



College of Music  
UNIVERSITY OF COLORADO **BOULDER**

## On Love and Loss

### **University Choir**

Elizabeth Swanson, conductor  
Nathan Payant, assistant conductor  
Xinqu Li, collaborative pianist

### **University Singers**

Gregory Gentry, conductor  
Jordan Hugh Sam and Liz Olson, assistant conductors  
Maria Wietrzynska, collaborative pianist

*with special guest choir:*

### **Cherry Creek High School Meistersingers**

Sarah Harrison, director  
Constance Branton, rehearsal accompanist

7:30 p.m., Sunday, Nov. 12, 2017  
Grusin Music Hall  
Imig Music Building

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

# Program

## University Choir

### I.

Ubi caritas

Ola Gjeilo  
(b. 1978)

Tomorrow Shall Be My Dancing Day

John Gardner  
(1917–2011)

“Temuná” and “Kalá kalla” from *Five Hebrew Love Songs*

Eric Whitacre  
(b. 1970)

*Autumn Pepper, violin*

### II.

Lass dich nur nichts nicht Dauren, Op. 30

Johannes Brahms  
(1833–1897)

“O vos omnes” from *Lamentations of Jeremiah*

Alberto Ginastera  
(1916–1983)

Please Stay

Jake Runestad  
(b. 1986)

*Justin Gill, soloist*

Even When He is Silent

Kim André Arnesen  
(b. 1980)

## Cherry Creek High School Meistersingers

Raudi Riddarinn

Hreiðar Ingi  
(b. 1978)

S'andasse Amor a Caccia

Claudio Monteverdi  
(1567–1643)  
ed. Joan Catoni Conlon

Trois chansons de Charles d'Orléans

I. Dieu! qu'il la fait bon regarder!  
III. Yver, vous n'estes qu'un villain

Claude Debussy  
(1862–1918)  
ed. John Rutter

*Quartet: Rachel Moes, Mia Lastrella, Andrew Hall, Benjamin Johnson*

Northern Lights

Ola Gjeilo  
(b. 1978)

Ilay Gandandan

Rodolfo Delarmente  
(b. 1947)

# University Singers

O Love Be Fed with Apples While You May	Morten Lauridsen (b. 1943)
“Plorate filii Israel” from <i>Historia di Jephthe</i>	Giacomo Carissimi (1605–1674)
“Ein kleiner, hüschel Vogel” from <i>Liebeslieder Walzer, Op. 52</i>	Johannes Brahms (1833–1897)
Lux aeterna	Edward Elgar (1857–1934) arr. John Cameron
“Est dies trophei” from <i>Motteto breve per ogni Santo e Santa, Op. 2, No. 9</i>	Alessandro Scarlatti (1660–1725)
<i>Mara Riley, Dominique Grogan, Becca Myers, Jade Espina, Patrick Bessenbacher and Aaron Harp, soloists</i> <i>Elizabeth Potter and Jonathan Galle, violins</i> <i>Elisabeth Murphy, cello</i>	
David’s Lamentation	Joshua Shank (b. 1980)
“Ubi caritas” from <i>Quatre Motets</i>	Maurice Duruflé (1902–1986)
“De la Noche” from <i>La Señal</i>	Guiermo Alverz Navarro (b. 1952)

## Program Notes

### University Choir

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 *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.”

**Tomorrow Shall Be My Dancing Day** first appeared in William Sandys’ Christmas Carols Ancient and Modern in 1833. The verses progress through the story of Jesus’ life told in his own voice. Gardner’s arrangement is probably the most famous and uses

the first four verses of the original eleven. A unique feature of the carol is that Jesus’ life is repeatedly characterized as a dance at the conclusion of each verse. This same idea was later used in the modern hymn, Lord of the Dance.

