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## UPCOMING EVENTS

**THEATRE: *Spring Awakening* by Frank Wedekind**  
10/4 - 10/21, Thursdays - Sundays at 7:30 pm  
Studio Theatre, UCA

**Virtuoso Series Concert**  
**Special Guest Third Coast Percussion Quartet**  
10/8 • Griffin Concert Hall • 7:30 pm

**Virtuoso Series Concert**  
**Special Guests Woody Witt, Saxophone & Larry Ham, Piano**  
10/9 • Organ Recital Hall • 7:30 pm

**Voice Area Recital**  
10/10 • Organ Recital Hall • 7:30 pm

**World Percussion Concert**  
**With the Vassanta Percussion Quartet**  
10/11 • Griffin Concert Hall • 7:30 pm

**Virtuoso Series Concert**  
**CSU Faculty Barbara Thiem, Cello & Thomas Bogard, Piano**  
10/15 • Organ Recital Hall • 7:30 pm

**Alumni Concert Series**  
**Special Guest Skyler Smith ('07), Bassoon**  
10/16 • Organ Recital Hall • 7:30 pm

**Men's Chorus, Women's Chorus and University Chorus**  
Sunday, 10/21 • St. Luke's Episcopal Church, 2000 Stover St. • 4:00 pm

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## CHAMBER CHOIR AND CONCERT CHOIR CONCERT

**CSU CHAMBER CHOIR**  
Dr. James Kim, Director

**CSU CONCERT CHOIR**  
Dr. Ryan A. Olsen, Director

Friday, October 5, 2012

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

# CSU Concert Choir

Dr. Ryan A. Olsen, Director  
Gloria Choi, Accompanist  
Laura Marshall, Assistant Director

## *Hanacpachap cusicuinin*

Juan Pérez Bocanegra (fl. c. 1598-1631)

1. For the happiness of the upper world I'll kiss you a thousand times.

The hope of the human race is an old tree that produces fruit in abundance; sustenance that gives strength.

2. What I ask for: listen to my suffering, Mother and guide of God, flower and white light.

Remember I keep watch over you, waiting for you to reveal your son.

Translation by Mo Fini

## *Stabat Mater*

Juan Gutiérrez de Padilla (c. 1590-1664)

There stood the Mother grieving, beside the cross weeping, while on it hung her Son.

Whose saddened soul, sighing and suffering, a sword pierced through.

## *Kasar Mie la Gaji*

Alberto Grau (b. 1937)

The earth is tired

## *Ave Maria*

Javier Busto (b. 1949)

Hail Mary, full of grace, the Lord is with thee, blessed art thou among women,

And blessed is the fruit of thy womb, Jesus.

Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen

## *Alleluia*

Ralph Manuel (b. 1951)

## *Mata del Anima Solo*

Antonio Estévez (1916-1988)

Tree of the lonely soul, wide opening of the riverside,

now you will be able to say “Here slept Cantaclaro.”

With the whistle and the sting of the twisting wind,  
the dappled and violet dusk quietly entered the corral.

The night, tired mare, shakes her mane and black tail above the riverside;

And, in its silence, your ghostly heart is filled with awe.

# CSU Chamber Choir

Dr. James Kim, Conductor  
Karen Stody, Accompanist  
Stacy Miller, Assistant Conductor

## *O Schöne Nacht Op. 92, No. 1*

Johannes Brahms (1883-1897)

Oh lovely night!

In heav'n above the moon shines bright,

In splendor glowing through the night:

The stars in happy laughter shimmer sweetly by her side.

Oh lovely night!

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## CSU Concert Choir

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### Sopranos

Miranda Bashore  
Caitlin Britt  
Abi Carlton  
Blair Carpenter  
Katie Deuschle  
Vanessa Doss  
Brittani Farrell  
Logan Gannon  
Angela Gesicki  
Mira Madorsky  
Laura Marshall  
Emily Morris  
Grace Pomeleo  
Kirstin Roybal  
Marissa Rudd  
Jackie Valdez  
Julia Whitney

### Altos

Leah Aragon  
Eva Bacmeister  
Nicole Bishop  
Gloria Choi  
Samantha DeBey  
Paige Hahnenkamp  
Bethany Homan  
Ashleigh Janda  
Deanna Kraft  
Jessica Lauer  
Deanna Melder  
Stacy Miller  
Rachael Napper  
Kelsey Peterson  
Caitlin Stroup

### Tenors

Eric Botto  
Garrett Ching  
Zach Frauenhoff  
Sam Hodges  
Andrew Morley  
Eric Shrumm  
Jace Spraker

### Basses

Estevan Crispin  
Chris Hampton  
Justin Little  
Andrew Madden  
Jake Mosher  
Dean Rieger  
Jack Wheeler  
Schlyler Vargas

