



College of Music
UNIVERSITY OF COLORADO **BOULDER**

Fall Festival of Choirs

featuring

University Choir
Men's Chorus
Madrigal Singers
Women's Chorus
Women's Vocal Jazz
Collegiate Chorale
University Singers

7:30 p.m., Friday, Oct. 6, 2017
First United Methodist Church of Boulder

Be engaged. Be inspired. Be here.
Be Boulder.

Program

University Choir

"O vos omnes" from *Lamentations of Jeremiah*

Alberto Ginastera
(1916–1983)

Ubi Caritas

Ola Gjeilo
(b. 1978)

Geistliches Lied, Op. 30

Johannes Brahms
(1833–1897)

Nathan Payant, conductor
Kevin Padworski, organ

Men's Chorus

Carrickfergus

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

Tshotsholoza

Jeffery Ames
(b. 1969)

Madrigal Singers

Weep, O Mine Eyes

John Bennet
(1575–1614)

Women's Chorus

Venite, venite sicientes ad aquas Domine

Claudio Monteverdi
(1567–1643)
ed. Jameson Marvin

Kevin Padworski, basso continuo

Sto mi e milo

arr. Daniel Hughes

Program

Women's Vocal Jazz

More I Cannot Wish You

Frank Loesser
arr. Phil Mattson

Collegiate Chorale

White Horses

Gwyneth Walker
(b. 1947)

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

University Singers

"Ein kleiner, hübscher Vogel" from *Liebeslieder Walzer*

Johannes Brahms
(1833–1897)

Jordan Hugh Sam, conductor

David's Lamentation

Joshua Shank
(b. 1980)

Liz Olson, conductor

O Love, Be Fed With Apples While You May

Morten Lauridsen
(b. 1943)

Program Notes

University Choir

Wailing cries ring out in the opening of Alberto Ginastera's setting of *O vos omnes qui transitis per viam*. The listener is summoned: *Attendite!* "Behold! See if there is any sorrow like unto my sorrow". Derived from the Book of Lamentations, these texts are Prophet Jeremiah's poetic laments for the city of Jerusalem, which was destroyed by the Babylonians in 586 BCE. The distress painted by the poetry, combined with Ginastera's stirring setting, make present and palpable the shared human experience of suffering.

Argentinian composer, Alberto Ginastera, was among the most influential twentieth-century Latin American musicians and teachers. He also had strong ties to the United States and studied with Aaron Copland at Tanglewood. Ginastera's musical output is organized into three chronological periods: "Objective Nationalism", "Subjective Nationalism", and "Neo-Expressionism". *Lamentations of Jeremiah*, Op. 14, was composed during the first period, in 1946.

Lamentations 1: 12, 16, 20

O vos omnes
Qui transitis per viam
Attendite et videte
si est dolor
sicut dolor meus.

Vide Domine quoniam tribulor,
conturbatus est venter meus,
Vide Domine: subversum est cor
meum in memetipsa
quoniam amaritudine plena sum:
Vide Domine: foris interficit gladius,
et domi mors similis est.

Idcirco ego plorans,
et oculus meus deducens aquas:
quia longe factus est, a me consolator,
convertens animam meam:
facti sunt filii mei, perditii,
quoniam invaluit inimicus.
Persequeris in furore,
et conteres eos sub coelis, Domine!

O all you
who pass along this way,
behold and see
if there is any sorrow
like unto my sorrow.

See Lord, I am troubled,
my belly is disrupted.
See Lord, my heart is turned within me,
for I am full of bitterness
because I am:
See Lord, abroad the sword destroys
And at home it is death.

For that reason I lament
and my eye pours down water.
For the consoler is taken from me
and my mind whirls around.
My sons are ruined
and the enemy grows strong!
You persist in fury and you grind down
those under the heavens, Lord!

Norwegian composer, Ola Gjeilo, works as a full-time composer and concert/recording artist in New York City. Gjeilo is influenced by classical, jazz, and folk music idioms. Gjeilo studied at the Norwegian Academy of Music and the Royal College of Music in London, as well as the Juilliard School in New York City. Written in 2001, *Ubi caritas* is one of Gjeilo's more popular choral pieces. His setting draws inspiration from the Gregorian chant tradition, but is not based on an existing chant. The composer says of his piece,

“Maurice Duruflé’s *Ubi Caritas*. . . it will always be one of my favorite choral works of all time; to me, it’s the perfect *a cappella* piece. When I set the same text myself a few years later, it was inevitable that the Duruflé would influence it, and it did. While Duruflé used an existing, traditional chant in his piece, I used chant more as a general inspiration, while also echoing the form and dynamic range of his incomparable setting of the text.”

