

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

CSU CHAMBER CHOIR, CONCERT CHOIR, AND UNIVERSITY CHORUS PRESENT

CONDUCTED BY **JAMES KIM**

**NATHAN PAYANT**

AND

**SETH PENDERGAST**

# FALL CHORAL

S H O W C A S E

**MUSIC TO INSPIRE AND  
ENLIVEN THE SOUL.**



**OCT. 17  
7:30 P.M.**

**Colorado State University**

SCHOOL OF MUSIC, THEATRE, AND DANCE

# 2019 FALL CHORAL SHOWCASE

OCTOBER 17, 2019 | 7:30 P.M.

## **CHAMBER CHOIR**

**DR. JAMES KIM**, conductor

**DR. HYEJI SEO**, accompanist

## **CONCERT CHOIR**

**DR. NATHAN PAYANT**, conductor

**MADELINE GREEB**, accompanist

## **UNIVERSITY CHORUS**

**DR. SETH PENDERGAST**, conductor

**MADELINE GREEB**, accompanist

## **GRADUATE TEACHING ASSISTANTS**

Chanjin Noh

Dean Rieger

## PROGRAM

### **UNIVERSITY CHORUS**

Gloria (from Haydn's Heiligmesse)	Joseph Haydn (1732–1809)/ arr. Michael Woodman
You Who Never Arrived	Paul Basler (b. 1963)
Johnny-O and Sally Anne!	arr. Ken Berg (b. 1955)
O Love	Elanie Hagenberg (b. 1979)
Kuimba Nafsi Yangu	Jacob Narverud (b. 1986)

### **CONCERT CHOIR**

Through Love to Light	Elaine Hagenberg (b. 1979)
Der Gang zum Liebchen, Op. 31, No. 3	Johannes Brahms (1833–1897)
Perhaps	Dale Trumbore (b. 1987)

Come to the Woods

Jake Runestad (b. 1986)

Featuring: Juhyun Lee, piano

Hallelujah (No. 3 from Heavenly Home: Three American Songs)

Shawn Kirchner (b. 1970)

## CHAMBER CHOIR

Madrigali - Six "Fire songs" on Italian Renaissance Poems

Morten Lauridsen (b. 1943)

1. Ov'e, Lass, Il Bel Viso?
2. Quando Son Piu Lontan
3. Amor, Io Sento L'alma
4. Io Piango
5. Luci Serene E Chiare
6. Se Per Havervi, Oime

Gyeongbokgung Taryeong (Korean Traditional Folk song)

arr. Hee-jo Kim (1920–2001)

## NOTES AND TRANSLATIONS

### UNIVERSITY CHORUS

#### ***Gloria (from Haydn's Heiligmesse)***

*Gloria in excelsis Deo  
Ee in terra pax hominibus  
Bonae voluntatis  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te*

*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*

#### ***You Who Never Arrived***

*You who never arrived in my arms,  
Beloved, who were lost from the start,  
I don't even know what songs would please you.  
I have given up trying to recognize you in the surging wave of the next moment.*

*You, Beloved, who are all the gardens I have ever gazed at, longing.  
An open window in a country house—,  
and you almost stepped out, pensive, to meet me*

## **Kuimba Nafsi Yangu (Swahili)**

<i>Kuimba nafsi yangu</i>	<i>O hey na, hey na!</i>
<i>Kuimba moyo wangu</i>	<i>Sing my soul, sing my hear.</i>
<i>Kuimba kwa amani</i>	<i>Sing for peace, sing for joy.</i>
<i>Kuimba kwa furaha</i>	<i>There is so much love here, yes!</i>
<i>Sana upendo, sana mpenzi wangu</i>	
<i>Na were. Ey na were. Ndiyo.</i>	

## **CONCERT CHOIR**

Elaine Hagenberg is one of several young composers featured on Concert Choir's program who are rising stars in the field of choral composition. Her music is eloquent and has universal appeal, which has gained her international recognition in a short amount of time. ***Through Love to Light*** is a piece with soaring vocal lines, an exhilarating accompaniment, and a powerful message of hope.

