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UPCOMING EVENTS

Virtuoso Series: CSU Faculty Eric Hollenbeck, Percussion
3/4 • Organ Recital Hall • 7:30 pm

Virtuoso Series: Special Guest Joseph Gramley, Percussion
3/5 • Organ Recital Hall • 7:30 pm

Voice Area Recital
3/6 • Organ Recital Hall • 7:30 pm

Concert Band and Concert Orchestra Concert
2/22 • Griffin Concert Hall • 7:30 pm

CSU Sinfonia Orchestra and CSU Concerto Competition
The Stars Come Out with the CSU Concerto Competition Finalists
3/9 • Griffin Concert Hall • 7:30 pm

Virtuoso Series: The Mendelssohn Trio
3/11 • Organ Recital Hall • 7:30 pm

Virtuoso Series:
CSU Faculty John McGuire and Special Guest Johanna Yarbrough, Horn
3/25 • Griffin Concert Hall • 7:30 pm

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CHAMBER CHOIR & CONCERT CHOIR CONCERT

CSU CONCERT CHOIR
Dr. Ryan A. Olsen Conductor

CSU CHAMBER CHOIR
Dr. James Kim, Conductor

Friday, March 1, 2013

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

CSU Concert Choir

Dr. Ryan Olsen, Director
Laura Marshall, Assistant Director
Gloria Choi, Accompanist

Les Chansons des Roses

- I. En Une Seule Fleur
- II. Contre Qui, Rose
- III. De Ton Rêve Trop Plein
- IV. La Rose Complète
- V. Dirait-On

Morten Lauridsen (b. 1943)
Poetry by Rainer Maria Rilke (1875-1926)

Tota Pulchra Es
The Ground

Laura Marshall, conductor
Rachael Napper, violin I
Alli Rickel, violin II
Chris Huang, viola
Kayla Hayes, cello

CSU Chamber Choir

Dr. James Kim, Director
Stacy Miller, Assistant Director
Karen Stoody, Accompanist

Madrigali: Six “Fire Songs” on Italian Renaissance Poems

- I. Ov’e, Lass’, Il Bel Viso?
- II. Quando Son Piu Lontan
- III. Amor, Io Sento L’alma
- IV. Io Piango
- V. Luci Serene e Chiare
- VI. Se Per Havervi, Oime

Morten Lauridsen (b. 1943)

Combined Choirs and Percussion Ensemble

Kubla Khan (2012)– World Premiere

Dr. James David (b. 1978)
Text by Samuel Taylor Coleridge (1797)

James Kim, conductor
Karen Stoody, piano
Denise Powers, soprano
Eric Botto, tenor

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Angela Gesicki	Paige Hahnenkamp	Alec Walsh	Dean Rieger
Anna Isernia	Bethany Homan		Schyler Vargas
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Megan Meints	Jessica Lauer		
Emily Morris	Laura Marshall		
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Grace Pomeleo	Stacy Miller		
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Kirstin Roybal	Kelsey Peterson		
Marissa Rudd	Caitlin Stroup		
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Julia Whitney			

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Gloria Choi	Kimberli Render	Garrett Ching	Colin Williamson
Hillary Thompson	Stacy Miller	Gene Stenger	Joshua Ooms
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Percussion Ensemble Personnel

Landon Adams	Ben Justis	Spencer Poston
Matt Carroll	Anthony Lederhos	
Chris Dighero	Andrew Lynge	

PROGRAM NOTES – CONCERT CHOIR

Februrary 27 marked the 70th birthday of one of the premier American composers of choral music, Morten Lauridsen. A native of the Pacific Northwest, Lauridsen studied composition at the University of Southern California and has served on the faculty there since 1967. In 2006, Lauridsen was named an “American Choral Master” by the National Endowment for the Arts. In 2007 he was awarded the National Medal of Arts from President Bush in a White House ceremony “for his composition of radiant choral works combining musical, power, and spiritual depth that have thrilled audiences worldwide.” His music is often contemplative, always lyrical, and his use of lush, dissonant harmony launched a new approach to the composition of choral music.

Les Chansons des Roses were premiered in April of 1993, making this year the twentieth anniversary of these staples in the modern choral repertoire. The poems were written by Rainer Maria Rilke (1875-1926) and are described by Lauridsen as being “especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery.” Lauridsen’s settings of these poems reflect the sensuous nature of the text, being at times playful and joyous, while at other times being poignant and deeply emotional. Melodic themes and harmonic characteristics are interwoven throughout this choral song-cycle, and create a meditation on love, passion, beauty and the senses when sung as a set.

Ola Gjeilo (b. 1978), a Norwegian-born but American-based composer, is quickly becoming one of the current leaders in choral music. His music has been performed and recorded by many of the premier choral ensembles around world. Ola was composer-in-residence with the Phoenix Chorale and their collaborative recording of his music, entitled *Northern Lights* (Chandos, 2012) has spent weeks at the top of the Billboard charts for Classical music. Ola is also a pianist who specializes in music of an improvisatory nature. His solo recordings on the 2L label are available at amazon.com and iTunes.

