anywhere in the world,” Korevaar said. “And as performers, that’s what musicians are all about.”

For faculty, the series has served as a platform to practice their craft. It provides them with an appreciative audience and a free venue to try out their material before they take it on the road—an opportunity that’s not offered to most professional musicians.

And, by allowing performers to schedule their slots in advance, it also inspires faculty to plan collaborative performances with colleagues in different departments, bringing a new dimension to the weekly performances.

“With the introduction of Faculty Tuesdays, our professors were less siloed and began to appreciate one another, and learn more about the artistry and abilities of their colleagues,” Sher said.

“It contributed significantly to the climate of collaboration that the college enjoys today and elevated the mutual respect and admiration between our faculty members.”

Unlike other concerts, attendees don't have to drive far and pay expensive fees to hear professional quality music.

Chris Brauchli, a violinist and longtime donor to the College of Music, has attended Faculty Tuesday performances since the series' inception.

“The quality and level of the talent continues to blossom, and it makes the concerts superb,” he said. “It’s a real treat for people who live here to be able to hear these performances for free on a weekly basis.”

The College of Music relies on community donations to continue to host Faculty Tuesdays.

To encourage others to donate, Brauchli has been known for his “magic envelope” bit on occasional Tuesday events. Formerly inserted in each hardcopy program, there was an envelope for voluntary donations.*

“As a joke, I’ve pointed out that attendees can tear it off, throw it away and it becomes trash,” he said. “Or, they can put money inside, mail it back to the college and it becomes gold.”

With the College of Music’s move to digital programs, **give here to add your support for the Faculty Tuesdays series.*

Fall Festival of Choirs

Let All the World in Every Corner Sing

University Choir, Festival Chorus, CU Treble Chorus and CU Chamber Singers
Gregory Gentry and Elizabeth Swanson, faculty conductors

Raul Dominguez, Jessie Flasschoen-Campbell, Jun Young Na, O'Neil Jones
and Dan Wessler, assistant conductors

7:30 p.m., Sunday, Oct. 31, 2021

Macky Auditorium

Program

COMBINED CHOIRS

“Let All the World in Every Corner Sing” from *Five Mystical Songs*

Ralph Vaughan Williams (1872-1958)

Andrew Garland, baritone

To Sit and Dream

Rosephanye Powell (b. 1962)

UNIVERSITY CHOIR

Elizabeth Swanson, conductor

Dan Wessler, assistant conductor

Ya-Ting Yang, collaborative pianist

Sing Out, My Soul!

Marques Garrett (b. 1984)

Steal Away

Jester Hairston (1901-2000)

Kyrie from *Missa Brevis in F Major*, K192

W.A. Mozart (1756-1791)

Eponine Bell, soprano

Maggie Freking, alto

Wide Open Spaces

Sarah Quartel (b. 1982)

Earth Song

Frank Ticheli (b. 1958)

FESTIVAL CHORUS

Jessie Flasschoen Campbell and O'Neil Jones, co-conductors

Jessica Daniels, collaborative pianist

Bring me little water, Silvy

Moira Smiley (b. 1977)

“Introit” from *Missa Defunctorum*

Jacob Clemens non Papa (c.1510-1555)

Locus Iste

Anton Bruckner (1824-1896)

I've Been Buked

Hall Johnson (1888-1970)

Harvester's Chorus

Jean Berger (1909-2002)

Rosas Pandan

George Hernandez (b. 1956)

CU TREBLE CHORUS

Elizabeth Swanson, conductor

Jun Young Na, assistant conductor

Yukino Miyake, collaborative pianist

Ave Maria

Francisco Ibáñez Iribarría (b. 1951)

La Jeune Fille en Feu from *Portrait of a Lady on Fire*

Jean-Baptiste de Laubier and Arthur Simonini

Cantate Domino

Heinrich Schütz (1585-1672)

Arirang (Korean Folk Song)

arr. Shin-Hwa Park

Tundra

Ola Gjeilo (b. 1978)

Briana Zappavigna, soprano

Lucy Rissman, violin

George Willis, violin

Madeline Guyer, viola

Matt Wiest, cello

Yukino Miyake, piano

CHAMBER SINGERS

Gregory Gentry, conductor

Raul Dominguez, assistant conductor

Matthew Sebald, collaborative pianist

“Lament for Pasiphaë” from *Mid-Winter Songs*

Morten Lauridsen (b. 1943)

Voyage Prayer

Kira Zeeman Rugen

Romancero Gitano

Mario Castelnuovo-Tedesco (1895-1968)

III. Puñal

VII. Crótalo

Andrew Wilder, guitar

“Laudate Dominum”

from *Vesperae solennes de confessore*, K. 339

Wolfgang Amadeus Mozart (1756-1791)

Lauren Reynolds, soprano

Rock-a My Soul

arr. Stacey V. Gibbs (b. 1964)

“Double, Double, Toil and Trouble”

from *Four Shakespeare Songs*

Jakko Mäntyjärvi (b. 1984)

Program notes

“Let All the World in Every Corner Sing”

from *Five Mystical Songs*

Ralph Vaughan Williams (1872-1958)

Words by George Herbert

“Let all the world in every corner sing,” also known as *Antiphon* for baritone soloist, is the final movement of Vaughan Williams’ *Five Mystical Songs*. It was composed for solo baritone, chorus and orchestra between 1907 and 1911. The Herbert poem was written ca. 1632 at a time when Charles I was king of England. His poems are largely religious and reveal his personal struggles.

