#### **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

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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 Choir

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

# Program

#### **CSU Concert Choir**

Dr. Leila Heil, Director Serena Eichhorn, Graduate Conducting Assistant Gay Slade, Accompanist

Warum is das Licht gegeben dem Mühseligen		Johannes Brahms Op. 74 No. 1	
Black is the color of my true love's hair	Serena Eichhorn, Conductor Vaughn Cardona, Clarinet	Traditional American Folk Song Arr. Rene Clausen	
An der schönen blauen Donau		Johann Strauss Op. 314	

Vaughn Cardona, Roxanne Cortez; Clarinets Text: F.v. Gernerth Hannah Barnes, Julianna Byess, Chelseay Smith, Patrick Weseman; Violins

#### **CSU Chamber Choir**

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

An die Heimat	Johannes Brahms (1833 - 1897)
Mid-Winter Songs	Morten Lauridsen (1943 - )
I. Lament for Pasiphaë	
II. Like Snow	
III. She Tells Her Love While Half Asleep	
IV. Mid-Winter Waking	
V. Intercession in Late October	
Rejoice in the Lamb	Benjamin Britten (1913 -1976)
Arianne Jenkins, soprano; Chazzi	Munyanya, alto; Westin Sorrel, tenor; Stuart Dameron, bass
A Jubilant Song	Norman Dello Joio (1913 - 2008)
-	Ellen Pond, soprano
Witness	Arr. Jack Halloran (1916 - 1997)

**Friends of the UCA** is an initiative launched by the Department of Music, Theatre and Dance to sustain and enhance the quality of education and the performing arts at Colorado State University. Funds are used to bring quality performances to the community and are also used for student international travel opportunities, scholarships, and the placement of high-quality instruments in every practice room and venue in the University Center for the Arts.

Friends of the UCA members not only receive the recognition they deserve, but they gain unprecedented access to the Department of Music, Theatre and Dance at CSU.

Thank you to the following Friends of the UCA members for becoming our partners in bringing quality performances and education to the community.

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Betty Rae Marshall	Paul and Roberta Mielke	Gerald & Rosemarie McDermott
	Kenneth and Mercedes Rock	
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Nancy Wall

And thank you to the following Friends of the UCA who have helped us realize our vision in the past decade through their generous contributions to the music, theatre, dance and art programs at Colorado State University. Through your support of student scholarships and the University Center for the Arts building, you have left a lasting impression on our students and the community.

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If you would like to become a Friend of the UCA member or need more information, contact Marilyn Bistline at

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## Personnel

#### **CSU Concert Choir**

Dr. Leila Heil, Conductor

Serena Eichhorn, Graduate Conducting Assistant

<u>Soprano</u>	Alto	<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

Kirstin Roybal

Bekah Sampson

Kathleen Murphy

#### **CSU Chamber Choir**

Dr. James Kim, Conductor

Zion Jihoon Park, Graduate Conducting Assistant

<u>Tenor</u>	<u>Bass</u>
ham Vaughn Cardona	Stuart Dameron
Oubler Andrew Diessner	Joshua Ooms
norn David Dimmen	Zion Jihoon Park
on Westin Sorrel	Todd Resseguie
yanya Andre Short	<b>Bradley Williams</b>
nmonds	
)	Nam Vaughn Cardona Oubler Andrew Diessner Norn David Dimmen N Westin Sorrel Yanya Andre Short

## 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

#### 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!

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!

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!

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!

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!

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 - )

Johannes Brahms (1833 - 1897)

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 Behroozi 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 -