PROGRAM NOTES – 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 composer, 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 encapsulate 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 a arch form with significant sharing of materials between movements and manipulations. 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

PROGRAM NOTES – COMBINED CHOIRS AND PERCUSSION ENSEMBLE

Coleridge’s *Kubla Khan* is often considered one of the most audacious creative works in English literature. Simultaneously revered and reviled since its publication, it has inspired numerous musical and artistic depictions from generations of creators. The work seems to veer from ancient to modern or from whimsical to cynical, but is foremost (at least for me) a work of imagination. The poem should stir the mind, and my setting only hopes to provide a framework for the gently lilting words. Since singing and drumming are perhaps the oldest forms of music making, the mixed chorus and a large variety of percussion instruments felt more appropriate than more typical forces. The work is composed in a simple arch form that mimics the “stately pleasure dome” described in the poem. Much of the text is presented as rhythmic chanting alternated with occasional bursts of polyphony from either the voices or the instruments. Consider this composition, then, as more of an incantation or an evocation, which invites the listener to interpret the words and deeds of the mythical Kubla Khan.

-Notes by the composer

TRANSLATIONS

Les Chansons des Roses

I. En Une Seule Fleur

It is we, perhaps, who proposed
that you replenish your bloom.
Enchanted by this charade,
your abundance dared.

You were rich enough to fulfill
yourself a hundred times over
in a single flower;
such is the state of one who loves...
But you never did think otherwise

II. Contre Qui, Rose

Against whom, rose,
have you assumed
these thorns?
is it your too fragile joy
that forced you
to become this
armed thing?

But from whom does it protect you,
this exaggerated defense?
How many enemies have I
lifted from you
who did not fear it at all?
On the contrary, from summer to autumn
you wound the affection
that is given you.

III. De Ton Rêve Trop Plein

Overflowing with your dream,
flower filled with flowers,
wet as one who weeps,
you bow to the morning.

Your sweet powers which still are sleeping
in misty desire,
unfold these tender forms
joining cheeks and breasts.

IV. La Rose Complète

I have such awareness of your
being, perfect rose,
that my will unites you
with my heart in celebration.

I breathe you in, rose, as if you were
all of life,
and I feel the perfect friend
of a perfect friend.

V. Dirait-On

Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
caresses itself, so they say;

self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.

Tota Pulchra Es

Thou art all fair, O Mary, and the stain of original sin is not in thee.
Your vestments are as white as snow, and your face is like the sun.
Thou art the glory of Jerusalem, the joy of Israel, and the honor of our people.

The Ground

Heaven and earth are full of thy glory.
Hosanna in the highest.
Blessed is He who comes in the name of the Lord.
Hosanna in the highest.
Lamb of God, who takest away the sins of the world, have mercy upon us.
Grant us peace.

Madrigali: Six “Fire Songs” on Italian Renaissance Poems

I. Ov’è, Lass’, Il Bel Viso? Text by Henricus Shaffien

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 valor 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!

II. Quando Son Piu Lontan Text by Ivo

When I am farther 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.

III. Amor, Io Sento L'alma Text by Jhan Gero

Oh love, 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 come

From out of the fire where I
Rejoiced and more than ever desire to burn.

IV. Io Piango Text by Ruffo

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 cry the less pain I feel.
What cruel, unheard-of fate
That silence gives me death and weeping life!

V. Luci Serene e Chiare Text by Ridolfo Arlotti

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.

VI. Se Per Havervi, Oime Text by Claudio Monteverdi

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?

Kubla Khan

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round;
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted
Down the green hill athwart a cedarn cover!
A savage place! as holy and enchanted
As e’er beneath a waning moon was haunted
By woman wailing for her demon-lover!
And from this chasm, with ceaseless turmoil seething,
As if this earth in fast thick pants were breathing,
A mighty fountain momentarily was forced:
Amid whose swift half-intermitted burst
Huge fragments vaulted like rebounding hail,

Or chaffy grain beneath the thresher’s flail:
And mid these dancing rocks at once and ever
It flung up momentarily the sacred river.
And ’mid this tumult Kubla heard from far
Ancestral voices prophesying war!

A damsel with a dulcimer In a vision once I saw:
It was an Abyssinian maid
And on her dulcimer she played,
Singing of Mount Abora.
Could I revive within me Her symphony and song,
To such a deep delight ’twould win me,
That with music loud and long,
I would build that dome in air,
That sunny dome! those caves of ice! A
nd all who heard should see them there,
And all should cry, Beware! Beware!
His flashing eyes, his floating hair!
Weave a circle round him thrice,
And close your eyes with holy dread
For he on honey-dew hath fed,
And drunk the milk of Paradise.