Ubi caritas et amor, Deus ibi est.	Where charity and love are, God is there.
Congregavit nos in unum Christi amor.	The love of Christ has gathered us together.
Exsultemus et in ipso jucundemur.	Let us rejoice and be glad in it.
Timeamus et amemus Deum vivum.	Let us revere and love the living God.
Et ex corde diligamus nos sincero.	And from a sincere heart let us love one another.
Amen.	Amen.

Geistliches Lied, Op. 30 (“Sacred Song”) is Brahms’ earliest accompanied choral composition, composed in 1856, one month before his twenty-third birthday. Set to a poem by Paul Fleming (1609-1640) with themes of hope and trust in God, it exhibits a similar mood as his masterpiece, *German Requiem*. Technically astounding, yet equally beautiful, the piece is set as a double canon and displays Brahms’ mastery of counterpoint. After of gentle organ introduction, the sopranos enter first followed by the tenors four beats later at the interval of a ninth. The altos enter two beats later with a new melody followed by the basses another four beats later, also at the interval of a ninth. The two separate canons continue along simultaneously with intermittent organ interludes through the piece, and somehow Brahms makes it all work together in ravishing beauty, most notably in the final “Amen.”

Laß dich nur nichts nicht dauren mit Trauren, sei stille, wie Gott es fügt, so sei vergnügt mein Wille!	Do not be sorrowful or regretful; Be calm, as God has ordained, and thus my will shall be content.
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Was willst du heute sorgen auf morgen? Der Eine steht allem für, der gibt auch dir das Deine.	What do you want to worry about from day to day? There is One who stands above all who gives you, too, what is yours.
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Sei nur in allem Handel ohn Wandel, steh feste, was Gott beschleußt, das ist und heißt das Beste. Amen.	Only be steadfast in all you do, stand firm; what God has decided, that is and must be the best. Amen.
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Men's Chorus

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. This arrangement by Canadian composer Mark G. Sirett effectively captures the sincerity and desperation in the author's longing to leave his roving life and return to his love.

Tshotsholoza has become known as the unofficial anthem of South Africa. This song of freedom was often sung by ancient workers toiling in the diamond and gold mines as well as 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."

Madrigal Singers

Little is known of English composer John Bennet. His music education began as a choirboy, and his style shows influences from several other English composers such as Wilbye, Weekles, Dowland, and Morley. *Weep, O Mine Eyes* is Bennet's most famous and enduring madrigal and is an homage to John Dowland. Even though details of Bennet's life are sparse, there is evidence that his work was quite influential during his time.

Women's Chorus

The CU Choirs are no stranger to Claudio Monteverdi (1567–1643). His highly emotive motets range from the sacred to the sultry, and yet always take listener and performer to new heights. *Venite, venite sicientes ad aquas Domine* was written for soprano and alto soloists in about 1624 while Monteverdi worked in Venice. Listen as the paired voices in thirds sing *Venite*, urging one to "Come, gain the wisdom 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: questioning if they are going to obtain that which they search.

Venite, venite sicientes ad aquas Domini,

Properate emite sine argento mel et lac.

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)

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

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.

Women's Vocal Jazz

More I Cannot Wish You was first made popular in Frank Loesser's well-known Broadway masterpiece, *Guys and Dolls*. It has since been arranged for all styles of ensembles both instrumental and vocal. Today's version is by Phil Mattson, who created arrangements for some of the acclaimed vocal jazz ensembles including the Manhattan Transfer and Singers Unlimited.

Collegiate Chorus

White Horses, by Gwyneth Walker, sets the poetry of e. e. cummings, a twentieth century poet with a "nineteenth century romantic reverence." Known for both his visual imagery and his themes of love, 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. The lyrical piano works to transport the listener to another time and place.

Sydney Carter (1915-2004) was a British poet, songwriter, and folk musician. He wrote *For the First of my Lovers*, but is most well known for his folk song "Lord of the Dance." Craig Hella Johnson's arrangement was first performed by his Grammy award-winning ensemble *Conspirare*. 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."

