

UPCOMING PERFORMANCES

MUSIC PERFORMANCES

| | | |
|--|----------------------------|------------|
| Virtuoso Series Concert / Duo Francois, Violin | March 9, 7:30 p.m. | ORH |
| Guest Artist Concert / Graham Anduri, Baritone; Adam Kluck, Piano / FREE | March 10, 7:30 p.m. | ORH |
| Classical Convergence Concert / Passion for Bach and Coltrane | March 12, 7:30 p.m. | LC |
| Guest Artist Concert / Jungwoo Kim, Baritone; Mutsumi Moteki, Piano / FREE | March 23, 7:30 p.m. | ORH |
| Harmony Outreach Competition Concert / FREE | March 28, 2 p.m. | ORH |
| Virtuoso Series Concert / Drew Leslie, Trombone | March 30, 7:30 p.m. | ORH |
| University Chorus Concert / FREE | March 31, 7:30 p.m. | ORH |

RALPH OPERA PROGRAM PERFORMANCES

| | | |
|--|--------------------------|-----|
| <i>The Pirates of Penzance</i> by Gilbert and Sullivan | April 2, 3, 4, 7:30 p.m. | GCH |
| <i>The Pirates of Penzance</i> by Gilbert and Sullivan | April 5, 2 p.m. | GCH |

DANCE PERFORMANCES

| | | |
|-----------------------|-------------------------|-----|
| Spring Dance Concert | April 17, 18, 7:30 p.m. | UDT |
| Spring Dance Concert | April 18, 2 p.m. | UDT |
| Spring Dance Capstone | May 8, 9, 7:30 p.m. | UDT |
| Spring Dance Capstone | May 9, 2 p.m. | UDT |

THEATRE PERFORMANCES

| | | |
|---|--|----|
| <i>How I Learned to Drive</i> , by Paula Vogel | March 11, 12, 13, 26, 27, 28 7:30 p.m. | ST |
| <i>How I Learned to Drive</i> , by Paula Vogel | March 29, 2 p.m. | ST |
| <i>She Kills Monsters</i> by Qui Nguyen | April 24, 25, 30, May 1, 2, 7:30 p.m. | UT |
| <i>She Kills Monsters</i> by Qui Nguyen | April 26, May 3, 2 p.m. | UT |
| Freshman Theatre Project / FREE | December 13, 7:30 p.m. | ST |
| <i>Cabaret</i> by John Kandor with lyrics by Fred Ebb | February 13, 14, 15, 7:30 p.m. | UT |
| <i>Cabaret</i> by John Kandor with lyrics by Fred Ebb | February 15, 2 p.m. | UT |

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MARCH 7, 2020 / 7:30 P.M.

