

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

ALL-CHORAL FINALE CONCERT

APRIL 22, 2026 | 7:30 PM
GRIFFIN CONCERT HALL, UCA

CHAMBER CHOIR

Dr. Galen Darrough, *guest conductor*

Dr. Hyeji Seo, *collaborative pianist*

UNIVERSITY CHORUS

Carly Neumann, *conductor*

Dr. Tim Burns, *collaborative pianist*

CONCERT CHOIR

Dr. Nathan Payant, *conductor*

Dr. Hsin-Hsuan Lin, *collaborative pianist*



COLORADO STATE
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GUEST CONDUCTOR: DR. GALEN DARROUGH
GRADUATE ASSISTANT & ASSISTANT CONDUCTOR: CARLY NEUMANN
COLLABORATIVE PIANIST: DR. HYEJI SEO & DR. HSIN-HSIUAN LIN

Johannes Brahms (1833-1897)

1. Rede, Mädchen, allzu liebes
2. Am Gesteine rauscht die Flut
3. O die Frauen
4. Wie des Abends schöne Röte
5. Die grüne Hopfenranke
6. Ein kleiner, hübscher Vogel
7. Wohl schön bewandt war es
Sophia Welker, *soprano*
8. Wenn so lind dein Auge mir
9. Am Donaustrande
10. O wie sanft die Quelle
11. Nein, es ist nicht auszukommen
12. Schlosser auf, und mache Schlösser
13. Vögelein durchrauscht die Luft
14. Sieh, wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkler Schacht ist Liebe
17. Nicht wandle, mein Licht
Oliver Knudsen, *tenor*
18. Es bebet das Gesträuche

UNIVERSITY CHORUS
CONDUCTOR: CARLY NEUMANN
COLLABORATIVE PIANIST: DR. TIM BURNS

Nau Maire

Cedrick Howoseb
ed. Ryan Main

Time

Jennifer Lucy Cook

Ballade to the Moon
From Three Nocturnes

Daniel Elder

Sunday

Stephen Sondheim (1930-2021)
arr. Mac Huff

Music Lead the Way!

Laura Farnell

Eliza Brockhoff, Josie Gaines, Sarah Hulac, Kadence Ross, Jenna Scranton,
Sydney Wooten, *SSA soli*
Mia Bruno, Delaney Jones, Emma Rieger, *descant*

CONCERT CHOIR
CONDUCTOR: DR. NATHAN PAYANT
GRADUATE ASSISTANT: CARLY NEUMANN
COLLABORATIVE PIANIST: DR. HSIN-HSUAN LIN

Indodana

arr. Michael Barrett and Ralf Schmitt

Traditional South African Song

Emma Rieger, *djembe*

I Am Glad

Daniel Schreiner

Freya Underwood, soprano

엄마야 누나야 (Mother, Sister)

SungHyun Ahn

arr. HongSeok Lee

SeungHyuk Yeom, *graduate conductor*

The Last Words of David

Randall Thompson (1899–1984)

COMBINED CHOIRS

The Storm is Passing Over

arr. Barbara W. Baker

Carly Neumann, *graduate conductor*

CHAMBER CHOIR PERSONNEL

Soprano

Abbi Brundrett
Jaelyn Burch
Rebekah Jacob
Alexandra Martinez
Sophia Welker
Robin Wilson

Alto

Maria Biske
Anna Dunn
Emma Lee
Carly Neumann
Faythe Payant
Emily Quiroga

Tenor

Oliver Knudson
Alexander Latham
Michael Millan
Michael Reeder

Bass

Nick Brown
Caleb Green
Willem Schutte
SeungHyuk Yeom

CHAMBER CHOIR TEXTS & TRANSLATIONS

Dr. Darrough gratefully acknowledges the help of Carly Neumann, Graduate Assistant in Choral Music, for her invaluable help in the preparation of the Liebeslieder Waltzes with the Chamber Choir.

1. Rede, Mädchen, allzu liebes

Rede, Mädchen, allzu liebes,
Das mir in die Brust, die kühle,
Hat geschleudert mit dem Blicke
Diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen,
Willst du, eine Überfromme,
Rasten ohne traute Wonne,
Oder willst du, daß ich komme?