University Singers

At first glance the pairing of the dark, brooding, and romantic Brahms with sunny, sociable, dance tunes appears an unlikely combination, but within the context of the 1800s amateur music business, piano duets and vocal pieces about love held tremendous and popular appeal. The texts were taken from Daumer's *Polydora*, a collection of translations and imitations of folk poetry. In *Ein kleiner, hübscher Vogel* ("A lovely little bird"), the bird's pursuit of both fruit and a maiden's hand as well as the dangers of thorns and twigs stand as an allegory for the joy, pain, and refuge found in love. Within the Viennese Waltz style, Brahms sensitively paints the text. The dangers of lime twigs and thorns are accompanied by a percussive piano line and a modulation to the minor key. When the bird arrives safely into the beautiful girl's hand, the music modulates to the flat 6th scale degree, a key often associated with sublime and otherworldly beauty. Through these gestures, Brahms elevates "practical and unpretentious music" to a state of high art.

Ein kleiner, hübscher Vogel nahm den Flug
zum Garten hin, da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ich täte so wie der.

Leimruten-Arglist lauert an dem Ort;
der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte doch, ich täte nicht wie der.

Der Vogel kam in eine schöne Hand,
da tat es ihm, dem Glücklichen, nicht an.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ich täte doch wie der.

A lovely, little bird took flight into
the garden, where there was fruit aplenty.
If I were a lovely little bird,
I wouldn't dally, I'd do just like he.

Malicious lime twigs lurk in that place;
And the poor bird wasn't able to leave.
If I were a lovely little bird,
I would hesitate, I would not do as he.

The bird came into a beautiful girl's hand,
She did not harm him, that lucky one.
If I were a lovely little bird,
I wouldn't dally, I'd do just like he.

Based on a parody of the William Billings setting, *David's Lamentation* was adapted by Joshua Shank in 2010. In this piece, King David is grieving the death of his son, Absalom. Shank adapted this text as King David's inner monologue, walking up to his bedchamber after he sent an army to stop the rebellion against him. In that battle, Absalom was harshly killed. The text "Would God I had died for thee, O Absalom" truly depicts the agony and regret King David felt after he heard the tragic news of his son's death. In the last few moments of this work, there are repeated cluster chords sounding on the words "my son," and a last exclamatory whisper of that short phrase. The composer set the final text in this manner to symbolize the last words King David speaks before falling asleep.

O Love, Be Fed with Apples While You May was written by contemporary composer Morten Lauridsen, a familiar name to choral aficionados. Many of his pieces occupy a permanent place in the standard choral repertoire, including *O Magnum Mysterium*, *Dirait-on* (from *Les Chansons des Roses*) and *O Nata Lux* (from *Lux Aeterna*). However, this lesser-known *O Love, Be Fed With Apples While You May* is a delightfully different side to Lauridsen's catalogue of choral compositions. For more than thirty years Dr. Lauridsen has been professor of composition at the University of Southern California Thornton School of Music and held the position of composer-in-residence with the Los Angeles Master Chorale from 1994-2001.

Personnel

University Choir

Dr. Elizabeth Swanson, conductor
Nathan Payant, assistant conductor

Soprano

Natalie Buchholz
Elizabeth Bowersox
Alexis Cairy
Berenice Carrera
Bianca Dancy
Emily Eck
Sophie Engerman
Madison Hershiser
Gabrielle Knopp
Megan Mackey
Chloe Mathis
Diana McCaslin
Megan Pryor
Helena Regan
Tyler Vinnola
Julia Wirth

Alto

Rachel Carollo
Julieta Garcia
Kason Hall
Cassidy Hemp
Kamryn Holland
Baty King
Emily Majluf
Olivia Morton
Kristin Schmitt
Nicole Schneckenburger
Sarah Sweet
Morgan Wahlin

Tenor

Abdullah Alhashash
Michael Britten
Ryan Michael Crone
Dallas Evans
Cade Haley
Noah Hood
Jordan Hugh Sam
Chris Kerr
Craig Robertson
Ryan Sullivan
Evan Stark
Ben Thompson

Bass

Joe Agger
Alan Balfe
Grant Bowman
Dylan Brown
Grant Bybee
Maggie Friesen
Jack Gaffney
Justin Gill
Prince Jeylani
Patrick Johnese
Brendan Lutes
Chance Lytle
Habib Mohammad
Mason Owens
Nathan Payant
Phillip Prager
Zachariah Smith
Kenny Wilson

Men's Chorus

Craig Robertson, conductor
Aaron Harp, assistant conductor · Johnathan Morris, collaborative pianist