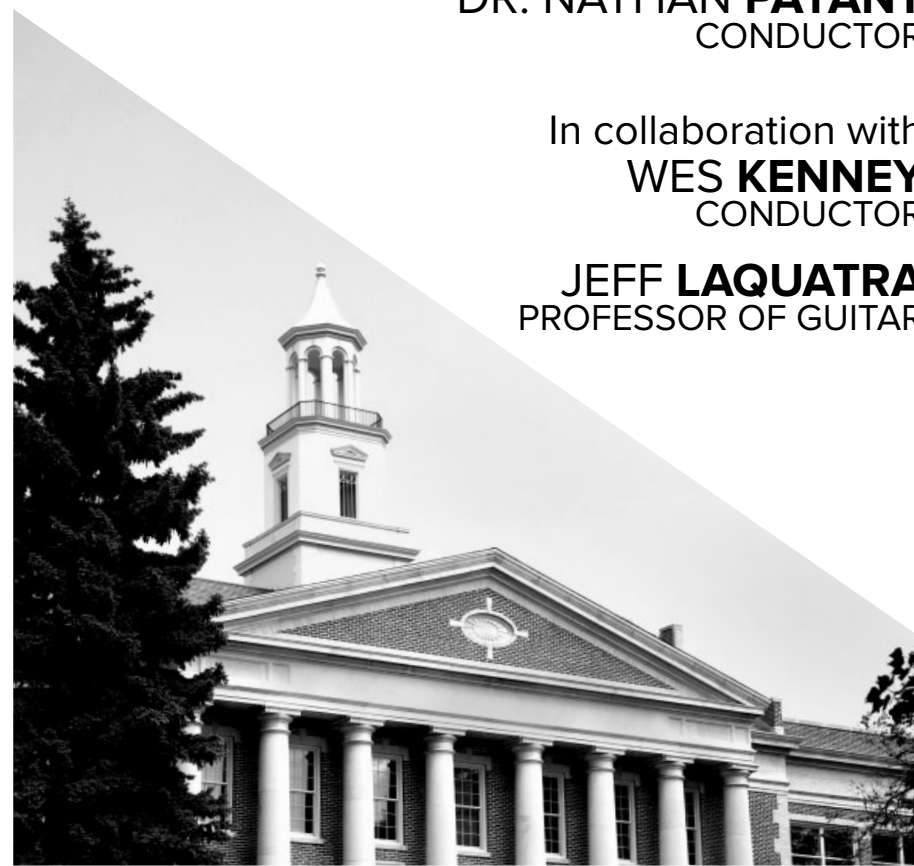
CONCERT CHOIR AND CHAMBER CHOIR CONCERT

DR. JAMES KIM
CONDUCTOR

DR. NATHAN PAYANT
CONDUCTOR

In collaboration with
WES KENNEY
CONDUCTOR

JEFF LAQUATRA
PROFESSOR OF GUITAR



Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

Chamber Choir

Magnificat in D major BWV 243 / **JOHANN SEBASTIAN BACH (1685–1750)**

1. Magnificat (Chorus)
2. Et exsultavit spiritus meus (Aria)
Lauren Bumgarner, Soloist
3. Quia respexit humilitatem (Aria)
Bridget Perez, Soloist
4. Omnes generations (Chorus)
5. Quia fecit mihi magna (Aria)
Tim Costello, Soloist
6. Et Misericordia (Duet)
Emily Gehman and Jack Paschke, Soloists
7. Fecit potentiam (Chorus)
8. Deposuit potentes (Aria)
Santiago Herrera, Soloist
9. Esurientes implevit bonis (Aria)
Emily Gehman, Soloist
10. Suscepit Israel (Trio)
11. Sicut locutus est (Chorus)
12. Gloria patri (Chorus)



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PERSONNEL

CSU Sinfonia Orchestra

Wes Kenney, *conductor*

Violin I

Nancy Hernandez,
Concert Master
Landon Fennell,
Assistant Concert Master
Mary Fox
Brooke Der

Violin II

Krystian Salva
Steven Hsu
Rhea Chan

Viola

Chris Huang
Garrett Durie

Cello

Josh Greiner
Frederic Schmid

Bass

Zack Niswender
Myah Precie

Flute

Carmen Chavez
Jenna Moore

Oboe

Kyle Howe
Rebecca Kopacz

Bassoon

John Parker

Trumpet

Max Heavner
Jesse Glass
Sydney Brown

Timpani

Sarah Foss

Concert Choir

Signs of the Judgment / **Arr. MARK BUTLER**

A Procession Winding Around Me / **JEFFREY VAN (b. 1941)**

II. Beat! Beat! Drums!
IV. Reconciliation

Jeff LaQuatra, *guitar*

Healing Heart / **JACOB NARVERUD (b. 1986)**

Balleilakka / **ALLAH-RAKHA RAHMAN (b. 1967), Arr. ETHAN SPERRY (b. 1971)**

Lincoln Brandt and Kinsey Anderson, *Soloists*
Ranjani Vedanthan, Shanti Grossman, Kari Grossman, Elizabeth Binder, Jennifer Buchfink,
Leslie Richardson, & Katie Nuessly, *dancers* from *Kalapriya School of Dance*
Michael Hamilton, Ben Stroeduer, John Andreostos, & Kaylie Parrish, *percussion*

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NOTES AND TRANSLATIONS

Chamber Choir

J. S. Bach's **Magnificat** is the first large choral work that Bach composed after his appointment in Leipzig in the spring of 1723. This music was written for the Christmas Vespers. The Magnificat is the most popular of all the Gospel canticles, which are Biblical songs from somewhere other than the book of Psalms. The **Magnificat**, from the earliest days, has been a part of Catholic Vespers services. In Bach's time, Vespers also was a regular service on Sunday afternoons in Leipzig. In general, the **Magnificat** would have been sung in German, but it was sung in Latin on Christmas day. This music expresses Mary's response to her cousin Elizabeth, after Elizabeth welcomes Mary as the mother of God, and the text comes from the Gospel of Luke. Elizabeth hailed Mary: 'Blessed art thou among women, and blessed is the fruit of thy womb!' Mary answered: 'My soul doth magnify the Lord (Magnificat anima mea Dominum), and my spirit hath rejoiced in God my saviour, for he hath regarded the low estate of his handmaiden.'

