



College of Music

UNIVERSITY OF COLORADO **BOULDER**

# Will the Circle Be Unbroken

## **Collegiate Chorale**

Brian Stone, conductor

Misty Dupuis, assistant conductor

Maria Kurchevskaya, collaborative pianist

## **Men's Chorus**

Craig L. Robertson, conductor

Aaron Harp, assistant conductor

Jonathan Morris, collaborative pianist

## **Women's Chorus**

Corie Brown, conductor

Emilie Bertram, assistant conductor

Maddy Vande Polder, collaborative pianist

7:30 p.m., Sunday, Nov. 5, 2017

Grusin Music Hall

Imig Music Building

**Be engaged. Be inspired. Be here.**

# **Be Boulder.**

# Program

## Collegiate Chorale

**Diu Diu Deng**

Chen Yi  
(b. 1953)

**Lebenslust**

Franz Schubert  
(1797–1828)

**Ave Maria**

Tomás Luis de Victoria  
(1548–1611)

**For the First of my Lovers**

Sydney Carter  
(1915–2004)  
arr. Craig Hella Johnson

*Danielle Valdez, violin*  
*Leigh Francia, Garrett Schaaf, Sarah Howard, Izaak Weiss, soloists*  
*Misty Dupuis and Liz Olson, hand bells*

**To Sit and Dream**

Rosephanye Powell  
(b. 1962)

**Under the Rose-Tree's Dancing Shade**

Emma Lou Diemer  
(b. 1927)

**White Horses**

Gwyneth Walker  
(b. 1947)

**I Bought Me a Cat**

Aaron Copland  
(1900–1990)

# Men's Chorus

## Imitatione del Venetiano

Orazio Vecchi  
(1550-1605)

## Carrickfergus

Traditional Irish Folk Song  
arr. Mark G. Sirett  
(b. 1952)

## Three Madrigals

1. O Mistress mine, where are you roaming?
2. Take, oh, take those lips away
3. Sigh no more, ladies, sigh no more

Emma Lou Diemer  
(b. 1927)

## Ich Liebe Dich

Ludwig van Beethoven  
(1770-1827)  
arr. Michael Larkin  
(b. 1951)

## Be Thou My Vision

Traditional Irish Hymn  
arr. Dan Forrest  
(b. 1978)

*Samuel Connor, cello*

## El Aire Llora

Traditional Spanish  
Francisco Nuñez  
(b. 1965)

*Timur Golubin, guitarist*

## Tshotsholoza

Traditional South African Freedom Song  
adapted by Jeffery L. Ames  
(b. 1969)

*Sam Serra, soloist*  
*Allison Zema, percussion*

# Women's Chorus

## Odyssey

### Embark

Invocation Peace

Alice Parker  
(b. 1925)

Untraveled Worlds

Paul Halley  
(b. 1952)

### Explore

Venite, venite sicientes ad aquas Domine

Claudio Monteverdi  
(1567–1643)  
ed. James Marvin

*Katherine Löf and Riley Grasso, soloists  
Max Wolpert, violin, Andrew Brown, cello and Maddy Vande Polder, harpsichord*

Lammaa Badaa Yatathannaa

trad. Muwashshah  
arr. Shireen Abu-Khader

*Bijay Lal Shrestha, tabla*

Sto mi e milo

trad. Macedonian  
arr. Daniel Hughes

### Embrace

Storm Comin'

Ruth Moody (b. 1975)  
*Leanne Rubinstein, Theresa Campanella and Maggie Rickard, soloists*

The Storm Is Passing Over

Charles Albert Tindley  
(1851–1933)  
arr. Barbara W. Baker

Always Coming Home

Joan Szymko  
(b. 1957)  
*Andrew Brown, cello*

## Combined Ensembles

Will the Circle Be Unbroken

trad. Appalachian  
arr. J. David Moore  
*Madison Dube, Renata Daniels and Andrew McMaster, soloists*

# Program Notes

## Collegiate Chorale

Chen Yi, a naturalized American citizen, was born and raised in China. During the Chinese Cultural Revolution (ca. 1966–1976) she was sent to the countryside for forced labor. After her release, she travelled the country collecting folk songs. **Diu Diu Deng** is a Taiwanese folk song popular in the Yilan region, where transportation and communication were historically difficult. When the railway reached this region, the people sang this lively song in celebration while riding the trains through the beautiful mountains and valleys. Note that the words “Diu Diu Deng” are nonsense syllables.