Let all the world in every corner sing,
My God and King.

The heavens are not too high,
His praise may thither fly:
The earth is not too low,
His praises there may grow.

Let all the world in every corner sing,
My God and King.

The Church with Psalms must shout,
No door can keep them out:
But above all the heart Must beat the longest part.

Let all the world in every corner sing,
My God and King.

To Sit and Dream

Rosephanye Powell (b. 1962)

Rosephanye Dunn Powell serves as Professor of Voice at Auburn University. She holds degrees from The Florida State University (DM vocal performance), Westminster Choir College (MM vocal performance and pedagogy) and Alabama State University (BM Education). A highly commissioned composer for professional, university, community, church and secondary school choruses, Powell regularly serves as a conductor for All-State and Honor Choirs around the country.

In her composition, *To Sit and Dream*, Powell sets a text by Harlem Renaissance jazz poet, playwright and social activist, Langston Hughes.

Note from the composer:

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.

To sit 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 (1901-1967)

Sing Out, My Soul!

Marques Garrett (b. 1984)

Marques L. A. Garrett is an assistant professor of music in choral activities at the University of Nebraska-Lincoln in the Glenn Korff School of Music. His responsibilities include conducting the auditioned Chamber Singers and non-auditioned University Chorale (soprano-alto) as well as teaching graduate choral literature. As a researcher, one of his most valuable contributions to the profession has been his study of non-idiomatic choral music of Black composers. His lectures at state and regional conferences of the American Choral Directors Association and at other local and national venues afford him the opportunity to advocate for this underrepresented area of music. Composed in 2020, *Sing Out, My Soul!* is an anthem for the present day. The opening line of the poem by William Henry Davies calls our souls to sing out with joy, offering an antidote to the distractions within our society caused by the persistent torrent of news cycles and incessant use of social media, inevitably causing heightened anxieties and comparisons of one's internal life to the external illusion of another's. Davies' text reminds both the singer and the listener that authentic joy comes from deep within and that striving to develop a content mind will far supersede any measure of material wealth.

Songs of Joy (excerpt)

Sing out, my soul, your songs of joy;
Sing as a happy bird will sing
Beneath a rainbow's lovely arch
In early spring.
Think not of death...

Strive not for gold...
Train up your mind to feel content,
What matters then how low your
store?

What we enjoy, and not possess,
Makes rich or poor.
—*William Henry Davies (1871-1940)*

Steal Away

Jester Hairston (1901-2000)

Jester Hairston was one of the preeminent arrangers of African American spirituals in the twentieth century, in addition to being a renowned historian on the genre. Throughout his career, he brought an awareness of the African American spiritual to many audiences, conducted choirs and arranged spirituals for Hollywood films and popular mainstream music groups. In *Steal Away*, Hairston expresses the complex interaction of sorrow and hope, characteristic of spirituals, through stark shifts in dynamic, tempo and texture, all the while coloring the sound with thick, chromatic, Gospel-tinged harmony.

—*Program note by Dan Wessler*

Steal away, steal away,
Steal away to Jesus,
Steal away, steal away,
I ain't got long to stay here.

My Lord, he calls me!
He calls me by de thunder!

De trumpet sounds within-a my soul:
I ain't got long to stay here.

Steal away, steal away,
Steal away to Jesus,
Steal away, steal away,
I ain't got long to stay here.

My Lord, he calls me!
He calls me by de lightnin'!
De trumpet sounds within-a my soul:
I ain't got long to stay here.

Steal away, steal away,
Steal away to Jesus,
Steal away, steal away,
I ain't got long to stay here.

Kyrie from *Missa Brevis in F Major*, K192

W.A. Mozart (1756-1791)

Missa brevis (“brief mass”) is a term that can define a number of different types of mass settings, depending upon country and time period. This use of the term specifically refers to the short, efficient mass settings composed by Mozart early in his career, whilst serving as court musician in Salzburg under Prince-Archbishop Hieronymus Colloredo. Colloredo preferred shorter worship services, and expected brevity from the mass settings Mozart provided for use in said services. As a result, Mozart composed several masses of the *missa brevis* type, each one’s duration amounting to less than 30 minutes of music. This *Kyrie* movement comes from his F Major setting, composed in 1774, when he was eighteen years old. It features playful rhythmic and melodic figures, transparent textures, and light interplay between the choral voices.

—*Program note by Dan Wessler*

Kyrie eleison, Christe eleison,
Kyrie eleison.

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

Wide Open Spaces

Sarah Quartel (b. 1982)

Canadian composer and educator Sarah Quartel is known for her engaging and transformative repertoire. Her compositions have been featured in numerous concerts, commercial recordings and radio broadcasts internationally. As a music educator, she continues to work as a clinician, conductor and music educator.

While it premiered at the 2015 National ACDA conference, *Wide Open Spaces* is another work with a message that resonates deeply in today's world as we struggle to emerge from a global pandemic. Written by the composer, the text of the piece reflects on the journeys and adventures to be found in the wide open spaces within ourselves (an opportunity magnified by pandemic isolation) and in the world around us (an exploration that became restricted through quarantine). The composition itself paints an expansive texture with regard to harmonic structures, melodies, and meter and is a celebration of the journeys we experience both within and outside of ourselves.