*Through love to light! Oh, wonderful the way  
That leads from darkness to the perfect day!  
From darkness and from sorrow of the night  
To morning that comes singing o'er the sea.  
Through love to light! Through light, O God, to Thee,  
Who are the love of love, the eternal light of light!*

— Richard Watson Gilder

Johannes Brahms composed many charming chamber pieces for vocal quartet, including ***Der Gang zum Liebchen, Op. 31, No. 3***. Brahms set the poetry with gentle sweeping lines that ebb and flow throughout, setting a scene for a blissful romantic encounter.

<i>Es glänzt der Mond nieder, Ich sollte doch wieder Zu meinem Liebchen, Wie mag es ihr geh'n?</i>	<i>The moon gleams down, I should yet again Go to my darling, How does she fare?</i>
<i>Ach weh', sie verzaget Und klaget, und klaget, Daß sie mich nimmer Im Leben wird seh'n!</i>	<i>Alas, she's despondent And laments and laments That I will never see her Again in her life!</i>
<i>Es ging der Mond unter, Ich eilte doch munter, Und eilte daß keiner Mein Liebchen entführt.</i>	<i>The moon sinks, I hurry of briskly Hurrying so that nobody Shall steal my love away.</i>
<i>Ihr Täubchen, o girret, Ihr Lüftchen, o schwirret, Daß keiner mein Liebchen, Mein Liebchen entführt!</i>	<i>O coo, you doves! O whir, you breezes! So that nobody Shall steal my love away!</i>

— Josef Wenzig / Translation by Emily Ezust

Dale Trumbore is another composer making waves for her powerful and thought-provoking choral works. She most recently won the ACDA's first Raymond W. Brock Competition Award for Professional Composers for her composition, *In the Middle*. She comments on her work **Perhaps** saying, "Brandon Elliott's text for *Perhaps* beautifully captures what musicians try to express in our compositions and performances. 'Perhaps we may live an answer or illuminate a story,' Elliott writes. 'Perhaps we may not...'"

*In our lifetime, we will undoubtedly have so many questions left unanswered.  
So many stories will be left untold.  
Perhaps we may live an answer or illuminate a story.  
Perhaps we may not.  
So we turn to the security of constancy as dependable as the sea,  
nature full of beauty and peace,  
music that can teach and inspire.  
Perhaps all we can do is seek comfort  
in such things as flowers, and song, and you.*

— Brandon Elliott

**"Come to the Woods"** explores Muir's inspirations and the transporting peace found in the natural world. Using a collage of fragments from Muir's writings, the work ventures from the boisterous joy of a 'glorious day,' to the quiet whispering of wind, to the rejuvenating power of a storm, to the calming 'amber light' when the clouds begin to clear. I hope it captures the self-discovery and sustenance one encounters while exploring the outdoors and its vital importance in our lives. As Muir writes, 'I only went out for a walk, and finally concluded to stay out till sundown, for going out, I found, was really going in.'"

— Jake Runestad

Concert Choir is thrilled to perform this amazing work by Jake Runestad, who is considered by many to be the best young American composer right now. His highly-imaginative works are frequently performed all over the world. We are equally excited to feature Juhyun Lee, collaborative pianist, on our performance tonight!

*Another glorious day, the air as delicious  
to the lungs as nectar to the tongue.*

*The day was full of sparkling sunshine,  
and at the same time enlivened with one of  
the most bracing wind storms.*

*The mountain winds bless the forests with love.  
They touch every tree, not one is forgotten.*

*When the storm began to sound,  
I pushed out into the woods to enjoy it.  
I should climb one of the trees for a wider look.*

*The sounds of the storm were glorious with  
wild exuberance of light and motion.  
Bending and swirling backward and forward, round and round,  
in this wild sea of pines.*

*The storm-tones died away, and turning toward the east,  
I beheld the trees, hushed and tranquil.  
The setting sun filled them with amber light, and seemed to say,  
"Come to the woods, for here is rest."*

—Taken from writings by John Muir, adapted by the composer.