The first version of Bach's **Magnificat** was in E-flat major and contained some Christmas texts more. Some years later he revised it, arranging and taking out the Christmas contents to make the music appropriate in order to perform throughout the year and transposing it to D major. These key changing especially made brighter and more satisfactory for the trumpets. The Magnificat has twelve movements and consists of a grand scale, for its time, an unusually large orchestra consisting of three trumpets, two flutes, two oboes, strings and continuo.

1. Chor

Magnificat anima mea Dominum.

2. Arie S II

Et exultavit spiritus meus in Deo salutari meo.

3. Arie S I

*Quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent*

4. Chor

omnes generationes.

5. Arie B

*Quia fecit mihi magna,
qui potens est, et sanctum nomen eius.*

6. Arie (Duet) A T

*Et misericordia a progenie in progenies,
timentibus eum.*

7. Chor

*Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.*

1. Chorus

My soul magnifies the Lord.

2. Aria_ Soprano II

And my spirit rejoices in God my Savior.

3. Aria_ Soprano I

*For He has regarded the lowliness of His
handmaiden.
Behold, from henceforth, I will be called
blessed*

4. Chorus

by all generations.

5. Aria_ Bass

*For the Mighty One has done
great things for me, and holy is His name.*

6. Aria (Duet)_ Alto and Tenor

*His mercy is for those who fear Him
from generation to generation.*

7. Chorus

*He has shown strength with His arm,
He has scattered the proud in the
thoughts of their hearts.*

PERSONNEL

CHAMBER CHOIR

Dr. James Kim, *conductor*
Dr. Hyeji Seo, *accompanist*

Soprano I

Isabella Cline
Bridget Perez
Amanda Scholz
Ivy Taylor

Soprano II

Lottie Andrews
Mika Braddy
Lauren Bumgarner

Alto

Logan DeBord
Emily Gehman
Laura Hirn
Madeline Roaldson

Tenor

Santiago Herrera
Jason Neubauer
Chanjin Noh
Jack Paschke
Eric Paricio

Bass

Tim Costello
Conner Flaherty
Ben Mandelstam
Brandon Michael
Dean Rieger

CONCERT CHOIR

Dr. Nathan Payant, *conductor*
Madeline Greeb, *accompanist*

Soprano 1

Kinsey Anderson
Alyssa Banister
Chaos Faulder
Lauren Haid
Katherine Matzke
Hannah Park
Sophie Ryan
Margo Schumann

Soprano 2

Cassandra Brandriff
Emma Day
Ashley Eckroth
Sonia Martinez
Sophie Matthews
Taylor Millette
Jessie Palmer
Leslie Schenk

Alto 1

Kate Beasley
Mika Braddy
Maria Gesicki
Brenna Lambrecht
Yuka Nagata
Hannah Sarine
Megan Schmidt

Alto 2

Samantha Brewer
Margaret Carr
Leah Gelfand
Laura Hirn
Hannah Lentz
Lucy Logan
Margarita Piskunova

Tenor 1

Emmanuel Bonilla
Lincoln Brandt
Maximillien Kos
Jackson Mooney

Tenor 2

John Friskney
Dean Rieger
Zachary Shepard
Drew Spencer
Mike Tucci

Bass 1

Paul Beyer
Neil Brooks
Andy Firebaugh
Chanjin Noh
Paul Rose
Logan Wieland
Ryan Wilke-Braun

Bass 2

Tim Costello
Austin Lowder
Chris Martella
Martin Manweiler
Ben Mandelstam
Zach Owens

NOTES AND TRANSLATIONS (Cont.)

