

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

MUSIC PERFORMANCES

Music in the Museum Concert Series / FREE	March 12, noon and 6 p.m.	GAMA
Concert Orchestra Concert / FREE	March 14, 7:30 p.m.	ORH
<i>Virtuoso Series Concert</i> / Peter Sommer, Dan Goble, Saxophone	March 25, 7:30 p.m.	ORH
Classical Convergence Concert / collectif9	March 30, 7:30 p.m.	ORH
Oboe Studio Recital / FREE	March 31, 3:30 p.m.	ORH
Chase the Music / Music Therapy Composition Class/ FREE	March 31, 7:30 p.m.	IRH
<i>Virtuoso Series Concert</i> / 5280Q	April 1, 7:30 p.m.	ORH
<i>Virtuoso Series Concert</i> / Faculty Chamber Music	April 8, 7:30 p.m.	ORH

RALPH OPERA PROGRAM PERFORMANCES

Two British One-Acts / Gustav Holst and Ralph Vaughan Williams	April 4, 5, 6, 7:30 p.m.	GCH
Two British One-Acts / Gustav Holst and Ralph Vaughan Williams	April 7, 2 p.m.	GCH

DANCE PERFORMANCES

Spring Dance Concert	April 26, 27, 7:30 p.m.	UDT
Spring Dance Concert	April 27, 2 p.m.	UDT
Spring Capstone Concert	May 10, 11, 7:30 p.m.	UDT
Spring Capstone Concert	May 11, 2 p.m.	UDT
Dance Special Event / Embodiment	June 1, 2 p.m.	UDT

THEATRE PERFORMANCES

A Man of No Importance, a musical by Terrence McNally	April 26, 27, May 2, 3, 4, 7:30 p.m.	UT
A Man of No Importance, a musical by Terrence McNally	April 28, May 5, 2 p.m.	UT
Rockband Project Concert / FREE	May 16, 6:30 p.m.	UT

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GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

MARCH 8, 2019 / 7:30 P.M.

THERE WILL BE REST

CHAMBER CHOIR

CONDUCTED BY

DR. JAMES KIM

ACCOMPANIST

GLORIA CHOI

CONCERT CHOIR

CONDUCTED BY

NATHAN PAYANT

ACCOMPANIST

MADELINE GREEB



Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

.....

CHAMBER CHOIR

ARR. MICHAEL BARRETT AND RALF SCHMITT
Dean Rieger, djembe



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NOTES AND TRANSLATIONS: CHAMBER CHOIR

Mass in Eb Major, Op. 109

This setting of the Mass Ordinary is fairly unique among mass settings of its time. At the time of composition, the Cecilian movement, for which the goal was to return church music back to its former purpose of clearly-declaimed text, was in full swing, but Rheinberger didn't completely buy in to these ideas. *The Mass in Eb Major, Op. 109* is a great example of his ability to compose against what the ideals were of the time. The two choirs sing back and forth in each movement and will often times finish each other's phrases or pick up where the other left off. There are frequent large dynamic contrasts between the two and there is a playful passing of melody and harmony throughout the piece. Rheinberger's *Mass in Eb Major, Op. 109* is regarded as one of the most beautiful settings of the Mass Ordinary and is also one of Rheinbergers most famous compositions along with his motet *Abendlied*.

Only In Sleep – Ēriks Ešēvalds

Only in Sleep, with poetry by Sara Teasdale, is a beautiful setting by Latvian composer Ēriks Ešēvalds. The text brings out the innocence of childhood and memories of the past, but also a desire to reconnect with those memories. A soprano soloist guides us through these thoughts and memories from the simple and elegant opening phrases to the semi-improvisatory phrases in the closing section, all backed up by the full choir throughout.

Shenandoah – Mack Wilberg

Mack Wilberg, in addition to being a well-known arranger and composer, is the Associate Director of the Mormon Tabernacle Choir and the Music Director of the Temple Square Chorale. Wilberg is also active as a pianist, choral clinician, and guest conductor throughout the world. His arrangement of *Shenandoah* perfectly suits the text with its flowing piano accompaniment and lush harmonies that include traces of dissonance that truly evoke a sense of longing. *Shenandoah* begins and ends with very simple unison lines, leaving us at the end with the very peaceful original folk tune.