**"Hallelujah,"** the final movement of *Heavenly Home: Three American Songs*, is a six-part a cappella setting of a beloved Sacred Harp tune. Extensive composed material is used as interlude and accompaniment throughout, with "hallelujah's" leaping, plunging, and circling to the lilting 6/8 rhythms. The austere Sacred Harp harmonization is used with only slight modifications on each refrain, providing homophonic contrast to the mostly polyphonic verses.

—Shawn Kirchner

Verse One:

*And let this feeble body fail,  
And let it faint or die;  
My soul shall quit this mournful vale,  
And soar to worlds on high;*

Chorus:

*And I'll sing hallelujah,  
And you'll sing hallelujah,  
And we'll all sing hallelujah  
When we arrive at home.*

Verse Two:

*O what are all my sufferings here,  
If, Lord, Thou count me meet  
With that enraptured host to appear,  
And worship at Thy feet!*

Verse Three:

*Give joy or grief, give ease or pain,  
Take life or friends away,  
But let me find them all again  
In that eternal day.*

— Charles Wesley

## CHAMBER CHOIR

“The choral masterpieces of the High Renaissance, especially the sacred works of Josquin and Palestrina and the secular madrigals of Monteverdi and Gesualdo, provided the inspiration for my own **Madrigali**. Italian love poems of that era have constituted a rich lyric source for many composers, and while reading them I became increasingly intrigued by the symbolic imagery of flames, burning, and fire that recurred. I decided to compose an intensely dramatic a cappella cycle based on Renaissance poems employing this motif while blending stylistic musical features of the period within a contemporary compositional idiom. In doing so, I wanted the music to emanate (like ripples from a pebble thrown into a pond) from a single, primal sonority — one dramatic chord that would encapsule the intensity of the entire cycle and which would provide a musical motivic unity to complement the poetic. This sonority, which I’ve termed the ‘Fire-Chord,’ opens the piece and is found extensively throughout all six movements in myriad forms and manipulations. The Madrigali are designed in an arch form with significant sharing of materials between movements one and six, two and five. The cycle has its dramatic high point in movement four, ‘Io Piango,’ where the music gradually builds from pianissimo to a fortissimo, seven-part explosion of the ‘Fire-Chord’ before settling to a quiet return of the opening measures.

— Morten Lauridsen

### ***Ov'è, lass', il bel viso***

*Ov'è, lass', il bel viso?  
Ov'è, lass', il bel viso? ecco, ei s'asconde.  
Oimè, dov' il mio sol? lasso, che velo  
S'è post' inanti et rend' oscur' il cielo?  
Oimè ch'io il chiamo et veggio; ei non risponde.  
Dhe se mai sieno a tue vele seconde  
Aure, dolce mio ben, se cangi pelo  
Et loco tardi, et se 'l signor di Delo  
Gratia et valor nel tuo bel sen'asconde,  
Ascolta i miei sospiri et da' lor loco  
Di volger in amor l'ingiusto sdegno,  
Et vinca tua pietade il duro sempio.  
Vedi qual m'arde et mi consuma fuoco;  
Qual fie scusa miglior, qual maggior segno  
Ch'io son di viva fede et d'amor tempio!*

*Alas, where is the beautiful face? Behold, it hides.  
Woe's me, where is my sun? Alas, what veil  
drapes itself and renders the heavens dark?  
Woe's me, that I call and see it; it doesn't respond.  
Oh, if your sails have auspicious winds,  
my dearest sweet, and if you change your hair  
and features late, if the Lord of Delos  
hides grace and valour in your beautiful bosom,  
hear my sighs and give them place  
to turn unjust disdain into love,  
and may your pity conquer hardships.  
See how I burn and how I am consumed by fire;  
what better reason, what greater sign  
than I, a temple of faithful life and love!*

