

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

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OCTOBER 6 / 7:30 P.M.

## **CONCERT CHOIR**

DR. JAMES KIM  
CONDUCTOR

MADELINE GREEB  
PIANO

CHELSEA KENDALL  
GRADUATE CONDUCTING ASSISTANT

## **CHAMBER CHOIR**

DR. JAMES KIM  
CONDUCTOR

GLORIA CHOI  
PIANO

CHELSEA KENDALL  
GRADUATE CONDUCTING ASSISTANT



**Colorado State University**

SCHOOL OF MUSIC, THEATRE AND DANCE

# CSU CONCERT CHOIR

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***Ride On, King Jesus / arr. by ALICE PARKER (b. 1925) and ROBERT SHAW (1927-1978)***

***In Windsor Forest / RALPH VAUGHAN WILLIAMS (1872-1958)***

- I. The Conspiracy
- II. Drinking Song
- III. Falstaff and the Fairies  
Soloist: Genevieve Sullivan
- IV. Wedding Chorus
- V. Epilogue

***A Jubilant Song / NORMAN DELLO JOIO (1913-2008)***

Soloist: Hadley Rentz

## **Sopranos**

Lottie Andrews  
Alyssa Baechle  
Tess Collins  
Ashley Eckroth  
Andria Hall  
Jada Johnson  
Lauryn Larkin  
Alora Martinez  
Taylor Millette  
Carly Rayburg  
Hadley Rentz  
Fiona Ruddell  
Lauren Rodgers  
Hannah Sarine  
Hannah Stevens

## **Altos**

Alyssa Almond  
Meghan Boe  
Josie Brill  
Samantha Brewer  
Heidi Cole  
Camryn Daidone  
Rocky Eisentraut  
Mikayla Findley  
Maria Gesicki  
Tiana Hunter  
Amanda Kale  
Chelsea Kendall  
Katelyn Kincaid  
Kassidy King  
Heduo Lu  
Adelle McDaniel  
Briana Odette  
Meg Parker  
Madeline Roaldson  
Kailu Shannon-Frolich  
Natalie Strickland  
Genevieve Sullivan  
Lauren Trujillo  
Montana Waters

## **Tenors**

Ryan Fenske  
Andy Firebaugh  
John Friskney  
Brandon Gonzales  
Dominic Jackson  
Terry Luo  
Jack Paschke  
Elizabeth Shrumm  
Jun Terasawa

## **Basses**

Sam Carlson  
Matt Fox  
John Lampus  
Cody Levitt  
Aiden Mihaly  
Christian Opper  
Zachary Owens  
Eric Paricio  
Jacob Small  
Andrew Willyard

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## PROGRAM NOTES

### *In Windsor Forest*

Vaughan Williams was an English composer of symphonies, chamber music, opera, choral music, and film scores. His operas attained some stage performance, but all too often by students or amateurs. His Falstaff opera, *Sir John in Love*, based on Shakespeare's *Merry Wives of Windsor* and composed between 1924 and 1928, had its premiere at the Royal College of Music in 1929 but did not achieve professional performance until 1946. Not surprisingly, he gave some of the music wider circulation by arranging it as a choral cantata. Thus, *In Windsor Forest* came about in 1931. In the original opera, Vaughan Williams interpolated lyrics from other Elizabethan authors and from other plays by Shakespeare. The Cantata opens with a setting for women's voices of "The Conspiracy" from *Much Ado About Nothing*. The men respond with a "Drinking Song." "Falstaff and the Fairies," adapts text from authors Thomas Ravenscroft, John Lyly, and Shakespeare. The "Wedding Chorus" is by 17th-century playwright, poet, and critic Ben Jonson. Finally comes "Whether men do laugh or weep," which is attributed to Thomas Campion, but used liberally by Shakespeare himself. The movements are lyrical, rhythmic, and tuneful.