Balleilakka is a song from the Tamil film Sivaji, which means "The Boss." Tamil is the language of the Southern Indian province of Tamil Nadu whose capital, Chennai (Madras under British rule) is India's third-largest city and A.R. Rahman's, the composer, home. An old language dating back to before 300 B.C., Tamil is the native language of Singapore and Sri Lanka as well as tens of millions of Indians (there are almost 2,000 newspapers in print in Tamil today of which about 350 are daily papers). The text of this piece is a tongue-twister lamenting how traditional Indian culture is being subsumed and listing the speaker's memories of his homeland in increasing faster syllabic patterns.

Often referred to as "The Indian Mozart," A.R. Rahman writes at least as fast, having completed over 100 films scores since 1992. His soundtracks have sold more than 300 million copies worldwide, making him one of the best-selling recording artists of all time. He has won fourteen of India's Filmfare awards (equivalent of the American Oscar) and his first two Academy Awards in 2008, one for "Jai Ho" being the Best Song of the Year.

– Ethan Sperry

We are thrilled to welcome dancers from *Kalapriya School of Dance* for this performance!

*Is he the sun or the moon? Who is he? Tell me now!
Is he the valorous Cheran or Pandiyan king?
Tell me, tell me, tell me now!
Look at him, look at him, who is he?
Is he the legs of the pouncing leopard?
Tell me, tell me, who is he?
Is he the Sivan who scorches the wrong in an instant?
Aey Balleilakka Balleilakka, Salethukka, Maduraikka,
Madrasukka, Thiruchikka, Thiruthanikkaa.
For all the people from all of these places,
if the respectful Annan comes,
Tamil Nadu will become America itself.
Can we ever forget the river Cauvery and the hand-poured rice?
Will the girls in the traditional dhaavani and the eyes
that transmit hundreds of messages ever be lost?
Our ploughing fields and the woods on the side of the creek,
and the rustic roads that shower red mud.
The tree (trunk) around which we played sadugudu,
the lush green of the grasslands that look as if
the earth has been blanketed,
The dew drop that breaks as you slight touch it,
the idli which is served hot, really hot,
The railroads that shudder with the passing train,
the river Cauvery which flows quickly, very quickly,
The real fresh crisp betel leaves that are folded with vigor,
the moustache that is curled with vivacity...
These are all in my heart truly, truly, truly...*

NOTES AND TRANSLATIONS (Cont.)

8. *Arie T*

Deposuit potentes de sede et exaltavit humiles.

9. *Arie A*

*Esurientes implevit bonis,
et divites dimisit inanes.*

10. *Terzett SI, SII, A*

*Suscepit Israel puerum suum
recordatus misericordie suae.*

11. *Chor*

*Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.*

12. *Chor*

*Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio
et nunc et in saecula saeculorum,
Amen.*

Luke 1:46-55

8. *Aria_Tenor*

He has brought down the powerful from their thrones and lifted up the lowly.

9. *Aria_Alto*

*He has filled the hungry with good things,
and sent the rich away empty.*

10. *Trio_Two sopranos and Altos*

*He has helped His servant Israel
in remembrance of His mercy.*

11. *Chorus*

*According to the promise He made to our ancestors,
to Abraham and to His descendants forever.*

12. *Chorus*

*Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning,
is now, and for ever and ever,
Amen.*

Concert Choir

Signs of the Judgment is a thrilling African American Spiritual arranged by Dr. Mark Butler, Director of Choral Studies at Florida A&M University. It is, indeed, an exciting piece filled with huge contrasts in tempos, dynamics, and rhythmic intricacies. But this piece, and all works from this genre, is so much more than just a "show-stopper." The members of Concert Choir would like to express the importance of continuing to educate ourselves about the history of the African American Spiritual, a genre that grew out of the despair and hardship of African American slaves.

Jonathan Miller, Artistic Director for *Chicago A cappella*, writes, "The spiritual is a product of three central experiences. First came the brutal Middle Passage on ships between western Africa and the auction block (an experience which created "the moan"). Following this were the practices of slavery on plantations in the southern United States. Last was the conversion of the slave population to Christianity. Dena Epstein's groundbreaking book *Sinful Tunes and Spirituals* brilliantly chronicles this historical development, and I heartily recommend it to the curious among you.

Musically, the spiritual is low-tech. Slaves were mostly prohibited from playing instruments. They weren't supposed to sing in a group. Slaveholders and overseers considered such an assembly to be potentially subversive. The enterprising slaves would sing anyway, often in the woods, turning a huge washtub upside down to deflect their voices from reaching the master's ears.