— From a madrigal by Henricus Schaffen / Translation by Erica Muhl

### ***Quando son più lontan***

*Quando son più lontan de' bei vostri occhi  
Che m'han fatto cangiar voglia et costumi,  
Cresce la fiamma et mi conduce a morte;  
Et voi, che per mia sorte  
Potresti raffrenar la dolce fiamma,  
Mi negate la fiamma che m'infiamma.*

*When I am farthest from your beautiful eyes  
that made me change my wishes and my ways,  
the flame grows and leads me to my death;  
and you, who for my fate  
could restrain the sweet flame,  
deny me the flame that inflames me*

— From a madrigal by Ivo / Translation by Erica Muhl

## **Amor, io sento l'alma**

*Amor, io sento l'alma  
Tornar nel foco ov'io  
Fui lieto et più che mai d'arder desio.  
Io arde 'en chiara fiamma  
Nutrisco il miser core;  
Et quanto più s'infiamma,  
Tanto più cresce amore,  
Perch'ogni mio dolore  
Nasce dal fuoco ov'io  
Fui lieto et più che mai d'arder desio.*

*O love, I feel my soul  
return to the fire where I  
rejoiced and more than ever desire to burn.  
I burn and in bright flames  
I feed my miserable heart;  
the more it flames  
the more my loving grows,  
for all my sorrows  
are born of the fire where I  
rejoiced and more than ever desire to burn.*

— Jhan Gero (Parody of a ballata by Machiavelli)

## **Io piango**

*Io piango, chè'l dolore  
Pianger' mi fa, perch'io  
Non trov'altro rimedio a l'ardor' mio.  
Così m'ha concio Amore  
Ch'ognor' viv'in tormento  
Ma quanto piango più, men doglia sento.  
Sorte fiera e inaudita  
Che'l tacer mi d'a morte e'l pianger vita!*

*I'm weeping, for the grief  
Makes me cry, since I  
can find no other remedy for my fire.  
So trapped by Love am I  
that ever I lie in torment  
but the more I weep the less pain I feel.  
What cruel, unheard-of fate  
that silence gives me death and weeping life!*

— Ruffo

## **Luci serene e chiare**

*Luci serene e chiare,  
Voi m'incendete, voi; ma prov'il core  
Nell' incendio diletto, non dolore.  
Dolci parole e care,  
Voi mi ferite, voi; ma prov' il petto  
Non dolor ne la piaga, ma diletto.  
O miracol d'amore!  
Alma ch'è tutta foco e tutta sangue,  
Si strugge e non si duol, mor'e non languer.*

*Eyes serene and clear,  
you inflame me, but my heart must find pleasure,  
not sorrow, in the fire.  
Words sweet and dear,  
you wound me, but my breast must find pleasure,  
not sorrow, in the wound.  
O miracle of love!  
The soul that is all fire and blood,  
melts yet feels no sorrow, dies yet does not languish.*

—Ridolfo Artotti

## Se per havervi, oime

*Se per havervi, oime, donato il core,  
Nasce in me quel l'ardore,  
Donna crudel, che m'arde in ogni loco,  
Tal che son tutto foco,  
E se per amar voi, l'aspro martire  
Mi fa di duol morire,  
Miser! che far debb'io  
Privo di voi che sete ogni ben mio?*

*If, alas, when I gave you my heart,  
there was born in me that passion,  
cruel Lady, which burns me everywhere  
so that I am all aflame,  
and if, loving you, bitter torment  
makes me die of sorrow,  
wretched me! What shall I do  
without you who are my every joy?*