## CSU Chamber Choir

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### Sopranos

Denise Powers  
Hillary Thompson  
Laura Marshall  
Anastasia Gray  
Gloria Choi  
Alexandra Diessner  
Kristen Baumgartner

### Altos

Talia Fischer  
Kimberli Render  
Ashlyn Dunn  
Deanna Kraft  
Tracey Kaiser  
Adreanne Brungardt  
Stacy Miller

### Tenors

Westin Sorrel  
Eric Botto  
Gene Stenger  
Noel Houle-von  
Behren  
André Short

### Basses

Stuart Dameron  
Colin Williamson  
Arthur Beutel  
Ryan McPeck  
Bradley Williams  
Josh Ooms  
Matt Sommer

The dewy grass aglow, a dazz'ling sight!  
With might in lilac bushes chirps the nightingale,  
that all is right;  
The lover comes upon his love so soft,  
Oh lovely night!

### *Der Feuerreiter*

Hugo Wolf (1860 - 1903)

Do you see – at the little window there-the red cap again?  
There must be something weird going on,  
because he's already pacing up and down.  
And suddenly a great throng is at the bridge; now off to the field!  
Hark! the fireball is shrieking:  
behind the hill, behind the hill  
there's a fire in the mill!

Look! there, galloping almost madly,  
through the gate: the fire-rider  
on his skeletal steed, as if on a fire ladder!  
Across the field!  
Through the smoke and stifling heat he races, and now he's there!  
The distant bell shrieks on and on:  
behind the hill, behind the hill  
there's a fire in the mill!

You who have so often smelled the fire from many miles away,  
who with the True Cross's splinter  
blasphemously conjured away the flames-  
Beware! Over there the devil is grinning from the rafters,  
in the fires of hell.  
God have mercy on your soul!  
Behind the hill, behind the hill  
he's raging in the mill!

It was less than an hour until the mill burst into ruins,  
yet the reckless rider was never seen from that hour on.  
People and carriages in the throng  
return home from the horror;  
the bell also dies away:  
behind the hill, behind the hill  
it's burning!

Sometime afterwards the miller found  
a skeleton along with the cap sitting upright against the cellar wall  
on top of the bones of a mare:  
Fire-rider, how very coolly you are riding in your tomb!  
Hush! They're crumbling into ashes.  
Rest well, rest well  
down there in the mill!

### *Due composizioni corali*

Idebrando Pizzetti (1880 - 1968)

I. The Garden of Venus  
A grove of apple trees;  
Incense is burning on the altars,  
Fresh water murmurs through the branches quietly.  
The whole place is shaded by roses,

The leafy fronds rustle.  
And soft sleep descends from them,  
And the meadow is covered with lotus flowers as at a festivity;  
The dill plants exude the taste of honey.  
This is your dwelling place, O Cyprian Venus:  
Here you keep the sacred infulae,  
And into golden cups you pour,  
Copiously, nectar and joy.

II. The Full Moon Was Rising  
The full moon was rising;  
And the girls stood around the altar;  
Around the lovable altar the Cretan girls  
Were dancing rhythmically with soft feet.  
Moving lightly on the tender flowering grass.  
The stars around the beautiful moon  
Veil its shining face when,  
Full, at its highest point, silvery  
It shines on all the earth.

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*I Cannot Dance, O Lord* Aaron Jay Kernis (b. 1998)  
*No. 3 from Ecstatic Meditations*

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*Lobet den Herrn, alle Heiden, BWV 230* John Sebastian Bach (1685-1750)

Praise the Lord, all you nations,  
and praise Him, all you people.  
For His grace and truth  
reign over us for evermore.  
Alleluia!  
- Psalm 117: 1, 2a

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*Didn't My Lord Deliver Daniel?* arr. Moses Hogan (1957 - 2003)  
Soloists: Kimberli Render, *soprano*  
Alexandra Diessner, *soprano II*  
Tracey Kaiser, *alto*

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## Combined Concert Choir and Chamber Choir

Dr. Ryan A. Olsen, Director  
Karen Stody and Gloria Choi, Accompanists

*El Vito* Spanish (Andalusian) Folk Song  
Arr. Mack Wilberg (b. 1955)

Do not look at me, little sweetheart, or I will fall in love.  
Do not look at me, little sweetheart, or I will faint.  
Leave me, for I do not want to pass through more pain.  
If I tell you to go, what more do you want me to say!

## CONCERT CHOIR PROGRAM NOTES

*Hanacpachap cussicuinin* is perhaps the first piece of polyphonic music printed in the Western Hemisphere. It appears in a ceremonial book of rules compiled by a Franciscan tertiary, Juan Pérez Bocanegra, who spent forty years ministering to the descendants of the Inca in Peru. He designated this piece as an oración (prayer or supplication) to be sung in processions as the native parishioners enter their churches on “Lady-Days.” The words are written in Quechua, the imperial language of the Inca, and the composer (not listed in Bocanegra’s compilation) may have been an indigenous musician! The poetry reflects a blending of Inca and Spanish Catholic theology.

