

Colorado State University

UPCOMING EVENTS

CONCERT ORCHESTRA WITH CONCERT CHOIR CONCERT

Remembrance

3/5 • Griffin Concert Hall • 2:00 pm • FREE

CONCERT BAND CONCERT

3/6 • Griffin Concert Hall • 7:30 pm • FREE

VIRTUOSO SERIES CONCERT: Mixtape Vol. 1

With Chris Van Hof, Trombone and guests

Tim Burns, Piano; Dawn Kramer, Trumpet, Dan Watt, Trombone

3/7 • Organ Recital Hall • 7:30 pm

VIRTUOSO SERIES CONCERT: The Many Colors of the Harp

With Rachel Ellins, Harp and guests

Tiffany Blake, Soprano, Barbara Thiem, Cello and Tonya Jilling, Harp

3/21 • Organ Recital Hall • 7:30 pm

event calendar • e-newsletter registration

www.uca.colostate.edu

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Tickets: (970) 491-ARTS (2787)

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The CSU School of Music, Theatre and Dance Presents

CHAMBER CHOIR & CONCERT CHOIR CONCERT

CSU CONCERT CHOIR

Dr. Ryan A. Olsen Conductor

CSU CHAMBER CHOIR

Dr. James Kim, Conductor

Friday, March 4, 2016 • 7:30 pm

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

CSU Concert Choir

Dr. Ryan Olsen, Director
Liesl Bryant, Assistant Conductor

Songs for Women's Chorus, two horns, and harp, Op. 17

Johannes Brahms
(1833-1897)

- I. Es tönt ein voller Harfenklang
- II. Lied von Shakespeare
- III. Der Gärtner
- IV. Gesang aus Fingal

Nick Gledhill and Emelie Pfaff, *horns*; Tonya Jilling, *harp*

Anne Frank: A Living Voice (selections)

Linda Tutas Haugen

- I. It Is the Silence
- II. My Nerves
- VI. Peter
- IV. Sunshine and Cloudless Sky

Madeline Greeb, *piano*

CSU Chamber Choir

Dr. James Kim, Conductor
Michael D. Peery, Assistant Conductor

Singet dem Herrn ein neues Lied

Hugo Distler (1908-1942)

Faire is the Heaven

William H. Harris (1883-1973)

Missa brevis (for Double Choir)

Mitchell D. Peery (b. 1992)

- I. Kyrie
- II. Gloria I

Ave Verum Corpus

Imant Raminsh (b. 1943)

Witness

Jack Halloran (1916-1997)

Cantico del Sole

William Walton (1902-1983)

Gloria

Hyo-Won Woo (b. 1974)

- III. Cum sancto spiritu

Praise be to thee, O my Lord,
For our brother fire,
Who makes light in the dark for us by night:
And is of great beauty and is pleasant and he is most strong
and mighty.

Praise be to thee, O my Lord,
For our sister our dear mother earth,
Who gives us nourishment and who keeps us
And who produces various fruits and flowers of many co-
lours and grass.

Praise be to thee, O my Lord,
For those who forgive their fellows for the sake of thy love,
Those who bear infirmity and those who bear tribulation:
Blessed are those who shall endure all these things in pa-
tience,
For from thee, O highest Lord, they shall at last receive a
crown.

Praise be to thee, O my Lord,
For our sister the death of the body
From whose mighty hand no man who lives upon earth can
escape;
Woe unto those who shall come to death while in mortal sin,

Blessed are those who shall be found making their way in
the paths of thy holy will
For the second death has no power to harm their spirit.

Now give all praises and bless ye the name of my Lord
And give him thanks and give your service to him
With the most humble devotion. Amen.

Gloria (Cum sancto spiritu)
Glory to God in the highest,
And on Earth peace to people of good will.
We praise you; we bless you;
We adore you; we glorify you;
We give you thanks for your great glory
For you alone are the Holy One,
You alone are the Lord,
You alone are the Most High, Jesus Christ,
With the Holy Spirit,
In the glory of God the Father. Amen.

PROGRAM NOTES -- CHAMBER CHOIR

The Chamber Choir's spring program highlights Twentieth Century international composers of sacred choral music. Singet dem Herrn by Hugo Distler (a Neo-Baroque German composer) begins the collection with a setting of Psalm 98. Distler used a variety of exciting rhythmic sequences and a unique melodic line to compose this work, set in three short movements. Much of the text is set off by one or more syllables between voices to create even more tension and excitement. Following the psalm are two pieces set for double choir. English composer Sir William H. Harris' piece, unlike the preceding Psalm, provides a smoother, more legato expression of text. The melody of Faire is the Heaven is seamlessly passed between the two choirs, which themselves alternate between single and double choir textures, emphasizing the happier-sounding major sonorities. Montana-born composer (and CSU graduate conducting student) Mitchell D. Peery is featured on this program with two movements from Missa brevis for Double Choir. Like the previous piece, Peery explores the juxtaposition of single and double choir textures, alternating between the antiphonal and full chorus settings. Tonight is the concert-premiere of the Kyrie movement and will be conducted by the composer.