— Text from *Primo Libro de Madrigali* by Claudio Monteverdi

Hee-jo Kim is mainly a creative composer of works that incorporate Western music and Korean traditional music. He is one of the most representative composers of Korea, having composed music for the 1988 Seoul Olympics and the general manager of the 1986 Asian Games. **Gyeongbokgung Taryeong**, which he arranged, is one of the folk songs of Gyeonggi Province. When Heungseon Daewongun (King's father at that time) ordered the reconstruction of Gyeongbokgung Palace, which was burnt down by the war (1592) with Japan in 1865, many labors who were forced to work from all over the country sang this song as they satirized Heungseon Daewongun's excessive construction work as well as their hard work. Tempo is Jajintaryeong tempo (a type of Korean traditional tempo). This song has a lot of high-pitched melody and a lot of syncopation, so it is rhythmical and exciting. The sound of melody is composed of A, C, D, E, and G in a style of Bangyeongtori (a type of Korean traditional style) ending with A.

Verse One:  
남문(南門)을 열고 파루(罷漏)를 치니  
甲子日)에  
계명산천(鷄鳴山川)이 밝아온다

*Having opened the South Gate ringing a  
ceremonial bell,  
a new bright day dawns as cocks crow*

Verse Two:  
덜커덩 소리가 웬소리나  
實)을 물고  
경복궁 짓느라고 회방아치는 소리나

*What is this clattering noise?  
It is the milling sound to build the  
Gyeongbokgung Palace*

Verse Three:  
을축(乙丑) 사월(四月) 갑자일(  
경복궁을 이룩하세

*On an April day of KapJa year,  
The Gyeongbokgung Palace is about to be built*

Verse Four:  
단산봉황(丹山鳳凰)은 죽실(竹  
벽오동(碧梧桐) 속으로 넘나든다

*The Phoenix of Red Mt. with a bamboo  
fruit in her mouth;  
Files in and out of a Phoenix tree*

Refrain:  
에- 에헤이 에-이야- 얼릴릴거리고  
방아로다

*Eh,ehe, ehey, ehya  
Ur lul lul sound is the milling sound, Yeah!*

## CHAMBER CHOIR

### SOPRANO

Lottie Andrews  
Lauren Bumgarner  
Isabella Cline  
Hannah Park  
Bridget Perez  
Amanda Scholz  
Ivy Taylor

### ALTO

Alyssa Baechele  
Mika Braddy  
Logan DeBord  
Emily Gehman  
Laura Hirn  
Madeline Roaldson  
Montana Waters

### TENOR

Jake DiFebo  
Santiago Gutierrez  
Brandon Michael  
Jason Neubauer  
Jack Paschke  
Scott Sipes

### BASS

Tim Costello  
Ben Mandelstam  
Chanjin Noh  
Eric Paricio  
Dean Rieger

## CONCERT CHOIR

### SOPRANO

Kinsey Anderson  
Alyssa Banister  
Cassandra Brandriff  
Tess Collins  
Emma Day  
Ashley Eckroth  
Mykayla Fitzpatrick  
Hannah Gambee  
Maria Gesicki  
Lauren Haid  
Avery Henderson  
Sonia Martinez  
Sophie Matthews  
Katherine Matzke  
Taylor Millette  
Yuka Nagata  
Leslie Schenk

Margo Schumann  
Amanda Tyrcha  
Alexandra Young

### ALTO

Alison Archuleta  
Emily Bartel  
Katie Beyer  
Mika Braddy  
Samantha Brewer  
Mikayla Findley  
Laura Hirn  
Amanda Kale  
Angela Lamar  
Brenna Lambrecht  
Hannah Lentz  
Jessie Lister  
Lucy Logan

Lindsey Roberts  
Lauren Rodgers  
Fiona Ruddell  
Hannah Sarine  
Natalie Strickland  
Lauren Trujillo

### TENOR

Emmanuel Bonilla  
Lincoln Brandt  
Ryan Fenske  
John Friskney  
Brandon Michael  
Jackson Mooney  
Zachary Shepard  
Drew Spencer  
Patrick Swallow  
Mike Tucci  
Jared Zaccaro