There's part of my story,
there's part of my song,
there's part of my journey,
that's yet to be found.

With life all around us,
there's so much to see,
adventure is calling,
it's calling to me.
Out in the wide open spaces around me.

With big sky above me,
I'm on my way.
Scanning the horizon
of a brand new day.
Feet to the earth now,
there's no turning back.
Into the world now,

look at me, look at me go!

Out in the wide open spaces around me,
out in the wide open spaces around me.

But as I journey out,
I look within and see,
the spaces inside of me,
yet to be filled,
filled with what I have seen
and what I will be, Oh!

I'm filling the wide open spaces inside of me,
with something I love,
something I would like to be, be, be.
Filling the wide open spaces inside of me.
Filling the wide open spaces within me.
—*Sarah Quartel*

Earth Song

Frank Ticheli (b. 1958)

Frank Ticheli's music has been described as "optimistic and thoughtful" (Los Angeles Times). Ticheli is on the faculty of the University of Southern California's Thornton School of Music, where he is Professor of Composition. The musical material for *Earth Song* first appeared in Ticheli's work, *Sanctuary* for wind ensemble, and as his compositional process unfolded, the composer recognized that the musical material was incredibly well-suited for voices. At the time, *Earth Song* and its text (also written by Ticheli) became the composer's response to the Iraq war; he presents an anti-war and anti-violence message—a cry and prayer for peace. Since that time, *Earth Song* has become an anthem for the present day as we endure the effects of climate change. In particular, the piece has gained recognition and popularity in 2020 and 2021, with the increased effects of global warming and particularly, forest fires.

Sing, be, live, see
This dark stormy hour
The wind, it stirs
The scorched Earth cries out in vain
Oh war and power, you blind and blur
The torn heart cries out in pain

But music and singing have been my refuge
And music and singing shall be my light
A light of song, shining strong
Hallelujah, hallelujah
Through darkness and pain and strife
I'll sing, I'll be, live, see

Peace

—*Frank Ticheli*

Bring me little water, Silvy

Moira Smiley (b. 1977)

American folk artist Huddie William Ledbetter, known as Lead Belly, first popularized the song *Bring me little water, Silvy* in 1936. It is unclear whether he wrote it himself or discovered and adapted it, as he was known for both. The song sets the scene of a hot day while the narrator, possibly pausing his work in the field, calls to Silvy to bring water. The shape of the melody lends itself easily to a call, which may have indeed been the origin of the song.

Moira Smiley is an American folk artist, composer, chorister and creative type. She travels the world with her banjo, Hazel, gathering folk songs as she goes and teaching them to others to keep the world's song alive.

—*Program note by Jessie Flasschoen Campbell*

Bring me little water, Silvy
Bring me little water now
Bring me little water Silvy
Every little once in a while

Bring it in a bucket, Silvy
Bring it in a bucket now
Bring it in a bucket. Silvy
Every little once in a while

Silvy come a runnin'
Bucket in her hand
I will bring a little water
Fast as I can
Can't you see me runnin'
Can't you see me now
I will bring a little water
Every little once in a while

“Introit” from *Missa Defunctorum*

Jacob Clemens non Papa (c.1510-1555)

Jacob Clemens was a composer born in the Netherlands who spent most of his life in Flanders, following in the footsteps as Renaissance giants Jacques Arcadelt and Adrian Willaert. The origin of the nickname Non Papa, “not the Pope” is uncertain, but it has been used to identify him for centuries. An incredibly prolific composer of madrigals, chansons, masses, motets, and magnificats, Clemens was widely respected and popular during his lifetime. The *Missa Defunctorum*, or Requiem Mass displays an artful combination of variety and continuity. The ascending melody of the Introit, begun by the soprano voice and imitated in all others, gently buoys the listener to a place of peace.

—*Program note by Jessie Flasschoen Campbell*

Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

Eternal rest
give to them, O Lord,
and let perpetual light shine upon
them.

Te decet hymnus, Deus in Sion,
et tibi reddetur
votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.

A hymn, O God, becometh Thee in
Zion,
and a vow shall be paid to Thee
in Jerusalem;
O Lord, hear my prayer,
all flesh shall come to Thee.

Requiem aeternam
dona eis, Domine,
et lux perpetua luceat eis.

Eternal rest
give to them, O Lord,
and let perpetual light shine upon
them.

Locus Iste

Anton Bruckner (1824-1896)

Anton Bruckner was an Austrian composer, organist and theorist who was well known for his symphonic, Mass and motet compositions. *Locus Iste* explores chromatic elements and lush harmonies. In one of Bruckner's most popular motets. Composed for the dedication of a new cathedral in the year 1869, the text "this place was made by God" builds to climax on text that translates to "this Holy place". An expansive dynamic range complements the beautiful chordal writing he employs in this choral classic.

Locus iste a Deo factus est,
inæstimabile sacramentum,
irreprehensibilis est.
Deus, cui adestat angelorum chorus,
exaudi preces servorum tuorum.

This place was made by God,
an invaluable sacrament,
it is blameless.
O God, for whom the chorus of angels
is present,
hear the prayers of your servants.

I've Been Buked

Hall Johnson (1888-1970)

Hall Johnson was an African American composer who sought to elevate the African American spiritual to an art form, comparable in musical sophistication to the music of Europe. This arrangement chronicles the the life of the enslaved African American peoples as they lamented the scorn with which they had been met. Through all of this, they refused to relinquish the one thing that provided a sense of hope for a better future, their religion.