I Cannot Dance – Aaron Jay Kernis

Aaron Jay Kernis is a Pulitzer Prize winning American composer and professor of composition at Yale School of Music. *I Cannot Dance* is an incredibly complex piece of music written for Mixed Choir and from a set of four pieces called Ecstatic Meditations. Kernis writes in this piece an intricate rhythmic puzzle that comes together to form a very energetic and exciting sound. The text, written by Mechthild of Magdeburg and translated by Jane Hirshfield, offers several moments that Kernis chose to set very melodically and beautifully. It also offers moments that Kernis was able to text paint literally, such as the last several pages all set on the single word: "Whirling", that is realized in brisk triple meters.

NOTES AND TRANSLATIONS: CONCERT CHOIR

Felix Mendelssohn was one of the major Romantic-era composers from Germany. It could be argued that we have him to thank for the rise of the great Baroque composer, Johann Sebastian Bach. Mendelssohn's lifelong interest in the music of Bach led to an important revival of Bach's works throughout the nineteenth and twentieth centuries. While Mendelssohn may be best known for his large-scale choral-orchestral work, *Elijah*, and other symphonic works, he also composed a number of smaller-scale sacred and secular works for unaccompanied voices. ***Frohloket, ihr Völker aur Erden*** comes from a set of motets originally intended for the Christmas season, but its joyful exuberance and rich harmonic style make it an ideal concert opener for any occasion.

Frohloket, ihr Völker auf Erden, und preiset Gott!
Der Heiland ist erschienen, den der Herr verheißen.
Er hat seine Gerechtigkeit der Welt offenbart.
Halleluja!

Rejoice, ye people of the earth, and praise God!
The redeemer is come, whom the Lord has
promised. He has revealed his justice to the world.
Hallelujah!

Abendlied is probably Josef Rheinberger's best-known motet and is true gem of the choral repertoire. He composed the first version when he was only 15 and made slight revisions some time later. The motet, based on a passage from Luke 24:29 from Martin Luther's German version of the bible, is a simple but brilliant example of counterpoint, polyphony, and harmonic structure.

Bleib bei uns,
denn es will Abend werden, Der Heiland ist
und der Tag hat sich geneiget.

Stay with us,
for night is falling,
and the day has waned.

—Luke 24:29

Franco-Flemish (modern-day Belgium) composer Pierre de la Rue was from the same generation of his more well-known contemporary, Josquin des Prez. He is widely regarded as the last great champion of Medieval music and remained in northern Europe while many of his contemporaries flocked to Italy in search of more lucrative salaries and opportunities. His loyalty to the Grande chapelle, the musical establishment of the Hapsburg-Burgundian court, was rewarded with a “tenured” position and professional stability that allowed him to compose a substantial amount of sacred music throughout his lifetime.

La Rue's setting of ***O salutaris hostia*** is a simple and elegant motet. For the most part it is homophonic with a few moments of imitative texture. In our performance, we seek to juxtapose old and new with an improvised soprano saxophone solo within the context of the Medieval chant.

O salutaris Hostia,
Quæ cæli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.
Uni trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria.
Amen.

O saving Victim, opening wide
The gate of Heaven to us below;
Our foes press hard on every side;
Thine aid supply; thy strength bestow.
To thy great name be endless praise,
Immortal Godhead, One in Three.
O grant us endless length of days,
In our true native land with thee.
Amen.



NATHAN PAYANT is a passionate and dedicated conductor, educator, and professional singer living in the Denver area. In addition to working at CSU, he is the Co-Founder and Artistic Director of *Anima Chamber Ensemble* and General Manager of *Colorado Bach Ensemble*. He is also an active member in the professional choral scene in Denver, singing regularly with *St. Martin's Chamber Choir*, *Colorado Bach Ensemble*, and *Evans Choir*.

Nathan is very involved in NAfME, CMEA, ACDA, and CoACDA. He has served on the Colorado All-State Choir board, the Vocal Music Council of CMEA, and currently serves on the Colorado ACDA Council as the Women's Choir R&R Chair. Most recently, Nathan was honored to have his first piece of choral music published through Hal Leonard as part of the *Andrea Ramsey Choral Series*.

A native of South Dakota, Nathan received a Bachelor of Music Education degree from Northern State University in Aberdeen, SD. He holds a Master of Music degree in Choral Conducting from Colorado State University and will earn a Doctor of Musical Arts degree in Choral Conducting and Literature from University of Colorado, Boulder in May 2019. He has fifteen years of teaching experience at the middle school, high school, and college levels. Nathan enjoys regular opportunities as an honor choir clinician and music festival adjudicator throughout Colorado and surrounding states. When he is not conducting, teaching, or singing, he enjoys spending time with his beautiful wife, Natalie, and three daughters, Faythe, Ava, and Lilian.