### BASS

Paul Beyer  
Neil Brooks  
Timothy Costello  
Andy Firebaugh  
Conner Flaherty  
Austin Lowder  
Ben Mandelstam  
Martin Manweiler  
Chanjin Noh  
Zachary Owens  
Dean Rieger  
Paul Rose  
Logan Wieland  
Ryan Wilke-Braun

## UNIVERSITY CHORUS

### SOPRANO

Duaa Alabdulrazzaq  
Jordan Bailey  
Alyssa Banister  
Sierra Bartt  
Kate Beasley  
Emma Becker  
Lynn Borngrebe  
Cassandra Brandriff  
Natalie Brown  
Haley Candelario  
Silvana Cano Hernandez  
Avi Charneskie  
Melissa Daigle  
Chaos Faulder  
Jenna Finley  
Mykayla Fitzpatrick  
Sophie Gentle  
Devan Green

Zoe Holman  
Claire Kraus  
Allaria Lopez  
Tessa McIntosh  
Lindsey Odstrcil  
Charlotte Pardo  
Isabelle Sena  
Claire Shive  
Mia Higasi  
Ashley Stephens  
Sarah Sujansky

### ALTO

Leila Abdallah  
Kylie Anderson  
Pamela Arzate  
Sydney Bouwens  
Rachel Brady  
Autumn Brogren

Allie Cunningham  
Sara Dmytriw  
Emma Ellison  
Sara Galindo  
Leah Gibson  
Ally Gould  
Alice Gugel  
Samantha Howe  
McKenna Jansky  
Sapphire Kelly  
Sydney McDonald  
Alex Miller  
Katie Olson  
Elisabeth Richardson  
Kaley Stephen  
Harvey Swenson  
Caitlin Swift  
Taya Woodar-Hancock  
Julia Webb

### TENOR

Ted Chasson  
Noah Ferris  
Sidney Gilford  
Ian Irwin  
Maximilien Kos  
Jake Ladow  
Eric Roland  
Tiernan Troyer

### BASS

Will Curley  
Matt Fox  
Ethan Green  
Levi Grimlund  
Kyle Howe  
Caleb Posey  
Paul Rose  
Drew Spencer  
Sammy Trout  
Logan Wieland

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# U P C O M I N G P E R F O R M A N C E S

## MUSIC PERFORMANCES

Symphonic Band Concert	October 18, 7:30 p.m.	GCH
Sinfonia Concert	October 23, 7:30 p.m.	GCH
Classical Convergence Concert / Acte II	October 24, 7:30 p.m.	ORH
OcTUBAFest Concerts / FREE	October 27, 5:30, 7:30 p.m.	ORH
Halloween Organ Extravaganza	October 31, 5, 7, and 9 p.m.	ORH
<b>Virtuoso Series Concert / Faculty Chamber Music</b>	<b>November 4, 7:30 p.m.</b>	<b>ORH</b>

## RALPH OPERA PROGRAM PERFORMANCES

<i>L'enfant et les sortilèges</i> by Maurice Ravel	Oct. 31, Nov. 1, 2, 7:30 p.m.	ST
<i>L'enfant et les sortilèges</i> by Maurice Ravel	November 3, 2 p.m.	ST

## DANCE PERFORMANCES

Fall Dance Concert	November 15, 16, 7:30 p.m.	UDT
Fall Dance Concert	November, 16, 2 p.m.	UDT
Fall Dance Capstone Concert	December 13, 14, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 14, 2 p.m.	UDT

## THEATRE PERFORMANCES

<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	November 8, 9, 14, 15, 16, 7:30 p.m.	UT
<i>Cabaret</i> by John Kandor with lyrics by Fred Ebb	November 10, 17, 2 p.m.	UT
<i>The Beckett Experience</i>	December 5, 6, 7, 7:30 p.m.	ST
<i>The Beckett Experience</i>	December 8, 2 p.m.	ST
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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