The original composition of Eric Whitacre’s **Five Hebrew Love Songs** was initially conceived as troubadour songs for piano, violin, and soprano. The Hebrew poetry that was written by soprano, poet, and native of Jerusalem, Hila Plitmann, who also happens to be Whitacre’s wife. Each movement in the work is considered to be a “love postcard” and evokes the passionate bond of love that can be shared between two people.

**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.”

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 our shared human experiences in suffering and grief. Argentinian-born composer, Alberto Ginastera, is 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.

Suicide is the 10th leading cause of death in the United States and claims 44,193 American lives each year. Depression affects about 20 million people in the USA, 350 million worldwide. Mental health

## Cherry Creek High School Meistersingers

notes compiled by Sarah Harrison

**Rauði Riddarinn** is an Icelandic song that reminds us that we are never really alone because a person can always expect at least one guest in life: death. This song represents the guest as a red knight riding and implements stamping and clapping to illustrate the horse.

**S’ andasse amor a caccia** is a very lively madrigal about romantic love. The poet used many terms of endearment for the dog, terms that surely had a double meaning, and actually were directed at the woman the poet loved, or at any beautiful woman for whom the poet yearned. Grechino actually was a real dog, in fact, a very famous dog, for he belonged to the Duchess Margherita d’Este Gonzaga – the poet’s aristocratic patron in Mantua, Italy.  
—Joan Catoni Conlon, editor

“**Trois Chansons de Charles d’Orléans** by Claude Debussy are from a 1908 collection, although the two of the three works performed this evening were written earlier in 1898. The works connect the styles of the past with the harmonic techniques of the time. Furthermore, the texts are by Charles d’Orléans, prince and poet, who was imprisoned in England after the Battle of Agincourt in 1415. The works are not thematically related. “*Dieu! qu’il la fait bon regarder!*” is a shimmering love song and the energetic “*Yver, vous n’êtes qu’un villain*” scolds winter for its cruelty.”  
—Samir Savant

## University Singers

*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

disorders are serious issues in our culture and it is important that we have open conversation about their existence and that we show support to those who are battling them. Jake Runestad’s **Please Stay** is an anthem for hope—an attempt to destigmatize mental illness and challenge all of us to support those who are battling depression and thoughts of suicide. You are not alone. We can make a difference. We can be the support system that saves a life. Give voice to hope: Share your #ReasonsToStay on Twitter. **#PleaseStay** A portion of the proceeds from this work have been donated to the American Foundation for Suicide Prevention. For some people, depression may lead to thoughts of suicide. Try to remember that you don’t have to act on these thoughts, no matter how overwhelming they might be. If you’re considering ending your life, it’s important that you talk to someone right away. If you’re in a crisis, you can also call The National Suicide Prevention Lifeline at 1-800-273-TALK to get immediate help.”

Norwegian composer, Kim André Arnesen, was commissioned in 2011 by the St. Olaf festival in Trondheim, Norway to compose **Even When He is Silent**. Since its premiere, it has been performed numerous times around the world. The text in *Even When He is Silent* was found written on a wall at a concentration camp after World War II. The piece is about hope, love, and faith in God, particularly during life’s darkest moments. The sun is a metaphor for hope.

**Northern Lights**: Looking out from the attic window at Christmas 2007 in Oslo, Norway, over a wintry lake under the stars, I was thinking about how this “terrible” beauty is so profoundly reflected in the northern lights, or *aurora borealis*, which having grown up in the southern part of the country, I have only seen once or twice in my life. It is one of the most beautiful natural phenomena I’ve ever witnessed, and has such a powerful, electric quality that must have been both mesmerizing and terrifying to people in the past, when no one knew what it was and when much superstition was attached to these experiences. —Ola Gjeilo

**Ilay Gandandang** by Rodolfo Delarmente is a popular piece among Filipino choirs. Derived from a sun chant of the Manguindanao tribe, the people call on the sun god, Ilay, to end the rain that is covering the land. The piece constantly gains energy and power as the sun begins to shine. This composition, in the Manguindanao language, contains onomatopoeic features that imitate the sound of the tribal people chanting in a raw and shrill manner.  
—Andréde Quadros and Jamie Hillman

in the standard choral repertoire, including *O Magnum Mysterium*, *Drait-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.