Going up to the tunnel in the mountain, the water in the cafe is dropping down.  
Going up to the tea mountain, enjoy looking at the tea-picking girls.

Franz Schubert lived in the early 19th century and over the course of his short life produced hundreds of vocal works. While acclaimed for his solo art songs, his settings for multiple voices have not enjoyed similar renown. **“Lebenslust”** is one of the more often performed of this genre that have largely been overlooked and sets the first of four stanzas of poetry by Johann Karl Unger. It speaks of the joys found in sharing community and fellowship with a trusted circle of friends: “Anyone who feels pleasure in life does not remain alone ... Living together is delight for the soul!”

The text **“Ave Maria”** has been set innumerable times through history. Tomàs Luis de Vittoria’s setting is a beautiful exemplar of the 16th century polyphonic style. Vittoria was a well-known Spanish musician and composer, who also was ordained as a Catholic priest. This motet is perhaps his most well-known composition.

Sydney Carter (1915–2004) was a British poet, songwriter, and folk musician who wrote **“For the First of my Lovers.”** This lilting syncopated folk tune is accompanied by piano, flute, as well as handbells that evoke the lines of poetry “the bells will be ringing on a high and holy hill.”

**To Sit and Dream**, composed by Rosephayne Powell with text by Langston Hughes, seeks to capture, in concert form, the jazz influences harmonically that were such a part of Hughes’ world. Powell 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. 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.

**Under the Rose-Tree’s Dancing Shade** was penned by Oscar Wilde and first published in 1887. The poem is an homage to a beautifully decorated Japanese screen. Emma Lou Diemer’s setting of this poem brings the girl with “pale green nails of polished jade” to life. Her music allows the little girl to dance through our imaginations.

**White Horses**, by Gwyneth Walker, sets to music, the poetry of e. e. Cummings. This poem alludes to a fairy tale story, set in the time of the troubadours, of a knight on a white horse and the lady for whom he pines.

**I Bought Me a Cat**, a whimsical English children’s folk tune adapted for solo voice by Aaron Copland, is cleverly transcribed here by Irving Fine. Listen for the choir and the accompaniment--afforded the opportunity to impersonate and simulate--as they create cat, duck, goose, hen, pig, horse and cow barnyard sounds.

## Men’s Chorus

Renaissance composer Orazio Vecchi, a lifelong resident of Modena, Italy, was known for creating music for entertainment. **Imitatione del Venetiano** is extracted from one of his four madrigal comedies, *Le Veglie di Siena*. The *veglie*, or evening games, are divided into three parts, the first of which is a series of impersonations. Following imitations of Sicilians, Germans, Spaniards, and Frenchmen, this lighthearted piece employs dialect to playfully caricature the Venetians.

Proverbio e fatt'antigo:

Chi no vede Veniesia

Nol appresia!

Donne, se vu volè vegnir con mi e mi con vu,

Sarà, fra vu e fra mi,

Pas'e piaser che tal zamai no fu.

Diseu de no o diseu de sì?

O Benedetto sì!

Che solum per un sì

Creao xe 'l mondo, largo, lungo, tondo!

Donque con sto bel sì,

La finiremo qui.

An ancient fact and proverb:

Whoever does not see Venice

Will not appreciate her.

Ladies, if you want to come with me, and me with you,

This will be, for you and me,

A pleasure such as there has never been before.

Will you say no, or will you say yes?

O blessed "yes!"

For only because of a "yes,"

Was the world—great, large, and round—created.

Well, with this lovely "yes,"

Let's end it here.

**Carrickfergus**, originally known as *The Sick Young Lover*, is a combination of an Irish and English song dating back to the mid-eighteenth century. The tune, with possible references to *O Waly, Waly (The Water Is Wide)*, seems to have originated in the 1960s. Canadian composer Sirett's arrangement effectively captures the sincerity and desperation in the author's longing to leave his roving life and return to his love.