Rasten ohne traute Wonne,
Nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge,
Komme, wenn die Sterne grüßen!

Speak, dear girl, whom I love too much,
Who has thrown into my cool heart, with just a look,
These wild, hot feelings!

Won't you soften your heart?
Do you want to remain a pious saint,
Without sweet bliss?
Or do you want me to come?

Live without sweet bliss?
I would never suffer so bitterly.

I will only come, Dark Eyes,
I will come when the stars say hello.

2. Am Gesteine rauscht die Flut

Am Gesteine rauscht die Flut
Heftig angetrieben;
Wer da nicht zu seufzen weiß,
Lernt es unterm Lieben.

The tide rushes over the rocks,
Driven violently;
Those there, who don't know how to sigh,
Learn it from loving.

3. O die Frauen, o die Frauen

O die Frauen, o die Frauen,
Wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
Wären nicht die Frauen!

*Oh women, oh women,
How they thaw bliss!
I would have become a monk a long time ago
If it were not for women!*

4. Wie des Abends schöne Röte

Wie des Abends schöne Röte
Möcht ich arme Dirne glühn,
Einem, Einem zu gefallen,
Sonder Ende Wonne sprühn.

Like the lovely blush of the evening,

I, a poor girl, would glow
To please One, one special person,
In bliss forever.

5. Die grüne Hopfenranke

Die grüne Hopfenranke
Sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
So traurig ist ihr Sinn!
Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?
Wie höbe sich die Ranke
Der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
Wenn ihr der Liebste weit?

The green hops vine,
It winds down to the earth.
The young, lovely girl,
Her thoughts are so sad.

Listen, green tendril!
Why don't you lift yourself up to the sky?
Listen, lovely girl,
Why is your heart so hard?

How would the vine suspend itself
If no support offers it strength?
How will the girl be happy
When her Love is far away?

6. Ein kleiner, hübscher Vogel

Ein kleiner, hübscher Vogel nahm den Flug
Zum Garten hin, da gab es Obst genug.

Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte nicht, ich täte so wie der.
Leimruten-Arglist lauert an dem Ort;
Der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte doch, ich täte nicht wie der.
Der Vogel kam in eine schöne Hand,
Da tat es ihm, dem Glücklichen, nicht and.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte nicht, ich täte doch wie der.

A small, pretty bird
Took flight back to the garden;
There was enough fruit there.
If I were a pretty little bird
I would not delay,
I would do just what she did.

The malice of lime branches
Lurks in the place;
The poor bird could not continue.
If I were a pretty little bird
I would wait,
I would not do what she did.

*The bird landed in a lovely hand,
And was treated beautifully,
That lucky thing.
If I were a pretty little bird
I would not delay
I would do just what she did.*

7. Wohl schön bewandt war es

Wohl schön bewandt
War es vorehe
Mit meinem Leben,

Mit meiner Liebe!
Durch eine Wand,
Ja, durch zehn Wände,
Erkannte mich
Des Freundes Sehe.
Doch jetzo, wehe,
Wenn ich dem Kalten
Auch noch so dicht,
Vorm Auge stehe,
Es merkt's sein Auge,
Sein Herze nicht.

Things were going nicely before
With my life and with my Love;
Through a wall,
even through ten walls
I was recognized by my Friend's gaze.
But now, alas,
When I stand closely, in front of the Cold One's look,
it doesn't affect his eye nor his heart.

8. Wenn so lind dein Auge mir

Wenn so lind dein Aug mir
Und so lieblich schauet –
Jede letzte Trübe fliehet,
Welche mich umgrauet.
Dieser Liebe schöne Glut,
Laß sie nicht verstieben!
Nimmer wird, wie ich, so treu
Dich ein andrer lieben.

When you look at me with those mild, loving eyes
Every last disturbing cloud flies away.
The beautiful glow of this love,
Don't let it vanish!
Never will another love you as faithfully as I do.

9. Am Donaustrande

Am Donaustrande, da steht ein Haus,
Da schaut ein rosiges Mädchen aus.
Das Mädchen, es ist wohl gut gehegt,
Zehn eiserne Riegel sind vor die Türe gelegt.
Zehn eiserne Riegel – das ist ein Spaß!
Die spreng ich,
als wären sie nur von Glas.