Known by historians as the father of Oratorio, Carissimi—known to have worked extensively in Philip Neri's Roman "Congregation of the Oratory"—penned his work *Jephte* in xxx. "**Piorate filii Israel**" from *Historia di Jephthe* is perhaps the best known movement of the now famous oratorio. The story is taken from the Old Testament *Judges 10:6 to 12:7* where Jephthah, in his haste, swears that if the Lord helps him to overthrow his enemy, he will offer a sacrifice of the first person who greets him upon his return home. Unfortunately, the first person to greet him is his only child, his daughter.

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.

**Lux Aeterna** is a choral transcription of the 9th Variation (Nimrod) of Edward Elgar's orchestral suite the *Enigma Variations*. Elgar dedicated the original work "to my friends pictured within" and each of the movements is a musical sketch of an important friend or acquaintance. The 9th variation was dedicated to the music editor Augustus Jaeger. Elgar described the variation not as a portrait but "the story of something that happened." When struggling with depression and a lack of artistic inspiration, Elgar considered stopping composing entirely; however, Jaeger encouraged Elgar through the depression. He related the struggles of Beethoven, citing the many worries Beethoven had, but the beautiful music he produced. He concluded, "And that is what you must do" and sang the "Adagio Cantabile" theme of Beethoven's *Pathétique Sonata*. In homage, Elgar composed the main theme of the 9th variation to suggest the "Adagio Cantabile" theme. Within this transcription, a story of kindness and love between friends joins with the religious tenets of eternal grace to create a work of universal breadth and personal poignancy. —*Jordan Hugh Sam*

"**Est dies trophei**" from *Motetto breve per ogni Santo o Santa* falls into the concerted Baroque style fashionable at the time. Writing for *Fanfare* magazine, Bertil van Boer said of Scarlatti's sacred choral music: "... [it] is still considered subordinate to his many secular cantatas and operas ... One must never forget, however, that he spent the greater portion of his life as the maestro di cappella for various churches in Rome, including Santa Maria Maggiore, a significant post. Even when he was resident in Naples, his Roman connections never really did vanish, and although he could and did

make a name for himself in the world of opera, he continued to compose for the various sacred venues ... In 1714 he was maestro di cappella in Rome at the Capella Giulia at St. Peter's. During the four years he spent there, he devoted himself to the sort of strict *a cappella* style required of music for this church, which in turn allowed him to explore various vocal textures and genres.

Based on a tune by William Billings, **David's Lamentation** was adapted by Joshua Shank in 2010. In this piece, King David is grieving his son Absalom's death. Shank adapted this text as King David's inner monologue, walking up to his bedroom 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 sounded of the words "my son," and a last exclamatory whisper of that short phrase. Shank wrote this to symbolize the last words King David speaks before falling asleep. Shank states, "This image drove the composition and is integral to a successful performance."

Composing only a handful of works in his lifetime, Maurice Duruflé (1902–1986) was an introspective and self-critical composer of music in a time when music was expressed in diverse and dramatic ways. His "**Ubi caritas**" comes from a set of four pieces called *Quatre Motets sur des Thèmes Grégoriens* composed in 1960, in which Duruflé set four Latin antiphons that represent different days of the liturgical year. The first motet, and arguably best known, is his setting of the serene sacred plainchant *Ubi Caritas*. The text is set so the free flowing motion of the chant is always at the forefront. This piece embodies a gentle and meditative theme centered on the idea of sincere love and charity.

Guillermo Alverz Naverro composed "**De la Noche**" ("On night time") in 1997 to a text by Jaime Sabines (d. 1992) and is the third movement of a four movement suite called "La señal". Written for the VocalEssence |Cantre| program, founded in 2007—that pairs Minnesota Twin City schools with composers from Mexico—this work was performed in 2012 as part of their 5th annual collaborative gathering.

