

UPCOMING PERFORMANCES

MUSIC PERFORMANCES

Graduate String Quartet Recital / FREE	April 16, 7:30 p.m.	ORH
Student Chamber Music Showcase / FREE	April 18, 7:30 p.m.	ORH
Jazz Combos Concert	April 23, 7:30 p.m.	GCH
Voice Area Recital / FREE	April 23, 7:30 p.m.	ORH
All Choral Concert	April 24, 7:30 p.m.	GCH
Brass Area Recital / FREE	April 24, 7:30 p.m.	ORH
Wind Symphony Concert	April 26, 7:30 p.m.	GCH
Solar Flair Festival Talk & Recital / FREE	April 27, 3 p.m.	GAMA
Pre-College Chamber Music Festival Concert / FREE	April 27, 3 p.m.	ORH
Percussion Ensemble Festival Concert / FREE	April 27, 6 p.m.	IRH
Classical Convergence Concert / Borromeo String Quartet	April 28, 4 p.m.	GCH
<i>Virtuoso</i> Series Concert / Tiffany Blake, Soprano	April 29, 7:30 p.m.	ORH
Trombone Studio Recital / FREE	April 30, 7:30 p.m.	ORH

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

<i>A Man of No Importance</i> , a musical by Terrence McNally	April 26, 27, May 2, 3, 4, 7:30 p.m.	UT
<i>A Man of No Importance</i> , 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

APRIL 11, 2019 / 7:30 P.M.

MUSIC OF LIVING

UNIVERSITY CHORUS

CONDUCTED BY

DR. SETH PENDERGAST

STUDENT CONDUCTOR

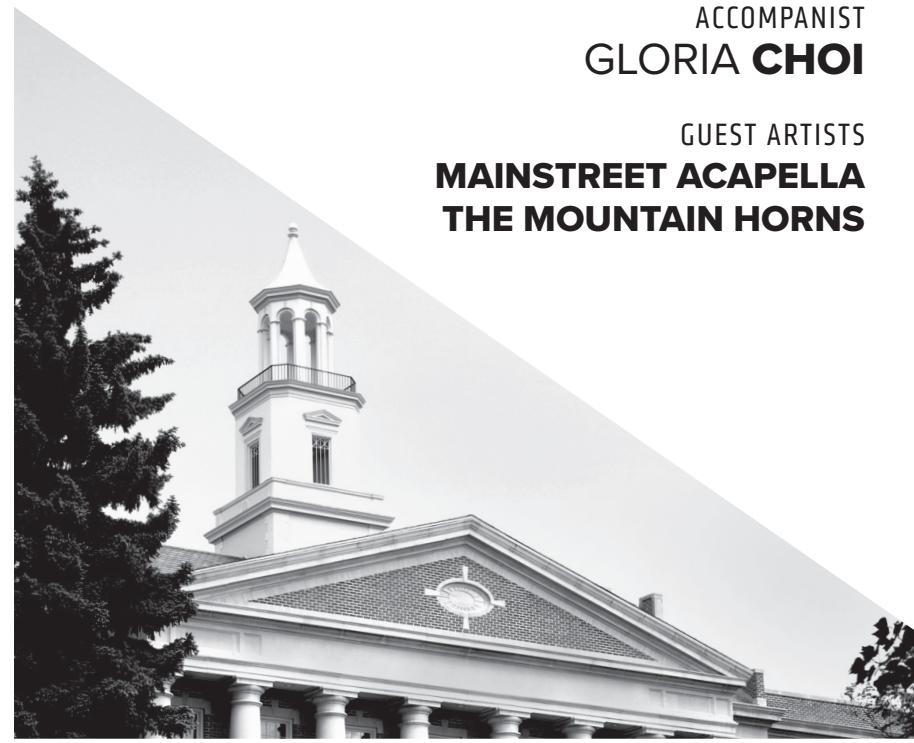
DEAN RIEGER

ACCOMPANIST

GLORIA CHOI

GUEST ARTISTS

MAINSTREET ACAPELLA
THE MOUNTAIN HORNS



Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

TONIGHT'S PROGRAM

I. THE MUSIC OF LIVING...

UNIVERSITY CHORUS

The Music of Living composer DAN FORREST
(b. 1978)

Ballade to the Moon composer DANIEL ELDER
(b. 1986)

Bumble Bee composer ANDERS EDENROTH
(b. 1963)

THE MOUNTAIN HORNS

Hide and Seek original artist IMOGEN HEAP
arr. by ANDY FIREBAUGH

Vienna original artist BILLY JOEL
arr. by ANDY FIREBAUGH
Soloist: Brando Michael

INTERMISSION

MAINSTREET ACAPELLA

Ocean Eyes original artist BILLIE EILISH
arr. by JOHN FRISKNEY
Soloist: Meghan Boe