Tenor 1

Andrew McMaster
Robbie Morefield
Caleb Pimmel

Tenor 2

Ian Adler
Samuel Conner
Asher Farr
Maximilian Mondzac
Kevin Ordoñez
Sam Serra

Baritone

Logan Beck
Mohammad Habib
Glenn Jones
Bruce Rose
Destin Woods

Bass

Liam Brodie
Benjamin Brown
Grant Hamilton
Bal Patterson
Zhenwei Wu

Madrigal Singers

Misty Dupuis, co-director
Jordan Hugh Sam, co-director

Soprano

Misty Dupuis
Selyne Tibbets-Pagan
Tyler Vinnola
Julia Wirth

Alto

Rachel Carollo
Anoushka Divekar
Megan Flaherty
Hannah Joy Bloom

Tenor

Brendan Griffiths
Jordan Hugh Sam
Paul Reynerson

Bass

Karl Allen
Margaret Friesen
Zachariah Smith
Kenny Wilson

Women's Chorus

Corie Brown, conductor
Emilie Bertram, assistant conductor · Madeleine Vande Polder, collaborative pianist

Soprano 1

Heidi Grascher
Batyá King
Katherine Löff
Corinne VanDivier

Soprano 2

Cherie Braden
Theresa Campanella
Samantha Martin
Magdalene Rickard
Holly Sidney

Alto 1

Madeline Dines
Riley Grasso
Claire Ryan
Allegra Upton

Alto 2

Andrea Bonato
Emily Carroll
Caitlyn King-Nicholson
Leanne Rubenstein

Women's Vocal Jazz

Brian Stone, conductor
Liz Olson, assistant conductor

Ambira Benavides
Berenice Carrera
Maddie Dines

Katherine Löff
Leanne Rubenstein
Elise Schauer

Collegiate Chorale

Brian Stone, conductor
Misty Dupuis, assistant conductor · Maria Kurchevskaya, collaborative pianist

Soprano

Madaleine Allison
Sue Baer
Fiona Bartell
Leigh Francia
Megan Germann
Shea Gonzales
Heddie Hall
Orielle Heilicher
Sarah Howard
Victoria Manchester
Samantha McAllister
Haley Peterson
Caitlin Riechmann
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
Heather Mahon
Monica Manuelito
Emily Trautwein
Cameron Trayger

Tenor

Andy Cole
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 Schaa

University Singers

Dr. Gregory Gentry, conductor
Liz Olson, assistant conductor
Jordan Hugh Sam, assistant conductor · Maria Wietrzynska, collaborative pianist

Soprano

Maura Riley
Elise Schauer
Rebecca Ramsey
Julia Wirth
Emmi Linsey
Misty Dupuis
Emilie Bertram
Dominique Grogan

Alto

Hannah Joy Bloom
Liz Olson
Becca Myers
Allison Zema
Jade Espina
Jackie Pennell
Casey Klopp
Corie Brown

Tenor

Brian Stone
Danny Thompson
Patrick Bessenbacher
Brenden Griffiths
Jordan Hugh Sam
Paul Reynerson
Craig Robertson
Karl Allen

Bass

Keenan Brown
Nathan Payant
Kevin Padworski
Nick Renniger
Aaron Harp
Joe Lopez
Max Askari
Erik Jensen

Honor Reading Choir

7:30 p.m., Monday, Oct. 9

Macky Auditorium

The CU High School Honor "Reading" Choir provides area choral students with a practical experience for utilizing their music reading skills. Students are provided with music at the beginning of a two-day choral festival to prepare for a public performance 36 hours later.



CU PERFORMING ARTS
music

Upcoming Events at the College of Music

Thompson Jazz Combos

7:30 p.m., Monday, Oct. 9

Old Main Chapel

Jazz Big Band and Combos

7:30 p.m., Thursday, Nov. 2

Grusin Music Hall

Concert Jazz Ensemble and

Jazz Ensemble II

7:30 p.m., Thursday, Oct. 12

Grusin Music Hall

African Drum Ensemble

7:30 p.m., Saturday, Nov. 4

Grusin Music Hall

Chamber Winds

7:30 p.m., Wednesday, Oct. 18

Grusin Music Hall

Japanese Ensemble

2:00 p.m., Sunday, Nov. 5

Grusin Music Hall

Concert Band

7:30 p.m., Monday, Oct. 23

Grusin Music Hall

Gamelan Ensemble

4:30 p.m., Sunday, Nov. 5

Grusin Music Hall

CU Choirs

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

Grusin Music Hall

56th Annual Madrigal Festival

7:30 p.m., Wednesday, Nov. 1

Macky Auditorium

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music + *performance*