**Danny Boy**, as arranged by Joseph Flummerfelt, closes tonight's concert on "Love and Loss" with one of the most popular choral settings of this well-known Old Irish Air. Thank you for attending this live performance.

# Text & Translations

## University Choir

### Ubi caritas

*Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exsultemus et in ipso jucundemur.  
Timeamus et amemus Deum vivum.  
Et ex corde diligamus nos sincero.  
Amen.*

Where charity and love are, God is there.  
The love of Christ has gathered us together.  
Let us rejoice and be glad in it.  
Let us revere and love the living God.  
And from a sincere heart let us love one another.  
Amen.

### “Temuná” and “Kalá kalla” from *Five Hebrew Love Songs*

#### I. Temuná

A picture is engraved in my heart;  
Moving between light and darkness;  
A sort of silence envelopes your body,  
And your hair falls upon your face just so

#### II. Kalá kalla

Light bride  
She is all mine  
And lightly  
She will kiss me!

### Lass dich nur nichts nicht Dauren, Op. 30

*Laß dich nur nichts nicht dauren mit Trauren,  
sei stille, wie Gott es fügt,  
so sei vergnügt mein Wille!*

*Was willst du heute sorgen auf morgen?  
Der Eine steht allem für,  
der gibt auch dir das Deine.*

*Sei nur in allem Handel ohn Wandel,  
steh feste, was Gott beschleußt,  
das ist und heißt das Beste.  
Amen.*

Do not be sorrowful or regretful;  
Be calm, as God has ordained,

and thus my will shall be content.  
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.

Only be steadfast in all you do,  
stand firm; what God has decided,  
that is and must be the best.  
Amen.

### “O vos omnes” from *Lamentations of Jeremiah* **Lamentations I: 12, 20, 16**

*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!

### Even When He is Silent

I believe in the sun even when it's not shining.  
I believe in love even when I feel it not.  
I believe in God even when He is silent.

# Cherry Creek High School Meistersingers

## Rauði Riddarinn

*Svo einmana verður enginn,  
að ekki sé von á gesti,  
riddara í rauðum klæðum,  
sem ríður bleikum hesti.*

*Af jóreyk mannheimar myrkvast,  
og moldin sópast að skjánum.  
Riddarinn brýst inn í bæinn,  
og blóðið drýpur af ljánum.*

*Riddari í rauðum klæðum,  
með rjúkandi sigð í höndum,  
hleypir, svo hófana dynur  
heyrst í öllum löndum.*

No one is ever so lonely,  
That they can't expect a guest,  
A knight rider in red clothing  
who rides a pale horse

A dust cloud darkens the human world,  
and dirt builds up at the window.  
The rider bursts into the farmhouse,  
and blood drips from the scythe.

A rider in red clothing,  
with a smoking sickle in hand,  
rides, so the din of hoofs  
is heard in every land.

## S'andasse Amor a Caccia

*S' andasse amor a caccia Grechin a lass'  
a vria per suo diletto  
E de le damme seguiria la traccia  
che vagh'e pargoletto e questo  
come quello  
Vezzozetta Grechino se pur vuol  
tuo destino  
Ch'egli sia cacciatore prendi costei  
mentr' ella fugg'amore.*

If Love went a hunting it would have  
Grechino on a leash ...

And he would follow after the footsteps  
of all the beautiful women.  
For this is as lovely and charming  
as that one.  
O charming Grechino, if you are destined  
to be the hunter  
Then do capture that woman who is  
feeling my love

## Trois chansons de Charles d'Orléans

### Translation permission granted:

#### San Francisco Bach Choir

#### 1. Dieu! qu'il la fait bon regarder

*Dieu! qu'il la fait bon regarder  
la gracieuse bonne et belle;  
pour les grans biens que sont en elle  
chascun est prest de la louer.  
Qui se pourroit d'elle laisser?  
Tousjours sa beauté renouvelle.  
Par de ça, ne de là, la mer  
nescay dame ne damoiselle  
qui soit en tous bien parfaits telle.  
C'est ung songe que d'i penser:  
Dieu! qu'il la fait bon regarder.*

#### God, what a vision she is

God, what a vision she is;  
one imbued with grace, true and beautiful!  
For all the virtues that are hers  
everyone is quick to praise her.  
Who could tire of her?  
Her beauty constantly renews itself;  
On neither side of the ocean  
do I know any girl or woman  
who is in all virtues so perfect;  
it's a dream even to think of her;  
God, what a vision she is.