Change in Seasons original artist SWEET THING
arr. by AZRAEL HUTCHINSON
Soloist: Julia Supino

I Wanna Dance with Somebody original artist WHITNEY HOUSTON
arr. by AZRAEL HUTCHINSON
Soloist: Makayla McLoughlin

II. WHAT DOES LIFE EXPECT FROM US?

UNIVERSITY CHORUS

Keep Your Lamps! arr. by ANDRÉ J. THOMAS
(b. 1952)

Percussionists: Danny Moore, John Andrestos

*** CO-PRESENTED BY THE LINCOLN CENTER AND COLORADO STATE UNIVERSITY ***

C L A S S I C A L CONVERGENCE

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BORROMEO DELIVERS VISIONARY PERFORMANCES.

BORROMEO

String Quartet

Sunday, April 28, 4 p.m. Griffin Concert Hall, UCA



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Colorado State University

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Emily's Creed

composer **PHILIP E. SILVEY**
(b. 1965)

Invictus

composer **JOSHUA RIST**
(b. 1988)

Cello: Annie Koppes
Soprano Ensemble: Jordan Bailey, Cassandra Brandriff, Emma Hartmann, Claire Robles-Gamboa, Isabelle Sena, Natalie Strickland, Saphyre Kelly

The Ground

composer **OLA GJEILO**
(b. 1978)

Dubula

arr. by **STEPHEN HATFIELD**
(b. 1952)

Djembe: Chase Hildebrandt

My Good Lord's Done Been Here

arr. by **ANDRÉ J. THOMAS**
(b. 1952)

Drum Set: Spencer Kinnison
Soloists: Sophie Ryan, Margaret Carr, Jackson Dye, Jake Ladow

INTRODUCTION

In 1946, Viktor E. Frankl published his seminal work *Man's Search for Meaning*, which is a narrative of his experiences as a prisoner in the Nazi death camp at Auschwitz. The narrative describes the conditions of the death camp as well as the experiences of the prisoners. Recently, a friend recommended I read this book and, rather unassumingly, I took his recommendation and worked my way through it during the fall semester. Similar to other readers, I was struck by the conditions, atrocities and genocide that occurred in the Nazi concentration camps. However, Frankl takes the narrative a step further to describe how he and his fellow prisoners struggled to adapt psychologically to life in the camp and find meaning in the midst of hellish suffering. Frankl writes, "We had to learn ourselves and, furthermore, we had to teach the despairing men, that it did not really matter what we expected from life, but rather what life expected from us. We needed to stop asking about the meaning of life, and instead to think of ourselves as those who were being questioned by life—daily and hourly." While this statement is challenging and perhaps even controversial, Frankl reports he and the men drew strength from knowing there were loved ones and communities that were counting on them to survive and, eventually, rebuild.

In our fast-paced modern world, we often struggle with balancing the inward and outward focus of our lives. It can be easy to forget that life is questioning us and prodding us to look towards how we might serve outwardly as well as tending to our inner life. Throughout the semester, we have used the music in this program to explore themes of personal relationship, spiritual connection, and the challenge of acting rightly, even in the face of trial. Each piece in this program is designed in some way to explore the many connections and demands of our lives. Several pieces explore the joys and gratitude we experience as well as our need for personal connections, both human and spiritual (*Music of Living*, *Ballade to the Moon*, *The Ground*, *Bumble Bee*, etc.). Others reflect upon the question Frankl asks in his book: What does life expect of us? *Emily's Creed* calls us to act rightly for the benefit of others. *Invictus* calls on us to act courageously in the face of distress. *Dubula* presses us for action in the face of injustice. *Bumble Bee* encourages us to go about our work with diligence, joy and humility. As you listen to each work this evening, consider the sources of beauty and joy in your life. At the same time, also consider what life is calling upon you to do. Thank you for attending our performance of *Music of Living*.

– Seth Pendergast

SELECT COMPOSER'S NOTES

**Each of the following notes are from composer's narratives of each piece.*

Music of Living – This setting of an anonymous text portrays the singers outward view of a force driving them to action and informing their longings. The text considers themes such as living without fear, embracing risk and turning tragedy to triumph. The message is clear: We are all called to live fully, to embrace the trying, risking, falling, failing, giving and succeeding along the way.