Returning to the standard single choir formation, the Chamber Choir will perform Ave Verum Corpus by Latvian-born, Canadian composer Imant Raminsh. This work uses varied tempos and changing time signatures to captivate the audience and build suspense until it arrives at the climactic moment of the piece, relaxing into a reverent, prayerful ending. Jack Halloran follows as the second American composer on the program. Halloran's Witness utilizes syncopation, swing, and short solos in many sections of the choir to create a diverse, and yet unified, setting of the traditional spiritual. The choir's most challenging piece is Sir William Walton's Cantico del Sole. Set to old Italian text, this English composer created a work rich in meter changes and untraditional chord progressions in order to represent the text as similarly as possible to speech patterns. Finally, the audience will hear the third movement of Korean composer Hyo-Won Woo's Gloria. Constructed around the five-note pentatonic scale, Gloria uses repeated rhythmic and harmonic patterns stacked on top of each other to create a wash of sound and articulation which, when added to the flurry of "amens" at the end, provide an exciting conclusion to tonight's concert.

TRANSLATIONS -- CHAMBER CHOIR

Singet dem Herrn ein neues Lied

Sing to the Lord a new song, For He works wonders! And He conquers with His right hand. Let the whole world rejoice in the Lord! Sing, glorify, and praise, Praise the Lord with harps and psaltery, And with trumpets and trombones! May the sea roar, and whatever is in it, The foundation of the earth, And those that live upon it, May the floods celebrate And all the hills be joyful before the Lord! Sing to the Lord a new song! Sing, glorify, and praise!	Kyrie Lord, have mercy. Christ, have mercy. Lord, have mercy. Gloria (I) Glory to God in the highest, And on Earth peace to people of good will. We praise you; we bless you; We adore you; we glorify you.
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Ave Verum Corpus

Hail, true Body, born of the Virgin Mary,
who having truly suffered, was sacrificed
on the cross for mankind, whose pierced side
flowed with water and blood.
May it be for us a foretaste of the trial of death.
Oh clement, oh loving, oh sweet Son of Mary.
Amen.

Cantico del Sole

O highest, all-powerful Lord, O thou good Lord, Thine are the praises and the glory and the honour and thine, O Lord, every blessing. To thee alone, O highest Lord, are they fitting, And there is no man who is worthy, Lord, but to name thee. Praise be to thee, O my Lord With everything that thou hast created And praise be chiefly to our brother the bright sun Who makes the day bright with his shining for us And he is both fair and blazing with great and with brilliant splendor; Of thee, O highest Lord, he is a heavenly symbol.	Praise be to thee, O my Lord, For our sister moon and for the stars; In heaven thou hast created them brilliant and precious and lovely. Praise be to thee, O my Lord, For our brother wind and for the air and for cloudy weather and clear weather And all kinds of weather by which thou givest their neces- sary sustenance to thy creatures. Praise be to thee, O my Lord, For sister water who is of so great usefulness, So humble, and is so chaste and precious.
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CONCERT CHOIR PERSONNEL

Soprano 1

Jordan Brudos-Nockels
Janene Harper
Katie Jordan
Erin Kelly
Nicole Luchetta
Madeline Morris
Katie Redd
Fiona Ruddell
Emilee Smith
Jackie Valdez
Alex Young

Soprano 2

Susan Bockhoff
Mallory Connors
Jess Foord
Nina Forsyth
Brenna Fowler
Rhoni Goslin
Angela Lamar
Pamela Potzer

Alto

Anna Bonjour
Josie Brill
Liesl Bryant
Heidi Cole
Arika Drake
Emily Gehman
Andria Hall
Tiana Hunter
Adelle McDaniel
Kristina Nordwall
Briana Odette
Meg Parker
Sarah Paty
Annie Schoephoerster

CHAMBER CHOIR PERSONNEL

Soprano

Anyaleen Bradley
Liesl Bryant
Vanessa Doss
Nina Forsyth
Jackie Valdez
Hayley Voss
Allison Waltman