It is to be noted here, the use of the dialect is as required by the arranger of this traditional spiritual.

'Buked	Rebuked
Sho's	As sure as
Dere	There
Dis	This
Ain'	Ain't
Gwine	Going
'Ligion	Religion

I've been 'buked an' I've been scorned, (yes)
I've been 'buked an' I've been scorned, children.
I've been 'buked an' I've been scorned.
I've been talked about, sho's you chi born.

Dere is trouble all over dis world, (yes)
Dere is trouble all over dis world, children.
Dere is trouble all over dis world.
Dere is trouble all over dis world.

Ain' gwine to lay my 'ligion down, (no!)
Ain' gwine to lay my 'ligion down, children.
Ain' gwine to lay my 'ligion down.
Ain' gwine to lay my 'ligion down.

Harvester's Chorus

Jean Berger (1909-2002)

Lilting rhythms and a simple flowing melody sit at the root of this beautiful composition by German-born, American composer Jean Berger. This text set by Berger transports us to the British pastoral scene as townspeople sow their harvest fruit in earnest. Jean Berger served as a member of the music faculty here at CU from 1961-1968 and has an extensive output of mainly choral works. His compositions combine elements of European folk with American melody and rhythms.

All ye, all ye that lovely lovers be, Pray you for me:
Lo, here we come a sowing, a sowing, And sow,
Lo, here we come a sowing, a sowing, And sow sweet fruits of love;
In your sweet hearts well may it prove.

Lo here we come a reaping, we come a reaping, a reaping:
To reap our harvest fruits and thus, we pass the year;
To reap our harvest fruits and thus, we pass the year, the year so long;
and never, and never be we mute.

Rosas Pandan

George Hernandez (b. 1956)

Rosas Pandan is a folk song from the Visayan region of the Philippines. It describes a festival of dancing and celebration in which a mysterious and beautiful woman from the mountain—is she a villager? Is she a goddess?—appears and captivates the hearts of all. The alto, tenor and bass lines mimic the stringed instruments often used to accompany music. but the phrase “*tig-a-ding tig-a-ding*” also represents the pounding heartbeats of the villagers in the dance. George Hernandez artfully arranged this exciting work for unaccompanied voices. —*Program note by Jessie Flasschoen Campbell*

Ania si Rosas Pandan
Gikan pa intawon sa kabukiran
Kaninyo makiguban-uban
Sa gisaulog nga kalingawan

Here is Rosas Pandan
Just arrived from the mountains
To be with all of you
To celebrate the fiesta

Balitaw day akong puhunan
Maoy kabilin sa akong ginikanan
Awit nga labing karaan
Awit nga gikan sa kabungturan

This song is my livelihood
An inheritance from my parents
A most ancient song
The pride of our hill country

Tigading tigading tigading
Aya-ay sa akong balitaw
Kanindot ba mosayaw
Daw yamog ang kabugnaw

Tigading tigading tigading
Hey!, my song
Is nice to dance to
Like fog on a cold day

Tigadong tigadong tigadong
Intawon usab si Dodong
Nagtan-aw kang Inday
Nagtabisay ang laway

Tigadong tigadong tigadong
Look at Dodong
He's looking at the young lady
His drool is falling

Ave Maria

Francisco Ibáñez Iribarría (b. 1951)

Composer, Francisco Ibáñez Iribarría is from Álava, one of three provinces located in the Basque Region of northern Spain. His setting of the familiar age-old Ave Maria text embraces a lush, fairly unpredictable, and beautifully-crafted harmonic language, ensuring this setting of the text is not only unique, but exquisite.

Ave, María, grátia plena,
Dóminus tecum.
Benedicta tu in muliéribus,
et benedíctus fructus ventris
tui, Iesus.

Hail Mary, full of grace,
the Lord is with thee.
Blessed art thou among women
and blessed is the fruit of thy womb,
Jesus.

Sancta María, Mater Dei,
ora pro nobis peccatoribus
nunc et in hora mortis nostrae.
Amen.

Holy Mary, Mother of God,
pray for us sinners now
and at the hour of our death.
Amen.

La Jeune Fille en Feu from *Portrait of a Lady on Fire*

Jean-Baptiste de Laubier and Arthur Simonini

Portrait of a Lady on Fire, an award-winning 2019 Romance/ Drama film by writer and director Céline Sciamma, is a love story about a painter and her subject, set on a remote island off the coast of France in the 18th century. *La Jeune Fille en Feu* is about transcending the people and things that hold you down. The liberating qualities of this musical selection are magnified by its placement at the film's halfway point; up until then, there is no soundtrack (or music of significance), and musical sound is otherwise used sparingly throughout the film. The piece starts with voices producing what sounds like the iconic THX swell or 'deep note'—an audio trademark of the film industry from the 1980's—and then moves into a series of chants of the text.

Non possum fugere
parvum vident nobis
Nos resurgemus.

I can't flee.
They see us as small.
We will rise.