*Giver of life, Creator of all that is lovely
Teach me to sing the words to your song
I want to feel the music of living; I want to feel the music of living
And not fear the sad songs
But from them make new songs
Composed of both laughter and tears*

*Giver of life, Creator of all that is lovely
Teach me to dance to the sounds of your world
I want to move in rhythm with your plan
Help me to follow your leading,
To risk even falling, to rise and keep trying,
For you are leading the dance*

*Giver of life, Creator of all that is lovely
Teach me to sing the words to your song*

Ballade to the Moon is the first in a cycle of nocturnes for mixed chorus and piano, exploring observational and psychological experiences associated with love, nature, darkness and light. The texts are original and approach these themes in different ways; this piece depicts a moonlit walk through woods and fields, while exploring the love felt for the narrator's surroundings. The beauty of the text is in the obscurity—the narrator could be referring to nature or to a romantic attraction. The night seems to call, "come and dream in me!" Under deep forest cover, the narrator entreats the stars, "O share they light!" until the twinkling stars gleam in the open meadow, luring, "Come and sing with me!" Love for the surrounding dusky beauty causes the narrator to weep with joy, with only the moon as witness.

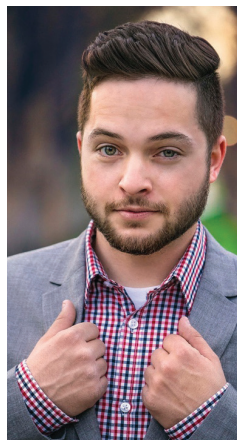
*On moonlit night I wander free,
My mind to roam on thoughts of thee.
With midnight darkness beckoning
My heart toward mystic fantasy"
Come and dream in me!*

*How beautiful, this night in June!
And here, upon the velvet dune,
I weep with joy beneath the moon.
The path lies dark before my sight,
And yet, my feet with pure delight
Trod onward through the blackened vale,*

CONDUCTORS



DR. SETH PENDERGAST began his appointment as Assistant Professor of Choral Music Education at Colorado State University in the Fall of 2018. He recently completed his Ph.D. in Music Education at the University of Utah, where he taught and assisted with music education courses, choral ensembles, student teacher supervision, and held the Beverley Taylor Sorenson Arts Learning Program Assistantship. He earned a Masters in Music Education from the Florida State University and a Bachelor of Science in Music Education from Southeastern University. Seth has presented research at national and state music education conferences, including the Music Research and Teacher Education National Conference, the Symposium on Music Teacher Education, Texas Music Educators Clinic/Conference, Florida Music Educators Professional Development Conference, and Utah Music Educators Conference. Seth is also an active clinician, conductor, and adjudicator. He frequently leads professional development sessions, clinics, festivals, and honor choirs at various schools, districts, conferences, and universities, both locally and nationally. Beyond the academic arena, Seth has held music staff positions with church congregations in both Florida and Utah.



DEAN RIEGER is a first-year graduate student in the Choral Conducting program at Colorado State University. In addition to his studies in choral conducting. Mr. Rieger works with and clinics High School and Middle School Choirs along the front range in Colorado. Before entering the Choral Conducting program at CSU, he taught for three years at Coal Ridge High School and Riverside Middle School in Rifle, Colorado. During his time teaching, Mr. Rieger directed five choral ensembles each year, a yearly musical production, performing arts classes, general music classes, and had students participate in several local, regional, and state level honor choirs.

In addition to teaching, Mr. Rieger is active in several professional choirs in Colorado and has toured internationally with several ensembles in the past five years. Other than music activity, Mr. Rieger enjoys hiking, rock climbing, rafting, and spending time with his family, girlfriend, and one-year old Border Collie, Milo.

MUSIC OF LIVING
UNIVERSITY CHORUS

DR. SETH PENDERGAST, Conductor

DEAN RIEGER, Student Conductor

GLORIA CHOI, Accompanist

MAINSTREET ACAPELLA, Guest Artist

THE MOUNTAIN HORNS, Guest Artist

SOPRANO

Jordan Bailey
Cassandra Brandriff
Ariana Castro
Avi Charneskie
Melissa Daigle
Emma DeLisa
Chaos Faulder
Catherine Harris
Caitlin Malone
Suzanne Mckinney
Claire Robles-Gamboa
Sophie Ryan
Isabelle Sena
Ashley Stephens
Sarah Sujansky
Aurora Talbot
Sophie Utz
Madison Wacaser
Sophie Gentle
Julia Hendricks
Teagan Maloney
Eleanor Noble
Devan Green
Saphyre Kelly

ALTO

Leila Abdallah
Pamela Arzate
Raechel Brady
Margaret Carr
Emma Ellison
Brianna Eskridge
Sara Galindo
Leah Gibson
Sky Li Griffiths
Emma Hartmann
Laura Hirn
Samantha Howe
Julia Kallis
Hannah Lentz
Alex Miller
Taylor Morris
Charlotte Pardo
Scout Perez
Elisabeth Richardson
Natalie Strickland
Taya Woodard-Hancock
Lindsey Odstrcil
Ally Gould

TENOR

Chris Colin
Jackson Dye
Colin Fitzgerald
Matt Fox
Sidney Gilford
Chase Hildebrandt
Ian Irwin
Eric Roland