In her **Three Madrigals**, Emma Lou Diemer sets three texts taken from Shakespearean comedies. The piano plays a central role in each of the short songs, wandering around harmonically in "**O Mistress mine, where are you roaming?**", establishing the mournful underpinning of "**Take, oh, take those lips away,**" and invoking the jaunty carelessness of "**Sigh no more, ladies.**"

The text of **Ich Liebe Dich** is taken from a poem written by Karl Friedrich Wilhelm Herrosee (1754–1821), who was a German pastor and writer. The poem speaks of how the love shared between two people allows them share sorrow as well as comfort.

Ich liebe dich, so wie du mich,  
am Abend und am Morgen,  
Noch war kein Tag,  
wo du und ich nicht theilten uns're Sorgen.  
Auch waren sie fuer dich und  
mich getheilt leicht zu ertragen,  
Du troestetest im Kummer mich,  
ich weint'in deine Klagen, in deine Klagen;  
Drum gottes Segen ueber dir,  
du meines Lebens Freude,  
Gott schuetze dich, erhalt' dich mir,  
schuetz' und erhalt' uns beide, Erhalt,  
erhalt' uns beide, erhalt' uns beide.

I love you, as you love me,  
in the evening and in the morning,  
there wasn't any day,  
that you and me didn't share our worries.  
They became also common to you and me,  
lighter to bear.  
You comforted me in my suffering,  
I cried in your sorrows, in your sorrows;  
Therefore may God's blessings come upon you,  
you joy of my life,  
may God protect you, keep you for me,  
protect and keep us both, keep,  
keep us both, keep us both.

**Be Thou My Vision** is based on a famous Irish hymn tune known as "Slane". Composer Dan Forrest's setting for male voices originally was to be accompanied by cello and harp. The eternal message of hope and faith reaches its climax with the exquisite line "Heart of my own heart whatever befall".

Francisco Nuñez—composer, conductor and Artistic Director of the Young People's Chorus of New York City—has arranged **El Aire Lloró** using words of a traditional Spanish poem. His slightly "Americanized" version, for guitar and low voices, departs from a more despondent flamenco style echoing painful sentiments of a young man's heart and the sorrows of loss. One can hear in the voices as the wind characterizes the emotions of youthful love.

Subí a la muralla  
me respondió el viento:  
para que tantos suspiros  
si ya no hay remedio?

El aire lloró  
al ver las duquitas tan grandes  
e mi corazón  
Yo me enamoré del aire,  
del aire de una mujer,  
como la mujer es aire,  
en el aire me quedé

Tengo celos del aire  
que da en tu cara,  
si el aire fuera hombre  
yo le matara

Yo no le temo a remar  
que yo remar remaría  
yo solo temo al viento  
que sale de tu bahía

I climbed up the wall  
the wind answered me,  
“why so many sighs,  
if it is already too late?”

The breeze wept  
When he saw the deep wounds  
In my heart.  
I fell in love with the air  
The air of a woman,  
And since a woman is air,  
In the air I stayed.

I am jealous of the breeze  
That touches your face.  
If the breeze were a man,  
I would kill him.

I'm not afraid to row.  
If I wanted to row I'd do it.  
I'm just afraid of the wind  
that comes out of your bay.

**Tshotsholoza** has become known to many as the “unofficial” anthem of South Africa. This song of freedom, historically sung by ancient workers toiling in diamond and gold mines, resurfaced in modern times by those celebrating Nelson Mandela's release from prison. Tshotsholoza was part of the soundtrack from the Oscar-nominated movie “Invictus” and also served as the ‘battle-call’ at the 2010 World Cup. The arranger, Jeffrey Ames, stated “*Tshotsholoza* should be performed with immense feeling; yet should also convey a sense of hope.”

## Women's Chorus

Alice Parker (b. 1925), internationally esteemed conductor, composer, teacher, and clinician, continues her significant influence in the international choral music scene. Well known for her collaborative work with Robert Shaw, Parker has also contributed over 500 individual compositions to the choral genre. ***Invocation: Peace*** originates from the spiritual tradition of the Omaha Indian tribe, where the text calls for unity, summoning the sun, moon, stars, earth, animals, and people to live as one.