#### 3. Yver, vous n'estes qu'un villain

*Yver, vous n'estes qu'un villain!  
Esté est plaisant et gentil  
en témoin de may et d'avril  
qui l'accompaignent soir et main.  
Esté revet champs bois et fleurs  
de salivrée de verdure  
et de maintes autres couleurs,  
par l'ordonnance de nature.  
Mais vous, Yver, trop estes plein  
de nége, vent, pluye et grézil.  
On vous deust banir en éxil.  
Sans point flater je parle plein:  
Yver, vous n'estes qu'un villain!*

#### Winter, you're nothing but a villain

Winter, you're nothing but a villain!  
Summer is pleasant and nice,  
joined to May and April,  
who go hand in hand.  
Summer dreams of fields, woods and  
flowers,  
covered with green  
and many other colors,  
by nature's command.  
But you, Winter, are too full  
of snow, wind, rain and hail.  
You should be banished!  
Without exaggerating, I speak plainly—  
Winter, you're nothing but a villain!

## Northern Lights

*Pulchra es amica mea,  
suavis et decora sicut Jerusalem,  
terribilis ut castrorum acies ordinate.  
Averte oculos tuos a me  
Quia ipsi me avolare fecerunt.*

Thou art beautiful, O my love,  
sweet and comely as Jerusalem,  
terrible as an army set in array.  
Turn away thy eyes from me,  
For they have made me flee away.

## Ilay Gandangan

*Ilay gandingan  
Ay gandingan ilay  
Sedy a taken ilay dangan tulak ilay  
Ilay, ilay, ilay, ilay  
Kanñeda ilay, ilay, ilay  
Ilay, gandang gandinganarang  
Gandang gandingan*

Beautiful Sun!  
Oh, beautiful sun,  
Shine to us now, show your light.  
Sun, sun, sun, sun,  
Shine sun, sun, sun.  
Shine to us now sun,  
Show your light!

# University Singers

## “Plorate filii Israel” from *Historia di Jephthe*

Plorate filii Israel,  
Plorate omnes virgines,  
Et filiam Jephthe unigenitam  
In carmine doloris lamentamini.

Wail, children of Israel,  
wail, all virgins,  
and for Jephthah's only-begotten daughter,  
lament with songs of anguish.

## “Ein kleiner, hübscher Vogel” from *Liebeslieder Walzer, Op. 52*

*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.

## Lux aeterna

*Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.*

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

Let eternal light shine upon them, O Lord,  
et lux perpetua luceat eis.  
for you are merciful.

Grant them eternal rest, O Lord,  
and let perpetual light shine upon them

## “Est dies trophei” from *Motteto breve per ogni Santo e Santa, Op. 2, No. 9*

*Est dies trophei,  
Et quis non laetatur?  
Est lux tantae spei,  
Et quis contristatur?*

*Est dies trophei  
Et quis non laetatur?*

*Assurgite cives,  
Applaudite laeti,  
Deplusi, deleti  
Sint animi tristes  
Sint homines rei.*

*Est dies trophei  
Et quis non laetatur?*

*Miraculis in coelo fulget,  
Et splendoribus suis collustrat nos.  
Franciscus coronis ornatur,  
Miraculis in coelo fulget,  
Et splendoribus suis collustrat nos  
Jubilemus, concinamus,  
Exultemus, extollamus,  
Tanti ducis gloriam.  
In preces accensas,  
In laudes immensas,  
Cor et lingua dissolvatur.*

*Est dies trophei  
Et quis non laetatur?*

'Tis a day of triumph,  
And who will not rejoice?  
This is a light of such great hope,  
And who should be sad?