The spiritual, then, was a rural phenomenon, created by people with precious few material resources, making music under horrible circumstances. The sheer will to live, and to communicate in song, somehow triumphed for the most part over despair. We have no authors or composers to credit for this corpus of work. Even though slaveholders finally decided (around 1800) that slaves were worth evangelizing, the slaves' music held no interest or appeal for the more educated owners. The spirituals' tunes and styles evolved in oral tradition, before phonographs or ethnomusicologists were there to capture any of them; one wonders how many spirituals are lost to us forever.

The spiritual deserves our best intellectual energies as well as our musical ones. We are fortunate that many scholars and singers, both within and outside the African-American community, continue to preserve and uphold this great musical legacy. I am grateful to the arrangers, living and departed, who have made their music available to us so that we might share it with you. We may affirm once again the spiritual's wondrous contribution to our souls and hearts as well as to our ears."

Concert Choir is honored to collaborate with CSU Professor of Guitar, Jeff LaQuatra, on movements from Jeffrey Van's ***A Procession Winding Around Me***. American guitarist and composer, Jeffrey Van, has premiered over fifty works for guitar. He serves as Lecturer in Guitar at the University of Minnesota School of Music. He writes the following about this work.

"The unwitting genesis of *A Procession Winding Around Me* was an unexpected visit to the battlefield at Gettysburg in the summer of 1989. The richness and depth of that experience can only be hinted at in words. One year later, when the Lancaster Chorale commissioned me to write a work for the Lancaster Festival, I was drawn to Whitman's poems and selected these four from his *Drum-Taps* of 1865. The percussive qualities of the guitar figure prominently throughout this work, evoking the ever-present drums of war: the call to attention of the field drums, the rattle of the snare, and the ominous pulse of the bass drum. While the Civil War was always present in my mind as the context for these poems, there is nothing in these texts which specifically identifies that war, and Whitman's powerful and timeless words ring true for any war in any age.

Choose your war: there will always be the waiting in readiness, surrounded by the procession of thoughts of home and those who are far away; there will always be the fury of the battle, sweeping all areas of personal and corporate life before it; there will always be a field littered with dead, where we whistle fearfully in the brittle stillness; and there will always be the possibility of reconciliation, the washing again and again of this soiled world. Walk out onto the fields of Gettysburg; you will never be the same."

II. **Beat! Beat! Drums!**

*Beat! beat! drums! Blow! bugles! blow!
Through the windows—through doors—burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet—no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
So fierce you whirr and pound you drums—so shrill you bugles blow.*

*Beat! beat! drums! Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;*

*Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds; No bargainers' bargains by day—no brokers or speculators.
Would they continue? Would the talkers be talking? would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.*

*Beat! beat! drums! Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties. Recruit! Recruit!
Make the very trestles to shake the dead, where they lie in their shrouds awaiting the hearse.
So strong you thump, O terrible drums—so loud you bugles blow.*

IV. **Reconciliation**

*Word over all, beautiful as the sky!
Beautiful that war, and all its deeds of carnage, must in time be utterly lost;
That the hands of the sisters Death and Night, incessantly softly wash again,
and ever again, this soil'd world;
... For my enemy is dead—a man divine as myself is dead;
I look where he lies, white-faced and still, in the coffin—I draw near;
I bend down, and touch lightly with my lips the white face in the coffin.*

– Walt Whitman

Jacob Narverud is a young composer who is writing accessible and meaningful choral works for ensembles of all ages ranging from elementary to the professional ranks. ***Healing Heart*** is a stunning example of Narverud's ingenuity and talent as a composer. The poet, Robert Bode, says, "The healing power of time is beautifully represented in this tender piece...Narverud's gentle repetitions of the word 'healing heart' show us how, with each new breath and every heartbeat, the pain of life's disappointments is transformed into hope."

*Here, time is moving
In quiet breaths and
In the long, slow turn of seasons.*

*Here, the pain of love's arrow,
Once scarlet,
Fades to memory.*

*Here, the sigh of tides
And fall's surrender into snow
Mark a white forgetting.*

*Here, layers of wonder
And the heart's gentle song
Call us out again
Into the morning
Into the light.*

– Robert Bode