The text of ***Untraveled Worlds*** by composer, conductor, and organist Paul Halley (b. 1952) is taken from “Ulysses” by Alfred Lord Tennyson. The poem is paired with a lively musical setting that embodies the desire to live each day to the fullest and to explore all this world has to offer. Continuously changing key centers and rhythms relate an unsettled feeling to the listener, and aptly illustrates the idea of exploration. The Women's Chorus members, pianist and conductors, while at varying points of their life journey and educational careers, are all students who can strongly relate to the call “To strive, to seek, to find, and not to yield!”

The CU Choirs are no stranger to Claudio Monteverdi (1567–1643). His emotive motets—ranging from the sacred to the sultry—consistently take listener and performer to new heights. ***Venite, venite sicientes ad aquas Domine*** was written for soprano and alto soloists circa 1624 while Monteverdi worked in Venice. Listen, as the paired voices sing in thirds *Venite*, urging one to *Come, gain the wisdom of God*. On the word hasten (*properate*), the voices then imitate each other as if to hurry the congregation along. In an unexpected twist, Monteverdi ends the work, largely in a major tonality, with minor, leaving the listener or seeker of divinity without resolution: Will they obtain that for which they search?

Venite, venite sicientes ad aquas Domini,  
Properate emite sine argento mel et lac.

O come, O come to the waters all you  
who thirst for the Lord,  
Make haste to obtain this milk and honey

Venite, bibite vinum quod misuit vobis  
ineffabilem sapientiam.

Comedite, bibite amici divinum mel et lac.  
Quia meliora sunt ubera Dei vino  
consolationis mundi.

Venite, venite.  
— *Isaiah* 55:1

which no silver can buy.  
Come, let us drink the wine which imparts to you  
ineffable wisdom.

Eat, drink, friend of this divine honey and milk.  
Because God's love is better than wine  
which consoles the world.

Come, come!

**Lammaa Badaa Yatathannaa** is a popular Arabic *mūwashshah* and is shared with us by Palestinian/Jordanian conductor, teacher and arranger Shireen Abu-Khader. The *mūwashshah*, a strophic song, originally from Cabra (near Córdoba) during the Muslim rule in Spain, has spread throughout the Arab world via oral tradition, and is in the *Samai* meter of a complex 10/8. The poetry refers to a man's beloved dancing and gracefully swaying from side to side, and his yearning for her love and beauty.

**Sto me e milo**, arranged by Daniel Hughes, is a traditional folk song from Macedonia. The text relates the energy and lively discussions that one may hear while strolling through a busy market place. Roughly translated, the text exclaims snippets of conversations:

Oh mother, do you know what would be nice? To have a shop in Struga, where I could sit on  
the door perch! Hey girl! And watch the girls go to the cold water and streams with their  
decorated pitchers.

The arrangement reflects the social tradition of group singing common to this region, in which the act of singing together is of far more importance than the subject of the text.

**Storm Comin'**, composed by Ruth Moody (b. 1975), is drawn from the American gospel/folk tradition. Moody, an award winning singer, songwriter, and instrumentalist and founding member of the Canadian folk trio, The Wailin' Jenny's, has performed to sold-out venues across the continent and appeared on the national radio show, A Prairie Home Companion, more than a dozen times. *Storm Comin'* features body percussion borrowed from the American shape-note tradition—basic movements such as clapping, stomping, and snapping—which adds a layer of sound and rhythmic pulse to the vocal lines. The text urges us not to run from the “storms” of life, negative or positive, but rather to embrace the inevitable.

Charles Tindley, was born in 1851, his father a slave, and his mother a free woman. A Methodist Minister in Maryland, his songs were said to have been an outgrowth of his preaching. The joyful gospel hymn, ***The Storm Is Passing Over*** was originally published in Tindley's *Soul Echos* (1905), but was made popular with a gospel choral adaptation by Thomas Vails some 80 years later. With heavy syncopation and encouraging lyrics, both listener and singer is reassured that “the morning light appears”, and whatever challenges arise, they, too will pass.

“Return with us, return to us, be always coming home” are the closing words of Ursula LeGuin's “Initiation Song from the Finders Lodge,” part of her futuristic novel **“Always Coming Home.”** LeGuin, amongst cultural and societal commentary, explores the Taoist theme that; to go is to return. Seattle based composer Joan Szymko sets this powerful text about the union of discovery, exploration and home with women's voices and solo cello, creating a sweeping, emotional interpretation of journey.