Cantate Domino

Heinrich Schütz (1585-1672)

Cantate Domino is one of the most famous motets among *Cantiones Sacre*, a collection of motets set to Latin texts. Heinrich Schütz is one of the most significant composers of the early German Baroque era, and his music was almost exclusively composed for use in the church. Schütz uses an imitative structure from single words and repeats entire phrases that allow listeners to easily follow the song. The use of word-painting is typical of the early Baroque period. Schütz exceptionally employs the text painting manner particularly in melismatic passages sung by three voices to emphasize the meaningful words like *Salvavit* meaning of salvation. This motet for three voices (a capella) was arranged by Nancy Grundahl, a conductor, composer and voice teacher. This edition was transposed up a major third for comfortable range in a treble choir.

Text:
Cantate Domino
Canticum novum
Quia Mirabilia fecit

Translation: Psalm 98:1
Sing to the LORD a new song
For he hath done marvelous things
His right hand and His holy arm hath

Salvavit Dexter a Sua
Et Brachio Sancto Suo

gotten
Him the victory.

Arirang (Korean Folk Song)

arr. Shin-Hwa Park

Arirang is the most famous Korean traditional song and the word “Arirang” means literally rolling hills. The song is arranged by Shin-Hwa Park, who graduated from the choral conducting program at the University of Colorado. He is also a professor in the school of music at the Ewha Women’s University, South Korea. The arrangement is set for treble voices unaccompanied and is characterized by plaintive tunes, pentatonic melodic scale typical of Korean traditional music, and profound expressive mood.

Text (Korean):

아리랑 아리랑 아라리요
아리랑 고개를 넘어간다

나를 버리고 가시는님은

십리도 못가서 발병난다

아리아리 쓰리쓰리
날버리고 떠난님은 발병난다

날좀보소

아리랑 아리랑 아라리요
아리랑 고개를 넘어간다

나를 버리고 가시는님은

십리도 못가서 발병난다

Text (Arirang):

Arirang Arirang Arariyo
Arirang Gogaerul
nomohgahndah

Narul bohrigo gashenun
nimun

Shimnido motgaso
bahlbyong nandah

Ari-Ari Suri-Suri
Nalborigo donannimun
bahlbyong nandah

Nahljom boso
Arirang Arirang Arariyo
Arirang Gogaerul
nomohgahndah

Narul bohrigo gashenun
nimun

Shimnido motgaso
bahlbyong nandah

Translation:

You, my lover,
Are going through the
Arirang hills alone.

If you go away without
me, your feet will

become so tired and
painful that you will
be unable to walk the
distance required.

Ari-Ari, Suri-Suri
If you go away without
me, your feet will be
painful.

Look at me my loves as
you look at the flower in
wintertime.

Tundra

Ola Gjeilo (b. 1978)

Ola Gjeilo was born in Norway and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City. He has, since then, enjoyed a bi-coastal career as a composer and pianist. His piano improvisations over his own published choral pieces have become a trademark of his collaborations across the world. American influences have shaped the composer's distinctive soundworld, developing a style that is often described as cinematic with a lush, harmonious sound.

Note from the composer:

The lyrics for *Tundra* were written by Charles Anthony Silvestri, specifically for this work. I asked Tony to write a text based on the title, and some photos of a part of my native Norway that is very dear to me; the Hardangervidda mountain plateau. It's pretty close to where my father grew up, a ski resort town called Geilo, in the mountains between Oslo and Bergen. This area is quite barren, and intensely beautiful. It is easy to feel that you are treading on sacred land, which Tony so wonderfully expresses in his text:

Wide, worn and weathered,
Sacred expanse
Of green and white and granite grey;
Snowy patches strewn,
Anchored to the craggy earth,
Unmoving;
While clouds dance
Across the vast, eternal sky.
—*Charles Anthony Silvestri*

“Lament for Pasiphaë” from *Mid-Winter Songs*

Morten Lauridsen (b. 1943)

Poem by Robert Graves

Note from the composer:

“In reading Graves, I became very much taken with the richness, elegance, and extraordinary beauty of his poetry and his insights regarding the human experience. Five diverse poems with a common ‘winter’ motif (a particular favorite of mine, rich in paradoxical symbolism of dying/rejuvenation, light/darkness, sleeping/waking) suggested a cohesive cycle and led to the composition of *Mid-Winter Songs*.” Quoted from 1998 *A Study of the Influence of Text in Morten Lauridsen’s Mid-Winter Songs* by Margaret Sue Hulley, Louisiana State University and Agricultural & Mechanical College.

Dying sun, shine warm a little longer!
My eye, dazzled with tears, shall dazzle yours,
Conjuring you to shine and not to move.
You, sun, and I all afternoon have laboured
Beneath a dewless and oppressive cloud—
a fleece now gilded with our common grief
That this must be a night without a moon.
Dying sun, shine warm a little longer!

Faithless she was not: she was very women,
Smiling with dire impartiality,
Sovereign, with heart unmatched, adored of men,
Until Spring’s cuckoo with bedraggled plumes
Tempted her pity and her truth betrayed.
Then she who shone for all resigned her being,
And this must be a night without a moon.
Dying sun, shine warm a little longer!

Voyage Prayer

Kira Zeeman Rugen

“At the heart of this motet *Voyage Prayer* is a humble plea for assistance during our living journey. On our earthly voyage we encounter heavenly vistas, diverse ideas, and deep hope. However, we also face tempests, storms and unseen dangers. Our human experience is filled with love and joy, but also pain and suffering.” —*Program note by Kira Zeeman Rugen*

Marian Antiphon

Ave Maria gratia plena,
Dominus tecum,
benedicta tu in mulieribus.
Et benedictus fructus ventris tui,
Jesus.