Javier Busto was born in Hondarribia in the Basque Country of Spain. He graduated as a medical doctor from Valladolid University, but is now known internationally as a composer of music and a choral conductor.

Alberto Grau is one of the leading musical personalities in the history of contemporary Venezuelan music. He has participated in many international choral events, as a performer, a guest conductor, and as an adjudicator in festival competitions in Europe and North America, as well as in Latin America. Kasar Mie la Gaji translates to “The earth is tired” and was written for an international mobilization to save the earth and a conscientious effort regarding the problems of the environment. Grau has the singers alter between spoken and sung passages that utilize dissonant tone clusters to reflect the fatigue and pain of the environments. Grau also utilizes many complicated African and Latin rhythms to reflect the plight of the environment in all parts of the world.

Juan Gutiérrez de Padilla was a Spanish composer who moved to New Spain before the autumn of 1622. He became was named cantor and assistant maestro at Puebla Cathedral in Mexico, one of the finest musical establishments in Spanish America, on par with the best in Europe. Padilla was appointed maestro de capella in 1629 when his predecessor died. While in Puebla, Padilla also ran a workshop that sold instruments throughout Mexico and as far afield as Guatemala. Padilla is known today for his Latin compositions and Spanish villancicos.

Ralph Manuel was born in Oklahoma City but spent twenty-four years serving as a missionary in Brazil. His setting of the Alleluia is meditative and expressive, with a subtle pulse and profound melodic motion throughout.

Antonio Estévez was one of the second generation of important Venezuelan composers in the twentieth century. A choral and orchestra conductor, his most important work is the Cantata Criolla, a choral symphonic work that depicts the duel between a man of the plains and the devil. Mata del Anima Sola is inspired by a poem of Alberto Arvelo Torrealba and has two distinct sections: one slow and meditative, and the other very quick and rhythmic based on a combined 3/4 and 6/8 meter which is characteristic of a dance called joropo. The soloist represents a “man of the plains” whose songs are improvised. The background chorus represents an accompaniment of various plucked and strummed string instruments from Venezuela.

Mack Wilberg is an active choral conductor, composer, arranger, and teacher who was born in Price, Utah. He was Professor of Music at Brigham Young University and currently serves as Music Director of the Mormon Tabernacle Choir. El Vito is a passionate Spanish folk song about a young person who implores his sweetheart not to look at him or else he will blush and fall in love.

## CHAMBER CHOIR PROGRAM NOTES

*O Schöne Nacht*, composed in the Romantic Era by Johannes Brahms, is a meditative and introspective interpretation of a lovely evening. This emotion is portrayed through the use of extended phrases, virtuosic piano accompaniment, and thick choral texture.

Based on a German folk legend, “The Fire-rider” was written in 1824 by the great German Romantic poet Eduard Mörike. The opening lines describe the fire-rider in his red cap, who is pacing anxiously in his home. Suddenly the fire-rider bursts from his house atop an old mare, galloping toward the blazing mill as bells clang and chaos ensues. The third stanza describes the mill, smoldering as the bells cease their ringing – the fire-rider is nowhere to be found. As the miller walks through the wreckage he discovers the bones of the fire-rider, still wearing his red cap, atop the skeleton of his mare. Suddenly, the bones disintegrate to ash and the poet concludes his drama with a wish for eternal rest for the fire-rider. Hugo Wolf found the poetry fascinating and worked especially hard to comprehend and articulate its meaning in his composition.

Ildebrando Pizzetti, 1880-1968, was an Italian composer and son of a piano teacher. Through his studies at the Parma Conservatory, Pizzetti became fascinated by 15th and 16th century Renaissance instrumental and choral music. Although *Due composizioni corali* was written in the early 20th century, it is composed in the style of an Italian Renaissance madrigal and contains lush poetry, text painting, and twentieth century harmonies.

*I Cannot Dance, O Lord* is an exciting setting of secular Renaissance poetry by American composer Aaron Jay Kernis. Despite continuously changing meters and rhythmic complexity, the poetry flows nicely amid jazz-like harmonies and syncopations. *I Cannot Dance, O Lord* is the third piece from his larger work, *Ecstatic Meditations*.

*Lobet den Herrn, alle Heiden* is one of six motets Bach composed during his lifetime. Unlike his other motets, *Lobet den Herrn* features a written out continuo part and a four-voiced choir. In many aspects, including unusual text painting and counterpoint, this motet does not sound like Bach’s other compositions. Although we suspect Bach’s motets were written for funerals, the occasion for which *Lobet* was written is still unknown.

- Notes by Stacy Miller