— Jane Ring Frank

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# CSU CHAMBER CHOIR

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## **Mid-Winter Songs / MORTEN LAURIDSEN (b. 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

## **Nunc Dimittis / GUSTAV HOLST (1874-1934)**

Soloists: Emilee Smith, Jonathan San Agustin

## **COMBINED CHOIRS**

## **El Vito / arr. by MACK WILBERG (b. 1955)**

### **Sopranos**

Katie Beyer  
Abigail Farmer  
Shauna McQuerrey  
Maisie Phillips  
Annie Schoepho-  
erster  
Emilee Smith  
Ivy Taylor  
Hayley Voss  
Alexandra Young

### **Altos**

Arika Drake  
Jazmin Figueroa  
Emily Gehman  
Emma Genell  
Chelsea Kendall  
Angela Lamar  
Avrial Turner  
Naomi Wright

### **Tenors**

Daniel Goldschmidt  
Brandon Michael  
Jonathan San  
Agustin  
Jun Terasawa  
Luke Thatcher

### **Basses**

Tim Costello  
Nick Louis  
Ben Mandelstam  
Andrew Wallace  
Ryan Wilke-Braun

## **Program notes and Text**

### **Mid-Winter Songs, On Poems by Robert Graves**

I. Dying sun, shine warm a little longer!  
My eye, dazzled with tears, shall dazzle yours,  
Conjuring you to shine and not to move.  
You, sun, and I all afternoon have labored  
Beneath a dewless and oppressive cloud—  
a fleece now gilded with our common grief  
That this must be a night without a moon.  
Dying sun, shine warm a little longer!  
Faithless she was not: she was very woman,  
Smiling with dire impartiality,  
Sovereign, with heart unmatched, adored of men,  
Until Spring's cuckoo with bedraggled plumes

Tempted her pity and her truth betrayed.  
Then she who shone for all resigned her being,  
And this must be a night without a moon.  
Dying sun, shine warm a little longer!

II. She, then, like snow in a dark night,  
Fell secretly. And the world waked  
With dazzling of the drowsy eye,  
So that some muttered 'Too much light,'  
And drew the curtains close.  
Like snow, warmer than fingers feared,  
And to soil friendly;  
Holding the histories of the night  
In yet unmelted tracks.

III. She tells her love while half asleep,  
In the dark hours,  
With half-words whispered low:

As Earth stirs in her winter sleep  
And puts out grass and flowers  
Despite the snow,  
Despite the falling snow.

IV. Stirring suddenly from long hibernation  
I knew myself once more a poet  
Guarded by timeless principalities  
Against the worm of death, this hillside haunting;  
And presently dared open both my eyes.

O gracious, lofty, shone against from under,  
Back-of-the-mind-far clouds like towers;  
And you, sudden warm airs that blow  
Before the expected season of new blossom,  
While sleep still gnaw at roots and lambless go—

Be witness that on waking, this mid-winter,  
I found her hand in mine laid closely  
Who shall watch out the Spring with me.  
We stared in silence all around us  
But found no winter anywhere to see.

V. How hard the year dies: no frost yet.  
On drifts of yellow sand Midas reclines,  
Fearless of moaning reed or sullen wave.  
Firm and fragrant still the brambleberries.  
On ivy-bloom butterflies wag.

Spare him a little longer, Crone,

For his clean hands and love-submissive heart.

“Mid-Winter Songs,” on poems by Robert Graves, was commissioned by the University of Southern California on the occasion of its centennial in 1980. It is an earlier work of Morten Lauridsen, and in many ways, one of his most ambitious. Steve Schwartz, a reviewer for ClassicalNet, writes, “Lauridsen’s music typically goes for a note of rapt contemplation. However, Mid-Winter Songs, a choral cycle to poems by Graves, gives you something more disturbed and agitated. Despite its five separate numbers, it hangs together beautifully. Motives from earlier movements show up in later ones, sometimes at the level of the textual phrase. The poems, rich in classical allusion, often take winter (or, in two cases, imply winter – winter about to come, winter just gone) as their setting. Really, however, the poems are about love and death. ‘Lament for Pasiphaë’ refers to the daughter of Helios, the sun Titan, who committed adultery with a bull. The poet, however, pleads for her as ‘beyond good and evil’ – a natural force. The music begins with bright stabs from the accompaniment to the words ‘Dying sun, shine warm a little longer.’ ‘Like Snow’ keeps the image of woman as life force, as does the quietly beautiful ‘She Tells Her Love While Half Asleep,’ with its lovely refrain, ‘Despite the snow, Despite the falling snow.’ ‘Intercession in Late October’ tells of the death of Midas, again praying, this time quietly, for Cronos (time) to ‘Spare him a little longer’ (in a transformed recurrence of the idea which opened the cycle) for ‘his clean hands and love-submissive heart.’”