CONDUCTORS



DR. JAMES KIM is currently the director of Choral Activities at Colorado State University. He directs the CSU Chamber Choir and also teaches undergraduate/graduate conducting, choral literature, and choral techniques.

After earning two degrees from University of Southern California, James Kim was invited by the *Internationale Bachakademie* Stuttgart to study with Helmuth Rilling for three years. In Europe, he participated in numerous workshops and festivals as an active conductor, notably such as *Europisches Musikfest Stuttgart 99*, *Bachwochenende*, and *Sommerakademie*. He was also selected as one of five conductors from around the world to study with Frieder Bernius in a masterclass sponsored by the International Federation of Choral Music in Namur, Belgium.

During the summers of 2000 and 2002, he was selected as an assistant conductor for the Opera Theater of Lucca held in Lucca, Italy. During the past 2001-02 season, he had served as the Interim Artistic Director for the Indianapolis Symphonic Choir. Previously, Dr. Kim taught conducting at University of Cincinnati and at Simpson College. In 2002, he was selected and invited as a Conducting Fellow for the Chicago Conducting Workshop and Masterclass presented by the Chorus America and the Chicago Symphony Association.

In November 2011, Dr. Kim and CSU Music hosted the biennial national conference of the NCCO in Fort Collins where the CSU Chamber Choir was featured as the main choir for the three-day conference. Kim is also the founding artistic director of the Colorado Bach Ensemble, which received acclaimed reviews of their inaugural season concerts with Bach's *B Minor Mass* and Handel's *Messiah*. Choirs under his direction have sung at international and national stages including National Collegiate Choral Organization, ACDA, Chang-won Grand-Prix Choral Festival/Competition, and Aspen Music Festival.

James Kim received B.M. and M.M. from University of Southern California and the D.M.A. from CCM. His major teachers include William Dehning, and Earl Rivers.

Tykus tykus was written in 2010 by Lithuanian composer, Vaclovas Augustinas. It was awarded first prize from over eighty submissions at the 2010 Lithuanian National Competition for Choral Composition. It is based on a Lithuanian folk tune about a young lad on a horse (a common theme in Lithuanian folklore) who seduces a young lady. Instead of marrying her, he goes off to battle. If you listen closely, you just may hear the sound of the lad's horse galloping away.

Tykus tykus	Quietly quietly
Tai tykus bernelis,	What a quiet lad,
Tai tykus raitelis,	what a calm rider,
Tai tykiai privilej	how quietly he enticed away
Mergelę klėtėlėn.	a maiden into the granary.

Žalia rūtu vainikėlį	Green rue crown
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Tai tykiai nuėmė	How calmly he took away
Rūtu vainikėlį	her maidenhood,
Tai tykiai nunovė	how quietly he worked off
Aukselio žiedelį	her golden ring.

Bernelis pabudo,	But suddenly he awakened
Nelaimę pajuto, -	and sensed danger, -
An žirgelio sėdo,	took a horse
Ir vainelę jojo.	and moved away to the battle.

The **Music of Stillness** is a beautiful setting of Sara Teasdale's poem 'There Will Be Rest' and is a nice representation of Elaine Hagenberg's eloquent and genuine compositional voice. Lush choral phrases invoke images of 'stars shining, rooftops covered with snow, crystal peace...finding the music of stillness'. Following a serene opening, the piece rises and falls through both affecting climaxes and passages of great tranquility, ending with the same sense of stillness with which it begins. While this poem is often thought to be a glimpse into Teasdale's troubled and lonely life, there is also a reassuring sense of hope throughout the work.

There will be rest, and sure stars shining	I will make this world of my devising
Over the roof-tops crowned with snow,	Out of a dream in my lonely mind.
A reign of rest, serene forgetting,	I shall find the crystal of peace, – above me
The music of stillness holy and low.	Stars I shall find.

–Sara Teasdale (1884–1993)

I'll Be On My Way – Backstory from the composer:

I have lived a block away from the church where I worked for many years. But for much of that time, there was no stoplight at the one busy street between me and the church. I would carefully wait for breaks in traffic to dart across (noticing that if I happened to be wearing a suit, people would magically stop for me — but if I wore regular clothes, no such luck.) One time (maybe in 2004), waiting at the corner, a city bus whizzed powerfully by, and I remarked to myself: "What if I weren't paying attention someday, and got into the path of that bus?"

Looking as far down that long street as I could see — and feeling the sense of freedom one gets on the open road — my immediate response was “Well, I’d be on my way.”

