

Upcoming Events at the University Center for the Arts

Thursday, March 24—**Art: Avenir Museum Third Thursdays Lecture Series**
7 p.m., 136 UCA Annex—FREE

Thursday, March 24—**Music: University Sinfonia Orchestra Concert**
Concerto Competition Finals
7:30 p.m., Griffin Concert Hall

Saturday, March 26—**Music: University and Women's Chorus Concert**
7:30 p.m., Griffin Concert Hall

Sunday, March 27—**Music: World Percussion Ensemble Concert**
3 p.m., Griffin Concert Hall

Monday, March 28—**Music: Virtuoso Series Concert**
CSU Faculty Chamber
7:30 p.m., Organ Recital Hall

Tuesday, March 29—**Music: Wind Ensemble Invitational Concert**
With Poudre High School Wind Ensemble
7:30 p.m., Griffin Concert Hall

Thursday, March 31—**Creative Writing Reading Series with Nic Brown, Fiction**
7:30 p.m., University Art Museum—FREE

Friday, April 1—**Music: Virtuoso Series Concert**
Special Guests the Borromeo String Quartet
7:30 p.m., Griffin Concert Hall

Dance: Student Dance Concert
Friday, April 1, 8 p.m., Saturday, April 2, 2 p.m., and 8 p.m., University Dance Theatre

FREE Student Recitals
See www.CSUSchooloftheArts.com for Student Recital Schedule

Colorado State University
SCHOOL OF THE ARTS

event calendar • e-newsletter registration

www.CSUSchooloftheArts.com

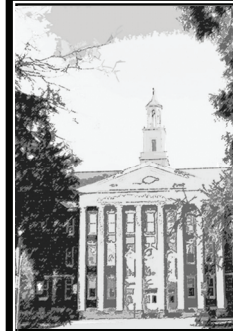
Tickets: (970) 491-ARTS (2787) www.CSUArtsTickets.com

Information: (970) 491-5529

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Season "Green" Sponsor



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COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS

Meet Me at the UCA

SPRING 2011 CONCERT SEASON

Chamber Choir & Concert Choir Concert

Chamber Choir conducted by James Kim
Concert Choir conducted by Leila Heil

Tuesday, March 22, 7:30 p.m.
Griffin Concert Hall
University Center for the Arts

Colorado State University
SCHOOL OF THE ARTS

Johannes Brahms Op. 74 No. 1

Traditional American Folk Song

Arr. Rene Clausen

Johann Strauss Op. 314

Text: F.v. Gernerth

Johannes Brahms (1833 - 1897)

Morten Lauridsen (1943 -)

Benjamin Britten (1913 -1976)

Norman Dello Joio (1913 - 2008)

Arr. Jack Halloran (1916 - 1997)

Virtuoso: \$500.

Roberta Cook
Michael and Elizabeth Elliott
Cindy Haraway
Gerald & Rosemarie McDermott

Maestro: \$1000.

Gary and Carol Ann Hixon

Monfort Family Foundation
Paul A. Hudson Family
Peter & Lynnette Springberg
Pierre & Helga Julien
Richard Blackwell & Robert L. Spencer
Richard & Sharon True
Robert S. & Joyce N. Everitt
Serimus Foundation
Stewart V. & Sharon A. Golden
Stryker Short Foundation
Thomas & Jahanna Knight
Thomas & Jean Sutherland
Wayne K. & Phyllis E. Schrader
William B. & Roberta H. Cook
William Runyan &
Myra Monfort-Runyan
YPI Foundation