## Combined Ensembles

Originally a hymn published in 1908, **Will the Circle Be Unbroken** has been reworked and lyrically altered many times over the past 100 years. It has been covered by the likes of The Carter Family in 1935, and experienced a popular renaissance when The Nitty Gritty Dirt Band released their version in 1972. The traditions of the tight harmonies of the bluegrass trio (inspired by Dolly Parton's rendition of *Seven Bridges Road*) as well as the gospel quartet bring this Appalachian arrangement to life. Joyful and heartfelt, one can't help but tap their feet!



# Personnel

## Collegiate Chorale

### Soprano

Madaleine Allison  
Sue Baer  
Fiona Bartell  
Leigh Francia  
Megan Germann  
Shea Gonzales  
Heddie Hall  
Sarah Howard  
Victoria Manchester  
Haley Peterson  
Caitlin Riechmann  
Keren Slepach  
Rebecca Strasser  
Danielle Valdez  
Christi Vick  
Elizabeth Woolner

### Alto

Judith Carlisle  
Summer Carper  
Shannon Clark  
Renata Daniels  
Kelly Dineen  
Claire Douglas  
Jamie George  
Lucy Haggard  
Giovanna Jacobus  
Alissa Kuster  
Makena Lambert  
Sofie Lippman  
Aleix Lyon  
Heather Mahon  
Monica Manuelito  
Samantha McAllister  
Emily Trautwein  
Cameron Trayger

### Tenor

Michael Crone  
Andrew MacMaster  
Alex Vela  
Gabe Walter  
Robert Weichert  
Izaak Weiss

### Bass

Nicholas Boender  
Dominic Fikany  
Timur Glubin  
Joseph Lopez  
Sebastian Nofziger  
Mason Owens  
Garrett Schaaf

## Men's Chorus

### Tenor 1

Jamison Ducey  
Andrew McMaster  
Robbie Morefield  
Caleb Pimmel

### Tenor 2

Samuel Conner  
Asher Farr  
Maximilian Mondzac  
Kevin Ordoñez  
Sam Serra

### Bass 1

Ian Adler  
Logan Beck  
Mohammad Habib  
Glenn Jones  
Bruce Rose  
Destin Woods

### Bass 2

Liam Brodie  
Grant Hamilton  
Bal Patterson  
Brandon Soriano  
Zhenwei Wu

## Women's Chorus

### Soprano 1

Heidi Grasher  
Batya King  
Katherine Löf  
Corinne VanDivier

### Soprano 2

Cherie Braden  
Theresa Campanella  
Madison Dube  
Samantha Martin  
Magdalene Rickard  
Holly Sidney

### Alto 1

Madeline Dines  
Riley Grasso  
Claire Ryan  
Rebecca Strasser  
Allegra Upton

### Alto 2

Andrea Bonato  
Summer Carper  
Emily Carroll  
Renata Daniels  
Caitlyn King-Nicholson  
Leanne Rubinstein

# Chamber Choirs

**7:30 p.m., Monday, Nov. 6**

Chapel, First Presbyterian Church, Boulder

The CU Chamber Choirs consist of vocal jazz and madrigal ensembles, focusing on accompanied and unaccompanied singing of music from the Renaissance and contemporary style periods.



**CU PERFORM  
ING ARTS**  
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## Upcoming Events at the College of Music

### **Thompson Jazz Combos**

**7:30 p.m., Monday, Nov. 6**

Old Main Chapel

### **Ekstrand Competition Finals**

**2 p.m., Sunday, Nov. 12**

Grusin Music Hall

### **Percussion Ensemble**

**7:30 p.m., Wednesday, Nov. 8**

Grusin Music Hall

### **University Choir and**

### **University Singers**

**7:30 p.m., Sunday, Nov. 12**

Grusin Music Hall

### **Concert Jazz Ensemble and**

Jazz Ensemble II

**7:30 p.m., Thursday, Nov. 9**

Grusin Music Hall

### **Thompson Jazz Combos**

**7:30 p.m., Monday, Nov. 13**

Old Main Chapel

### **Early Music Ensemble**

**7:30 p.m., Friday, Nov. 10**

Grusin Music Hall

### **Symphonic Band**

**7:30 p.m., Wednesday, Nov. 15**

Macky Auditorium

Learn more at [colorado.edu/music](http://colorado.edu/music)

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