BASS

Tony Cabrales
Yuan Cao
Will Curley
Josh Dare
Ethan Green
Jake Ladow
August Mayer
Caleb Posey
Dean Rieger
Xander Rorabaugh
Jake Schick
Drew Spencer

*Beneath the starry sky so bright,
O share thy light!*

*These woods, their weary wanderer soon
In awe and fearful wonder swoon;
I weep with joy beneath the moon.*

*And as the darkened hours flee,
My heart beats ever rapidly.
Though heavy hang my eyes with sleep,
My singing soul, it cries to thee:
Come and sing with me!*

*The twinkling sky casts forth its tune:
O must I leave thy chars so soon?
I weep with joy beneath the moon.*

The creative vision I had when writing **Bumble Bee** was to place the pure and simple poem in an effortless and ever flowing musical world. The message is quite clear—we should try not to take the wonders of life for granted, whether evident or yet unknown. The deeper meaning of this will vary between individual, so please find your own personal rendering.

Keep Your Lamps! – As with many of the slave songs, this song’s impetus came from hearing a sermon based upon the parable found in the book of Matthew, Chapter 25, verses 1–13. In this passage of scripture, Jesus tells the story of the wise and foolish virgins. They had been told that the bridegroom would be coming, thus they got their lamps, trimmed them, and set them burning, and went to the appointed place. However, the bridegroom did not arrive at the appointed time and the foolish only brought with them enough oil for one night. They returned to get more oil and of course the bridegroom came while they were away. Jesus then says to his disciples, you know not the day nor the hour of my return. Be ye ready! As a response to this, one can only imagine the song stirring from the soul of some slave listener. Jesus was indeed a deliverer and hope for the slave. One can only speculate that this son was song often, when there was a possibility for deliverance.

Emily's Creed – The distinctive voice of American poet Emily Dickinson (1830–1886) is characterized by her use of everyday images to illuminate the profound. Although she lived at home in virtual isolation for many years, her poetry explores a vast world opened to her primarily through the books she read. Her poems, mostly untitled and numbering close to 1800, address themes such as loneliness, affection, and loss, often colored by an overriding sense of longing. Her writings also include moments of quiet optimism, such as the sentiments found in this deeply personal reflection on the prospect of a well-spent life. By repeating the phrase “I shall not live in vain,” this musical setting affirms that statement.

*If I can stop one heart from breaking,
I shall not live in vain;*

*If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again, I shall not live in vain.*

I was introduced to the poetry of William Ernest Henley (1849–1903) in the spring of 2011, and ***Invictus*** instantly captivated me. The text is visceral, bold, and universally relevant, and it lent itself wonderfully to a choral setting... I was further inspired when I studied the historical context of this text. William Ernest Henley fought a lifelong battle for his health, contracting tuberculosis of the bones as a child that necessitated the amputation of his left leg below the knee. When the disease later spread to this other leg and his doctors insisted on removing it as well, Henley challenged their diagnosis and sought a second opinion... After an arduous twenty-month hospital, Henley's leg was saved and his health—at least partially—was restored. During his confinement, he recorded his impressions in his collection of poems, *In Hospital*. It was there he penned his most famous work, *Invictus* (Latin for “invincible,” or “unconquerable”).

*Out of the night that covers me,
Black as the Pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.*

*In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.*

*Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds, and shall find, me unafraid.*

*It matters not how strait the gate,
How charged with punishments the scroll.
I am the master of my fate:
I am the captain of my soul.*

The Ground is based on a chorale from the last movement of my *Sunrise Mass* (2008) for choir and string orchestra. The chorale, beginning at *Pleni sunt caeli* in that movement, is the culmination of the Mass. It's called *The Ground* because I wanted to convey a sense of having ‘arrived’ at the end of the Mass; of reaching a kind of peace and grounded strength after the long journey of the Mass, having gone through so many different emotional landscapes.

*Pleni sunt caeli et terra gloria tua
Heaven and earth are full of your glory*

*Osanna, Ossanna in excelsis
Hosanna in the highest*

*Benedictus qui venit in nomine Domini
Blessed is he who comes in the name of the Lord
Osanna, Osanna in excelsis
Hosanna in the highest*

*Agnus Dei, qui tollis peccata mundi
Lamb of God, who takes away the sins of the world
Dona nobis pacem
Grant us peace*

Dubula is a folk song of the Xhosa people of South Africa. As is true of many folk songs, the words do not translate effectively, as it is not the meaning of the text, but the sound and rhythm of the original language that is the most important. The text in English is something along the lines of: “The honeybird carries sour milk. It is no good for my child, so let us chase him away with a big bang.” This song eluded to the repressive apartheid political system in South Africa and the desire to overthrow white supremacist oppressors robbing the freedom and resources of Black Africans, indigenous people and other minority populations.