Alto

Emily Budd
Emma Genell
Adrienne Harlow
Ingrid Johnson
Megan Miller
Sarah Spiece
Molly Taylor

Tenor

Garrett Ching
Josh Colonnieves
Dale Nickell
Mitchell Peery
Luke Thatcher

Bass

Matt Giallongo
Justin Little
Nick Louis
Alexander Pierce
Zachary Quesenberry
Andrew Wallace

TRANSLATIONS — CONCERT CHOIR

I. Es tönt ein voller Harfenklang (Friedrich Ruperti)
A full harp sound rings forth, Swelling love and longing;
It pierces deep into the fearful heart, And makes the eyes overflow.
O tears, flow on: O heart, throb and tremble!
Love and happiness sank into the grave, My life is lost.

II. Lied von Shakespeare (From Twelfth Night)
Come away, come away, death, And in sad cypress let me be laid.
Fly away, fly away, breath, I am slain by a fair cruel maid.
My shroud of white, all stuck with yew, O prepare it!
My part of death, no one so true Did share it.
Not a flower, not a flower sweet On my black coffin let there
be strown;
Not a friend, not a friend greet My poor corpse, where my
bones shall be thrown.
A thousand thousand sighs to save, Lay me, O where
Sad true lover never find my grave, To weep there.

III. Der Gärtner (Joseph von Eichendorff)
Wherever I walk and gaze, In field and wood and vale,
From mountain-top to meadow, Most lovely, noble lady,
I greet you a thousandfold.
In my garden I find Many flowers fair and fine,
Many a garland I weave of them,
And a thousand thoughts and greetings into them entwine.
I dare offer her none of them, She is too noble and fair,

They must all wither away, Love alone beyond compare
Remains forever in the heart.
I seem to be of good cheer, And bustle back and forth,
And as if my heart will break, I dig away and sing,
And soon shall dig my grave.

IV. Gesang aus Fingal (Ossian)
Weep on the rocks of the raging wind.
Weep, o maiden of Inistore!
O'er the wave, bend your beautiful head,
Lovelier than thou the spirit of the mountain,
when at noon upon a sunbeam he passes O'er the silence of Morven.
He has fallen, thy young love lies low, pale, he sank beneath
Cuchulain's sword.
Your loved one will never more rouse courage to shed the
blood of kings.
Weep on the rocks of the raging wind.
Weep, o maiden of Inistore!
Trenar, the winsome Trenar has died, o maiden of Inistore!
His gray hounds are howling at home, They see his ghost
passing by.
His bow hangs unstrung in the hall, nothing moves on the
heath of the hinds.
Weep on the rocks of the raging wind.
Weep, o maiden of Inistore

PROGRAM NOTES — CONCERT CHOIR

Anne Frank: A Living Voice text excerpts

I. It is the Silence

July 11, 1942. “It is the silence that frightens me so in the evenings and at night...I can’t tell you how oppressive it is [to] never...go outdoors...I’m very afraid that we shall be discovered and shot...We have to whisper and tread lightly during the day, [or] the people in the warehouse might hear us. Someone is calling me.”

January 13, 1943. “Terrible things are happening outside. At any time of...day...helpless people are being dragged out of their homes...Families are torn apart; men, women, and children are separated...Everyone is scared...the entire world is at war...and the no is nowhere in sight...All we can do is wait...for it to end. Jews and Christians alike are waiting, the whole world is waiting, and many are waiting for death.”

II. My Nerves

October 29, 1943. “My nerves often get the better of me, especially on Sunday’s...The atmosphere is stifling, sluggish, [and heavy as lead]. Outside you don’t hear a single bird, and a deathly...silence hangs over the house and clings to me as if it were going to drag me into the deepest regions of the underworld...I wander from room to room, climb up and down the stairs and feel like a songbird whose wings have been ripped off and who keeps hurling itself against the bars of its dark cage. ‘Let me out, where there’s fresh air and laughter!’ A voice within me cries. I don’t bother...to reply anymore, but lie down...Sleep makes the silence and the terrible fear go by more quickly, helps pass the time since it’s impossible to kill it.”

November 8, 1943. “I simply can’t imagine the world will ever be normal for us again.”

III. Hanneli

November 27, 1943. “Last night, just as I was falling asleep, Hanneli suddenly appeared before me. I saw her there, dressed in rags, her face thin and worn. She looked at me with such sadness...in her enormous eyes...and I can’t help her. I can only stand by and watch while other people suffer and die...Merciful God, comfort her, so that at least she won’t be alone...if only You could tell her I’m thinking of her with compassion and love, it might help her go on.”