Hail Mary, full of grace,
The Lord is with you,
Blessed are you among women,
and blessed is the fruit of your womb,
Jesus.

Sancta Maria, Mater Dei,
Ora pro nobis peccatoribus,
nunc et in hora mortis nostrae, Amen.

Holy Mary, mother of God,
pray for us sinners now and at the
hour of our death, Amen.

Romancero Gitano

Mario Castelnuovo-Tedesco (1895-1968)

This evening, Chamber Singers presents two movements from Tedesco's *Romancero Gitano* by Italian composer, Mario Castelnuovo-Tedesco. The poems come from Federico García Lorca's literary work with same title; this is a flamenco composition for chorus and guitar, which uses extended metaphors as social commentary on the oppressed life of the Roma population in southern Spain. Tedesco became acquainted with Lorca's work through their mutual friend and composer, Manuel de Falla. Lorca knew de Falla from the Granada Cante Jondo Festival and Tedesco became friends with him after publishing an essay on his compositions. In our first movement, as if it is a “shriek,” the choir begins with the terrifying *El puñal* (the dagger) motive; as if extended from the Roma's violent history, the choir pleads, “No! No, do not stab me with it.” *Crótalo* or “rattler” (symbolizing both a castanet and snake) is an onomatopoeic title with its own musical motive. Its symmetrical structure creates a sonorous

quality emanating from this movement's center. To this day, the Roma continue to endure an immeasurable amount of persecution; our rehearsals were used to learn about their culture's past and present to elicit a performance that creates awareness.

El puñal

El puñal
Entra en el corazón
como la reja del arado
en el yermo.

No.
No me lo claves.
No.

El puñal
Como un rayo de sol,
incendia las terribles
hondonadas.

No.
No me lo claves.
No.

The Dagger

The dagger
enters the heart
like the blade of the plow in the barren
wasteland.

No.
No, do not stab me with it.
No.

The dagger
like a ray of sun,
ignites the terrible
hollows.

No.
No, do not stab me with it.
No.

Crótalo
Crótalo
Crótalo
Crótalo
escarabajo sonoro

Rattler
Rattler
Rattler
Rattler
sonorous scarab.

En la araña
de la mano.
Rizas el aire
cálido
y te ahogas en tu trino
de palo.

On the spider
of the hand.
You ruffle the
warm air
and choke yourself on your wooded
trill.

Crótalo
Crótalo
Crótalo
escarabajo sonoro.
Crótalo.

Rattler
Rattler
Rattler
sonorous scarab.
Rattler.

“Laudate Dominum”

from *Vesperae solennes de confessore*, K. 339

Wolfgang Amadeus Mozart (1756-1791)

Laudate Dominum is scored for a soprano soloist, chorus, and strings. Tonight, we perform this fifth movement from Mozart’s *Vesperae solennes de confessore* with piano. Mozart has two *Vesperae solennes*: *de dominica* (1779) and *de confessore* (1780). Both multimovement works use exuberant Psalm settings for their first three movements. Their fourth movement harkens back to the early Baroque stile antico style, and their sixth movements are boisterous settings of the *Magnificat*. *Laudate Dominum* is the fifth movement in both works. *De dominica*’s is a melismatic soprano solo and *de confessore*’s is far more lyrical with a choral interlude. As you’ll hear this evening, each movement concludes with the *Gloria Patri* text that recapitulates the opening section.

Laudate Dominum omnes gentes
Laudate eum, omnes populi
Quoniam confirmata est
Super nos misericordia eius,
Et veritas Domini manet in aeternum.

Oh praise the Lord all ye nations,
Praise Him, all ye people.
For his loving kindness
has been bestowed upon us. and the
truth of the Lord endures forever.

Gloria Patri et Filio et Spiritui Sancto.

Glory be to the Father and to the son
and to the Holy Spirit.

Sicut erat in principio, et nunc, et
semper.

As it was in the beginning, is now and
ever shall be.

Et in saecula saeculorum.

World without end.

Amen.

Amen.

Rock-a My Soul

arr. Stacey V. Gibbs (b. 1964)

Rock-a My Soul was first documented by scholar William Francis Allen in his 1867 collaborative collection *Slave Songs of the United States*—songs gathered by historians Charles Pickard Ware, Lucy McKim Garrison and Williams Francis Allen during and after the Civil War—is the earliest published record of spirituals. Notably recorded by the Golden Gate Jubilee Singers in 1938 (who later became the still active Golden Gate Quartet), this spiritual speaks to the longing for a place of safety and rest.

Rock-a my, yes rock-a my, yes
Rock-a my, rock-a my, rock-a my soul, oh Lordy
Rockin', rockin', keep a- rocking my soul, hallelujah,

Well, rich man Divies, oh Lord, he lived so well,
And when he died, oh he found a home in the pits of hell.
He did.
Rock-a my soul in the bosom of Abraham,
Lordy, rock my soul.

Well, poor man Laz'rus, poor as you and I,
But when he died, yes, he found a home with the Lord on high,
He did.

Rock-a my soul in the bosom of Abraham,
Lordy, rock my soul.