*Est dies trophei  
Et quis non laetatur?*

Rise up, O ye people,  
Applaud, O ye joyful,  
Driven away and erased  
Be all sorrowing spirits  
And all wicked mortals.

*Est dies trophei  
Et quis non laetatur?*

He shines in heaven with miracles,  
And with his splendors illumines us.  
[St.] Francis is adorned with crowns,  
Let us rejoice and sing together,  
Let us exalt and extol  
The glory of so great a leader.  
Into ardent prayers,  
Into praises immeasurable  
Let the heart and tongue dissolve.

*Est dies trophei  
Et quis non laetatur?*

## “De la Noche” from *La Señal*

*En la amorosa noche me aflijo  
Le pido su secreto, mi secreto,  
La interrogo en mi sangre largamente.  
Ella no me responde Y hace como  
mi madre,  
Que me cierra los ojos sin oírme*

On this loving night I suffer.  
I ask for her secret, my secret,  
I slowly question her in my blood.  
She won't answer and does what  
my mother does,  
She closes her eyes without hearing me.

— Translation by Katie Villaseñor



# Personnel

## University Choir

### 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  
Batya 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  
Patrick Johnesee  
Brendan Lutes  
Chance Lytle  
Habib Mohammad  
Mason Owens  
Nathan Payant  
Phillip Prager  
Zachariah Smith  
Kenny Wilson

## Cherry Creek High School Meistersingers

### Soprano/Alto

Lucy Breitenbach  
Kathryn Conrad  
Nicola Cooper  
Sydney Eck  
Liza Flora  
Madison Grimm  
Sophie Grimm  
Kathryn Holder  
Hannah Hong

Micaela Jun  
Lian Kelmann  
Amanda Kopf  
Mia Lastrella  
Rachel Moes  
Emily Powis  
Emily Wilkins  
Tierra Stansbury  
Sarah Zendle

### Tenor/Bass

Optin Akrami  
Zachary Corwin  
Nicholas Devine  
Anthony Dorrance  
Evan Easton  
Samuel Freed  
Spencer Grimm  
Andrew Hall  
Benjamin Johnson

Matthew LaForte  
Christopher Martin  
Nicholas Mirabella  
Benjamin Roswell  
Samuel Schenkein  
Jared Scott  
Don Shin  
Sachin Tripathi  
Allen West

## University Singers

### Sopranos

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

### Altos

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

### Tenors

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

### Basses

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

# Thompson Jazz Combos

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

Old Main Chapel

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nunc quis mauris ac neque porta hendrerit quis quis erat. Vivamus neque lacus, egestas eget pharetra et, faucibus sed dui. Duis tempor, nulla ac euismod hendrerit, diam diam volutpat massa, quis tincidunt orci velit id lacus. Aliquam cursus mi ligula, nec placerat.



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*music*

## Upcoming Events at the College of Music

### **Symphonic Band**

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

Macky Auditorium

### **Wind Symphony**

7:30 p.m., Thursday, Nov. 16

Macky Auditorium

### **Chamber Music Showcase**

7:30 p.m., Friday, Nov. 17

Grusin Music Hall

### **Latin Jazz Ensemble**

7:30 p.m., Monday, Nov. 27

Grusin Music Hall

### **CU Symphony Orchestra**

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

Macky Auditorium

### **Concert Band and Campus Orchestra**

7:30 p.m., Monday, Dec. 11

Grusin Music Hall

### **Fall Commencement**

11 a.m. Thursday, Dec. 21

Grusin Music Hall

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

**Keep in touch!** Send us your email address to be added to our music events mailing list by texting **612-888-3403**.

*All data is confidential. Phone numbers are not collected nor used.*

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