Instantly, the idea for the song sprang into my mind, and on the way home I came up with the chorus: “I’ll be on my way, I’ll be on my way; I’ll have left my feet of clay upon the ground, I will be glory-bound, I’ll be on my way.” The rest of the song soon followed, because sometimes they just come like that — fast, easily, all at once.

For a number of years after the song came into being, that street crossing remained dangerous. People were hit, or almost hit, multiple times. My friend Jon was knocked off of his bike. Finally, our church’s large corner sign was damaged after yet another collision, and my pastor Susan had had it with the unnerving accidents. Penning a letter to the city, she added that “one of our members has even written a song about being killed at this corner.” Within a month or two the city put in a stoplight at the corner. Finally!

When I am gone, don’t you cry for me,
don’t you pity my sorry soul.
What pain there might have been
will now be past and my spirit will be whole.

I’ll be on my way, I’ll be on my way
I’ll have left my feet of clay upon the ground
I will be glory bound, I’ll be on my way.

When I am gone, please forgive the wrongs
that I might have done to you;
There’ll be no room for regret up there,
high above, way beyond the blue.

–Shawn Kirchner

South African composers Michael Barrett and Ralf Schmitt offer a stunningly beautiful and moving arrangement of the traditional South African song, **Indodana**, sung in the native language of isiXhosa. Schmitt is a renowned African choral music specialist with a passion for the preservation of traditional South African song. Barrett is a choral conductor at the University of Pretoria, South Africa and specializes in arrangements of traditional African music.

Women:
Ngob’umthatile umtwana wako,
uhlale nathi hololo helele
*The Lord has taken his son who lived
amongst us*
Indodana ka nkulunkulu bayi’bethelela
hololo helolo
The son of the Lord God was crucified.

I’ll be on my way, I’ll be on my way
I’ll have laid my frown and all my burdens down,
I’ll be puttin’ on my crown on my way.

When I am gone, don’t you look for me
in the places I have been;
I’ll be alive, but somewhere else,
I’ll be on my way again!

I’ll be on my way, I’ll be on my way
I’ll lift my wings, and soar into the air,
glory ev’rywhere on my way.

Men:
Hololo Baba Jehova
Hololo *Father Jehovah* (Hololo represents
crying and has no translation)
Zjem zja baba
Zjem zja *father* (Zjem zja is expressive with
no meaning)

THERE WILL BE REST:
CONCERT AND CHAMBER CHOIR CONCERT

DR. JAMES KIM, Conductor
GLORIA CHOI, Accompanist
NATHAN PAYANT, Conductor
MADELINE GREEB, Accompanist

CHAMBER CHOIR
Personnel

SOPRANO
Lottie Andrews
Gloria Choi
Hannah Park
Bridget Perez
Maisie Phillips
Ivy Taylor
Hayley Voss

ALTO
Logan DeBord
Jazmin Figueroa
Emily Gehman
Madeline Roaldson
Amanda Scholz
Montana Waters

TENOR
Santiago Gutierrez
Brandon Michael
Chanjin Noh
Eric Paricio
Jack Paschke

BASS
Tim Costello
Connor Flaherty
Ben Mandelstam
Zach Owens
Dean Rieger
Ryan Wilke Braun

CONCERT CHOIR
Personnel

SOPRANO
Kinsey Anderson
Alyssa Baechle
Katie Beyer
Mika Braddy
Cassandra Brandriff
Isabella Cline
Tess Collins
Mallory Connors
Ashley Eckroth
Chaos Faulder
Katie Jordan
Sonia Martinez
Sophie Matthews
Taylor Millette
Leslie Schenk
Margo Schumann
Tierra Stansbury
Hannah Joy Stevens
Amanda Tyrcha
Alexandra Young

ALTO
Meghan Boe
Anna Bonjour
Samantha Brewer
Mikayla Findley
Laura Hirn
Zoie Jaten
Kyra Jensen
Kassidy King
Kianna Lackman
Brenna Lambrecht
Lindsey Roberts
Lauren Rodgers
Fiona Ruddell
Hannah Sarine
Jenna Shedd
Natalie Strickland
Lauren Trujillo
Margaret Uhler
Hannah Vasil

TENOR
Emmanuel Bonilla
Colten Dudley
Ryan Fenske
John Friskney
Zeqian Luo
Brandon Michael
Jason Neubauer
Zachary Shepard
Patrick Swallow
Jared Zaccaro

BASS
Tim Costello
Andy Firebaugh
Connor Flaherty
Ben Mandelstam
Aiden Mihaly
Brandon Moore
Chanjin Noh
Zach Owens
Dean Rieger
Ryan Smith
Drew Spencer
Cole White