IV. Sunshine and Cloudless Sky

February 23, 1944. “I go to the attic almost every morning...This morning...Peter was...cleaning up. He finished quickly and came over to where I was sitting...on the floor. The two of us [Peter and I] looked out at the blue sky, the bare chestnut tree glistening with dew, the seagulls and other birds glinting with silver as they swooped through the air, and we were so moved and entranced that we could not speak...We breathed in the air, looked outside, and both felt that the spell should not be broken...As long as this exists...this sunshine and this cloudless sky, and as long as I can enjoy it, how can I be sad?”

March 7, 1944. “I lie in bed at night, after ending my prayers with the words, ‘thank you God for all that is good and dear and beautiful,’ and I’m filled with joy...At such moments I don’t think about all the misery, but about the beauty that still remains...”

V. My Work

April 4/5, 1944. “For a long time now I didn’t know why I was bothering to do any...work. The end of the war...seemed so far away, so unreal, like a fairy tale...Until Saturday night...I slid to the floor...and began...saying my prayers...I drew my knees to my chest, lay my head on my arms and cried...I finally realized that I must do my...work...to get on in life, to become a journalist, because that’s what I want! I know I can write...I don’t want to have lived in vain...I want to go on living even after my death...I’m so grateful to God for [giving] me this gift which I can use...to express all that’s inside me! When I write I can shake off...my cares. My sorrow disappears, my spirits are revived!”

April 11, 1944. “One day this terrible war will be over. The time will come when we’ll be people again and not just Jews!”

VI. Peter

April 19, 1944. “Is there anything more beautiful in the world than to sit before an open window and...listen to the birds singing, feel the sun on your cheeks and have a darling boy in your arms? It is so soothing and peaceful to feel his arms around me, to know that he is close by and yet to remain silent...this tranquility is good. Oh, never to be disturbed again...”

VII. Ideals and Hopes

July 15, 1944. “It’s twice as hard for us young people to hold on to our opinions...when ideals are being shattered and destroyed, when the worst side of human nature predominates, when everyone has come to doubt truth, justice, and God...We’re much to young to deal with these problems...dreams and cherished hopes rise within us, only to be crushed by grim reality.

It’s...impossible for me to build my life on a foundation of chaos, suffering, and death. I see the world being slowly transformed into a wilderness, I hear the approaching thunder that, one day, will destroy us...I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty...will end, that peace...will return once more. In the meantime, I must hold on to my ideals. Perhaps the day will come when I’ll be able to realize them!”

PROGRAM NOTES FOR ANNE FRANK: A LIVING VOICE

Anne Frank: A Living Voice, was commissioned by the San Francisco Girls Chorus in celebration of its Silver Anniversary. The text is based on excerpts from *The Diary of Anne Frank*, taken from the 1952 and 1991 English translations of the book. The first section, It Is The Silence, was premiered by Chorissima on November 1, 2002, and the entire composition in seven movements premiered on May 6, 2004.

Anne Frank was between 13 and 15 years old when she wrote her Diary, while living in a secret upstairs annex over a warehouse in Amsterdam with her family, the Van Pels family, and Fritz Pfeffer. Despite all the fears and frustrations she experienced in over two years of hiding from the Nazis, Anne learned how to survive, to find beauty in small things, and to hold on to her ideals.

Composer Linda Tutas Haugen writes, “My goals for this composition are to honor the life of Anne Frank, and to gain a deeper understanding of what she, her family, and friends experienced during the Holocaust.”

The text excerpts are chronologically arranged, and span more than two years. They portray a psychological progression from fear and despair to strength and hope. The first three movements explore the grim reality of the war and her situation. Anne’s feelings of helplessness are expressed when she discovers that one of her best friends, Hanneli Goslar, has been captured and deported.

In the next three movements, she finds meaning and purpose in nature, her writing, and her first love with Peter Van Pels. In the final movement, she recognizes the chaos and destruction of society and ideals, and faces the likelihood that she and her family will not survive. Amazingly, she is able to look beyond the present and herself, to a time when she believes that peace will return. The hope that one day she would be able to realize her ideals and dreams, gives her strength and courage.

Through her words, Anne Frank portrays the triumph of the human spirit in the midst of suffering and cruelty. Otto Frank, Anne’s father and only annex survivor, states: “I hope that Anne’s book will have an effect on the rest of your life so that insofar as it is possible in your circumstances, you will work for unity and peace.” The composer adds: “It is my hope that Anne Frank: A Living Voice, sung by these young women, will also be an inspiration to this end.”

The Diary has been published in 67 languages, and over 31 million copies have been sold.