Rock me, Lord, Won't you rock me, Lord?
Oh rock me, Lord, rock me, Lord
Rock-a me, Lord, yes, rock, won't you rock-a my so-o-oul,
Won't you rock me, can't you rock?
Lordy, rock-a my soul

“Double, Double, Toil and Trouble” **from *Four Shakespeare Songs***

Jakko Mäntyjärvi (b. 1984)

Text by William Shakespeare

This witches' incantation conjures foreknowledge for Macbeth, of whether or not he will be struck with a lethal blow in battle in his brutal quest to become King of Scotland. Shakespeare penned the tragedy *Macbeth* (often referred to as “The Scottish Play”) during the reign of King James I, sourced from history chronicles of England, Scotland and Ireland. As to this setting of “Double, Double Toil and Trouble,” Finnish composer Jaakko Mäntyjärvi's works are complex and historically influenced. He considers himself an eclectic traditionalist, and has composed choral commissions for the Tapiola Chamber Choir, Cork International Choral Festival, Chanticleer and The King's Singers.

Thrice the brinded cat hath mew'd.
Thrice, and once the hedge-pig whin'd.
Harpier cries: 'Tis time, 'tis time.
Double, double toil and trouble,
Round about the cauldron go,
In the poison'd entrails throw:
Toad that under cold stone
Days and nights had thirty-one
Swelter'd venom, sleeping got,
Boil thou first in the charm's pot.
Double, double toil and trouble,
Fire burn and cauldron bubble.

Fillet of a fenny snake
In the cauldron boil and bake
Eye of newt and toe of frog
Wool of bat and tongue of dog
Adder's fork and blindworm's sting
Lizard's leg and owler's wing
For a charm of powerful trouble
Like a hellbroth boil and bubble

Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravin'd salt-sea shark,
Root of hemlock, digg'd in dark.
Liver of noisy gnu,
Gall of goat and slips of yew,
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth strangl'd babe
Ditch deliver'd by a drab.
Make the gruel thick and slab.
Add thereto a tiger's chaudron
For ingredients for our cauldron

By the pricking of my thumbs,
Something wicked this way comes,
Open locks, whoever knocks.

Personnel

Click or tap on bold and underlined text to view biographies or a website.

Gregory Gentry, conductor

Elizabeth Swanson, conductor

Andrew Garland, baritone



Jessie Flasschoen Campbell

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 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.



Raul Dominguez

Raul Dominguez is a third year doctoral student at the University of Colorado Boulder; the choral music of the United Mexican States is his primary research focus. Recently, the Cleveland Institute of Music accepted him as a Fellow for their inaugural Future of Music Faculty Fellowship, sponsored by the Sphinx Organization. He is also the founder of the Choral Conductors Colloquium which provides its 900+ subscribers with opportunities to learn from choral music's finest conductors; subscribers are made up of choral musicians representing every continent (except Antarctica) and 54 different countries. He

also holds a Master of Music degree in choral conducting from Ithaca College where he studied with Janet Galván; prior to Ithaca, he was the choir director at Clear Lake HS in his hometown of Houston, TX for four years, and earned Bachelor of Music degrees in vocal performance and music education from Oklahoma City University where he studied with Randi Von Ellefson and Judith Willoughby.



O'Neil Jones

A Native of Montego Bay, Jamaica, O'Neil Jones has earned a reputation as a baritone soloist and conductor internationally. 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 3 years later in the country's first full scale opera. As a conductor he is highly interested in choral theater and its amalgamation with the recital style of choral production practiced in the Americas. Jones holds a Master of Music degree with emphases in choral conducting and vocal performance and pedagogy from the University of Southern Mississippi. When not on-stage, Jones can be found enjoying a concert, listening to a wide array of musical genres from Mozart to Marley or simply enjoying a day at the beach.



Jun Young Na

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 Hawon Yoon in the choral conducting program at Hanse University. Before moving to the United States, 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

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. From 2017 to 2021, he 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 CHOIR

Elizabeth Swanson, conductor
Dan Wessler, assistant conductor
Ya-Ting Yang, collaborative
pianist

Soprano

Eponine Bell
Jacqueline Bell
Hannah DeWild
Erin Hardy
Abigail Jeong
Tori McCann
Micaela Mesite
Becket Monaghan

Alto

Maggie Freking
Katie Gillman
Brianna Gress
Anna Hansil
Joy Johnson
Alecia Marquardt
Alesa Moskal
Cate Rolfe
Norah Schaefer
Amanda Thoman
Abigail Zeballos

Tenor

Chris Banchemo
Brett Chelf
Brody Hartwig
Alex Little
Casey Prestige
Ethan Rossi

Kris Slimko
Kaeden Tilak

Bass

Michael Batson
Eli Elliott
Eden Ernst
Ryan Flat
Nathan George
Jake Huebner
Sam Nixon
John Oldroyd
Keenan Powell
Marcus Schaller
Cade Yoshioka

FESTIVAL CHORUS

Jessie Flasschoen Campbell and
O'Neil Jones, co-conductors
Jessica Daniel, collaborative
pianist

Soprano

Megan Burns
Ellie Caven
Meagan Figgins
Erin Hardy
Peyton Hill
Parker Johnson
Alayna Laufer
Elyssa Leslie
Jordan Lutes
Sara Musani
Emma Myers
Amelia Parcell
Anoush Ralapanawe