Personnel

CSU Concert Choir

Dr. Leila Heil, Conductor
Serena Eichhorn, Graduate Conducting Assistant

<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
Crystal Allred	Serena Eichhorn	Vaughn Cardona	Kawika Barthelette
Miranda Bashore	Hannah Getzen	Paul Newsom	Arthur Beutel
Nicole Bishop	Cammie Kolber	Will Ostendorff	Charlie Boehlke
Caitlin Britt	Moon Jung Lee	Eric Scott	Stuart Dameron
Caitlin Cassel	Jaleesa McIntosh		Eric Davis
Katie Deuschle	Sophia Paton		Curtis Hill
Ashlyn Dunn	Shealyn Schmidt		Alexander Meyer
Brittani Farrell	Whitney Simmonds		Cameron Pacheco
Joslin Graves			Zion Jihoon Park
Ana Gray			Eric Shrumm
Ari Jenkins			
Deanna Kraft			
Stacy Miller			
Kathleen Murphy			
Kirstin Roybal			
Bekah Sampson			

CSU Chamber Choir

Dr. James Kim, Conductor
Zion Jihoon Park, Graduate Conducting Assistant

<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
Claire Chronopoulos	Cami Cheatham	Vaughn Cardona	Stuart Dameron
Ashley Greathouse	Camrenne Dubler	Andrew Diessner	Joshua Ooms
Allison Gressett	Serena Eichhorn	David Dimmen	Zion Jihoon Park
Arianne Jenkins	Dani Johnson	Westin Sorrel	Todd Resseguie
Cassandra Murray	Chaazi Munyanya	Andre Short	Bradley Williams
Stacy Miller	Whitney Simmonds		
Ellen Pond	Sara Wise		

Notes/Translations

CSU Concert Choir

Warum is das Licht gegeben dem Mühseligen Johannes Brahms Op. 74 No. 1

- I. Why then?
Why then has the light been given for such misery, and this life to afflicted spirits?
For they wait for death that comes not, and dig for it as they dig for hidden things; and they rejoice and are contented, when they at last perish.
Why then?
Why then is light given him whose ways are hid, when God has veiled his pathway before him?
Why then?
- II. Let us all lift our hearts and our hands to heaven, to God our Father.
- III. Truly we call them happy that have endured steadfast.
Job and his patience you have all heard of, and the purpose of God by this was shown you;
for the Lord has compassion and plenteous mercy.
- IV. In peace and joy I go my way, As God ordains it. My spirit has found grace this day;
He maintains it.
As He has made known to me, Death’s sleep shall come upon me.

An der schönen blauen Donau Johann Strauss Op. 314

Danube so blue, so bright and blue, through vale and field you flow so calm, our Vienna greets you, you silver stream through all the lands you merry the heart with your beautiful shores. Far from the Black Forest you hurry to the sea giving your blessing to everything. Eastward you flow, welcoming your brothers, A picture of peace for all time! Old castles looking down from high, greet you smiling from their steep and craggy hilltops, and the mountains’ vistas mirror in your dancing waves. The mermaids from the riverbed,	whispering as you flow by, are heard by everything under the blue sky above. The noise of your passing is a song from old times and with the brightest sounds your song leads you ever on. Stop your tides at Vienna, it loves you so much! Whenever you might look you will find nowhere like Vienna! Here pours a full chest the charms of happy wishes, and heartfelt German wishes are flown away on your waters.
	Translation: WorldLingo.com

Notes/Translations

CSU Chamber Choir

An die Heimat

Johannes Brahms (1833 - 1897)

Translation

Heimat!
Wunderbar tönendes Wort!
Wie auf befiederten Schwingen
Ziehst du mein Herz zu dir fort,
Jubelnd, als müßt’ ich den Gruß
Jeglicher Seele dir bringen,
Trag’ ich zu dir meinen Fuß,
Freundliche Heimat!

Homeland!
Wonderful-sounding word!
How on feathery wings
you draw my heart toward you
rejoicing as if I must bring you
the greeting of every soul
I turn my steps to you
welcoming homeland!

Heimat!
Bei dem sanftklingenden Ton
Wecken mich alte Gesänge,
Die in der Ferne mich flohn;
Rufen mir freudenvoll zu
Heimatlich lockende Klänge:
Du nur allein bist die Ruh’,
Schützende Heimat!

Homeland!
With that gentle - sounding note
old songs awaken in me
which have flown far away from me
they call me, full of joy
to alluring sounds of home.
Only you are peace
sheltering homeland!