### **Nunc dimittis**

Lord, now lettest thou thy servant  
depart in peace according to thy word.  
For mine eyes have seen thy salvation,  
Which thou hast prepared  
before the face of all people.  
To be a light to lighten the Gentiles,  
and to be the glory of thy people Israel.  
Glory be to the Father, and to the Son,  
and to the Holy Ghost.  
As it was in the beginning, is now,  
and ever shall be, world without end.  
Amen.

### **El Vito, Spanish (Andalusian) Folk Song**

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!

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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

|  |                             |           |
|--|-----------------------------|-----------|
| Guest Artist Concert / Aaron Tindall, Tuba / <b>FREE</b>         | October 9, 5 p.m.           | ORH, UCA  |
| OcTUBAfest Studio Recital / <b>FREE</b>                          | October 9, 7:30 p.m.        | ORH, UCA  |
| Music in the Museum Series / Andrew Jacobson, Oboe / <b>FREE</b> | October 10, noon and 6 p.m. | GAMA, UCA |
| Concert Orchestra and University Chorus Concert                  | October 10, 7:30 p.m.       | GCH, UCA  |
| Guest Artist Concert / Triptych Trio / <b>FREE</b>               | October 10, 7:30 p.m.       | ORH, UCA  |
| Wind Symphony Concert  | October 12, 7:30 p.m.       | GCH, UCA  |
| <i>Virtuoso</i> Series Concert / Janet Landreth, Piano           | October 16, 7:30 p.m.       | ORH, UCA  |
| OneBeat! / Music District Event                                  | October 20, 7:30 p.m.       | ORH, UCA  |
| Classical Convergence Concert / PUBLIQuartet                     | October 24, 7:30 p.m.       | ORH, UCA  |
| Guest Artist Concert / Denver Art Song Project / <b>FREE</b>     | October 25, 7:30 p.m.       | ORH, UCA  |
| OcTUBAfest Concert / Brian Kiser, Tuba / <b>FREE</b>             | October 29, 5 p.m.          | ORH, UCA  |

## RALPH OPERA PROGRAM PERFORMANCES

|                                  |                           |          |
|----------------------------------|---------------------------|----------|
| Xerxes by George Frideric Handel | October 26, 27, 7:30 p.m. | GCH, UCA |
| Xerxes by George Frideric Handel | October 28, 8 p.m.        | GCH, UCA |
| Xerxes by George Frideric Handel | October 29, 2:00 p.m.     | GCH, UCA |

## DANCE PERFORMANCES

|                             |                           |          |
|-----------------------------|---------------------------|----------|
| Fall Dance Concert          | November 9, 10, 7:30 p.m. | UDT, UCA |
| Fall Dance Concert          | November, 11, 2 p.m.      | UDT, UCA |
| Fall Dance Capstone Concert | December 8, 9, 7:30 p.m.  | UDT, UCA |
| Fall Dance Capstone Concert | December 9, 2 p.m.        | UDT, UCA |

## THEATRE PERFORMANCES

|   |                                |         |
|---|--------------------------------|---------|
| Three Sisters by Anton Chekhov          | October 1, 8, 2 p.m.           | UT, UCA |
| Love and Information by Caryl Churchill | November 10, 16, 17, 7:30 p.m. | UT, UCA |

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