Isabella Rears
Molly Wessler
Jenny Yang

Alto

Kira Acosta
Iona Binnie
Catherine Blume
Teagan Browne
Annabelle Bullock
Cassidy Davis
Keyla Gholipoursani
Maddy Goldberg
Amy Haddon
Allison Heckman
Taylor Johnson
Adrien McGrath
Dana Ritterbusch
Sydney Roquemore
Courtney Stephens
June Thomasson
Olivia Vasquez

Tenor

Maxwell Anderson
Laurence Bristol
Peerawat Chusak
Michael Coaty
Miles Gibbs
Adrian Knappertz
Kirk Long
Duke Mattie
Eirik Skildheim
Drew Smith
Murilo Tibana

Bass

Will Balliette
Swastik Bhattacharya
Michael Bingham
Robert Haine
Tyler Hansen
Jamie Lammers
Andy Muller
Bal Patterson
Casey Prestidge
Aaron Schneider
Don Schumann
Ethan Silver
Atticus Uyttendaele
Abraham Ybarra

CU TREBLE CHORUS

Elizabeth Swanson, conductor
Jun Young Na, assistant
conductor
Yukino Miyake, collaborative
pianist

Soprano 1

Bellina Kakkar
Jessica Kim
Lizzie McMaster
Emma Nicolaou
Briana Zappavigna

Soprano 2

Lucy Bowling
Eliana Feistner
Mia Kopera
Cookie Ludwick
Katlin Miller
Allie Renault

Lily Schilling
Anika Schulthess
Bella Weiss

Alto 1

Josie Arnett
Abbey Beaton
Kyra Ellison
Beth Rossman
Claire Ryan
Sarah Smith
Madelyn Wible

Alto 2

Elise Ancell
Isabelle Bodley
Lisa Gautreaux
Corinne Hansen
Isabelle Hole
Sydney Sutherland

CHAMBER SINGERS

Gregory Gentry, conductor
Raul Dominguez, assistant
conductor
Matthew Sebald, collaborative
pianist

Sopranos

Brenda Berganza
Allison Cawthon
Lizzie French
Aurora Heath
Carli Huffine
Emma Myers
Lauren Reynolds

Asha Romeo
Mikaela Schindler

Altos

Jessie Campbell
Alexis Rolls Duffy
Regan Lynn Fenske
Corey Murphey
Gabrielle Razafinjatovo
Annalee Reavis
Natalia Wojarnik

Tenor

Miguel Ángel Ortega
Bañales
Raul Dominguez
Ryan Gonzalez
Sam C Henderson
Max McCord
Alex Mehigan
Keegan Shaw
Brandon Warren
Chris Warren

Bass

Joey Aigner
Joseph Berrios
J. Healy
O'Neil Jones
Matthew Long
Joshua Maynard
Jun Young Na
Bryce Spencer
Dan Wessler

CU ★ PRESENTS



Upcoming events at the College of Music

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

Faculty Tuesdays and Guest Recitals

[View performances](#)

Musical Theatre

[View performances](#)

Student Ensembles

[View performances](#)

Holiday Festival 2021

[Learn more](#)

Student Recitals

[View performances](#)

Public educational events

[Learn more](#)

Eklund Opera Program

[View performances](#)



Today and every day, **your support matters.**

Gifts to the College of Music Dean's Annual Fund have a greater impact than ever before, serving as the college's lifeline to address the rapidly changing needs of our students, faculty, staff and programs. Your support helps keep our people safe and our music alive.

Give online

OR

**Call to make a gift
303-492-3054**

Silver and Gold

MUSIC SCHOLARSHIP PROGRAM

Give the gift of a musical education

Top 3 reasons to join:

1

Provide financial support to student musicians

2

Recruit more students to the College of Music and build our national reputation

3

Join a community of music lovers and celebrate at the college's annual scholarship celebration dinner

Learn more:

giving.cu.edu/silverandgoldmusic



College of Music

UNIVERSITY OF COLORADO BOULDER

Personnel

As of Aug. 20, 2021

COLLEGE OF MUSIC CABINET

Dean John Davis	Assistant Dean for Concerts and Communications Joan McLean Braun	Associate Dean for Undergraduate Studies and Enrollment Management Matthew Roeder
Interim Assistant Dean for Advancement Micah Abram	Assistant Dean for Budget and Finance Carrie Howard	
Associate Dean for Graduate Studies Margaret Haefner Berg	Executive Assistant to the Dean Lauren Petersen	

CU PRESENTS

Executive Director Joan McLean Braun	House Manager Rojana Savoye	Video Producers Ashwini Anupindi Vanessa Cornejo Jacqueline Sandstedt
Marketing and PR Director Laima Haley	Publications Specialist Sabrina Green	Box Office Manager Christin Rayanne
Operations Director Andrew Metzroth	Communications Assistant, College of Music Mariefaith Lane	Box Office Services Coordinator Adrienne Havelka
Director of Communications, College of Music Sabine Kortals Stein	Editorial Communications Assistant Sam Bradfield	Lead Box Office Assistant Alex Herbert
Assistant Director of Marketing Daniel Leonard	Marketing Communications Assistant Emma St. Lawrence	
Assistant Director of Public Relations Becca Vaclavik		

COLLEGE OF MUSIC OPERATIONS

Senior Piano Technician Ted Mulcahey	Travel and Guest Artist Coordinator Elise Campbell	Facilities and Operations Coordinator Peggy Hinton
Piano Technician Mark Mikkelsen	Recording Engineer Kevin Harbison	Media Specialist Dustin Rumsey