Heimat!
Gib mir den Frieden zurück,
Den ich im Weiten verloren,
Gib mir dein ühendesGlück!
Unter den Bäumen am Bach,
Wo ich vor Zeiten geboren,
Gib mir ein schützendes Dach,
Liebende Heimat!

Homeland!
Give me back the peace
that I have lost in the distance
give me your thriving happiness!
Beneath the trees by the brook
where I was born long ago.
Give me a sheltering roof.

Mid-Winter Songs

Morten Lauridsen (1943 -)

The *Mid-Winter Songs* on poems by Robert Graves was commissioned by the University of Southern California to celebrate its Centennial in 1980, and was premiered that year by the USC Chamber Singers, conducted by Rodney Eichenberger. The cycle has since been widely performed in both its original chorus/piano version and the subsequent chorus/orchestral setting, commissioned and premiered by the Pasadena Chamber Orchestra in the Ambassador Auditorium in 1983 and recorded by the Los Angeles Master Chorale, conducted by Paul Salamunovich, on Lauridsen: Lux Aeterna

In reading Graves (1895-1985), I became very much taken with the richness, elegance and extraordinary beauty of his poetry and his insights regarding the human experience. Five diverse poems with a common “winter” motif (a particular favorite of mine, rich in the paradoxical symbolism of dying/rejuvenation, light/darkness, sleeping/waking) suggested a cohesive musical cycle. The principal musical materials for the entire work, especially the intervals of an ascending major ninth and descending major second, are derived from the opening choral setting of “Dying Sun,” and recur throughout the piece. The cycle is cast in an overall arch form, framed by the intensely dramatic and passionate setting of the *Lament for Pasiphaë* and the gentle, prayerful *Intercession in Late October*.

Rejoice in the Lamb

Benjamin Britten (1913 -1976)

Britten’s *Rejoice in the Lamb*, or Festival Cantata, was written for the 50th anniversary of the consecration of St. Matthew’s Church in Northampton. It was commissioned by the former Vicar, the Very Reverend Walter Hussey. The piece was first performed on September 21, 1943.

The text for the cantata is excerpted from a poem entitled *Jubilate Agno*, by Christopher Smart. The eighteenth century poet was in an insane asylum when he wrote it, and although there is a delightful sense of madness in the poem, the religious character of the work is the most striking. The manuscript is not complete, and the fragments of it were not found until 1939. Their discoverer, William Stead, published them under the name *Rejoice in the Lamb*. Britten chose ten of the most celebratory and religious sections to set to music.

- Cyrus Behroozii and Thomas Niday -

A Jubilant Song

Norman Dello Joio (1913 - 2008)

Norman Dello Joio came from a family of Italian church organists in New York. His grandfather and father were organists, and in his early years Norman was studying organ with Pietro Yon, famous organist at St. Patrick’s Cathedral in New York. In 1939 he was a scholarship student at the Julliard School. Here he became interested in composition, and in 1941 was studying with Paul Hindemith at Tanglewood and Yale. Hindemith encouraged him to find his own compositional style, and the acceptance of his music led to many awards, including a Pulitzer prize in 1957 for his *Meditations on Ecclesiastes*, for string orchestra. Dello Joio taught at Sarah Lawrence College, the Mannes College of Music, and Boston University where he was Dean of the Fine and Applied Arts School. From 1959 to 1973 he was director of the Ford Foundation Contemporary Music Project, which placed young composers in high schools to write for school ensembles.

Dello Joio’s work, *A Jubilant Song*, uses a text by an equally jubilant poet, Walt Whitman. There are echoes of jazz in it, coupled with the solid craftsmanship Dello Joio learned from Hindemith. Written in 1945, it reflects America’s exuberance, prevalent at the end of World War II. The piece is in three sections, with the first section opening with high-energy choral writing and jazz-like flourishes in the piano. This is followed by a section marked “Calm,” slower and lyrical in its presentation. The work concludes with a complex fugue-like section which incorporates piano playing on a virtuoso level.

– Dr. Lavern Wagner -