On the Danube, there stands a house,
There, a rosy girl looks out.
The girl is well cared for;
Ten bars of iron are placed in front of the door.
Ten bars of iron, this is a fun game;
I will blast them like glass.

10. O wie sanft die Quelle

O wie sanft die Quelle sich
Durch die Wiese windet!
O wie schön, wenn Liebe sich,
Zu der Liebe findet!

Oh how gently the stream winds through the meadow!
Oh how nice, when Love itself finds love!

11. Nein, es ist nicht auszukommen

Nein, es ist nicht auszukommen
Mit den Leuten;
Alles wissen so giftig
Auszudeuten.

Bin ich heiter, hegen soll ich
Lose Triebe;
Bin ich still, so heißt's, ich ware
Irr, aus Liebe.

*No, there is no getting along with people;
Everything they know gets a toxic interpretation.
If I'm cheerful, they say I cherish loose morals;
If I'm quiet, they say I'm going crazy about love.*

12. Schlosser auf, und mache Schlösser

Schloßer auf, und mache Schlösser,
Schlösser ohne Zahl!
Denn die bösen Mäuler will ich
Schließen allzumal.

*Locksmith, go and make locks,
As many locks as you can;
Because I will shut the evil mouths altogether.*

13. Vögelein durchrauscht die Luft

Vögelein durchrauscht die Luft,
Sucht nach einem Aste;
Und das Herz ein Herz begehrt,
Wo es selig raste.

*The little bird rushes through the air,
Looking for a branch;
And your heart, a heart, a heart's desire,
Where there is blessed rest.*

14. Sieh, wie ist die Welle klar

Sieh, wie ist die Welle klar,
Blickt der Mond hernieder!
Die du meine Liebe bist,
Liebe du mich wieder.

See how the waves are clear when the Moon looks down!
You are my Love,
You love me again!

15. Nachtigall, sie singt so schön

Nachtigall, sie singt so schön,
Wenn die Sterne funkeln –
Liebe mich, geliebtes Herz,
Küße mich im Dunkeln!

*The nightingale, she sings so beautifully,
When the stars sparkle,
Love me, dear heart,
Kiss me in the dark!*

16. Ein dunkeler Schacht ist Liebe
Ein dunkeler Schacht ist Liebe,
Ein gar zu gefährlicher Brunnen;
Da fiel ich hinein, ich Armer,
Kann weder hören, noch sehn.
Nur denken an meine Wonnen,
Nur stöhnen in meinen Wehn.

A darker shaft is Love,
A far too dangerous well;
*I fell into it, poor me,
I cannot hear or see,
I just think of my pleasures,
I just moan in my pain.*

17. Nicht wandle, mein Licht

Nicht wandle, mein Licht, dort außen
Im Flurbereich!
Die Füße würden dir, die zarten,
Zu naß, zu weich.

All überströmt sind die Wege,
Die Stege dir,
So überreichlich tränke dorten
Das Auge mir.

Don't walk around, My Light, out there
In the meadow!
Your feet, your delicate feet would get
Too wet, too soft.

All the paths and bridges there
Are overflowing;
So are my eyes profusely weeping.

18. Es bebet das Gesträuche

Es bebet das Gesträuche,
Gestreift hat es im Fluge
Ein Vöglein.
In gleicher Art erbebet,
Die Seele mir erschüttert
Von Liebe, Lust und Leide,
Gedenkt sie dein.

The bushes tremble;
A little bird streaked them in flight.
In the same way,
My soul trembles, shaken by Love, Pleasure and Sorrow,
As it thinks of your soul.

UNIVERSITY CHORUS PERSONNEL

Soprano

Aislynn Barkley Griggs
Eliza Brockhoff
Mia Bruno
Aemelia Durtschi
Noelle Horne
Sarah Hulac
Delaney Jones
Larkyn Jones
Genevieve Luzak
Meric Mosley
Izabella Nahas
Izabella Rishell
Kadence Ross
Madelyn Roberts
Ellie Staples

Alto

Claire Atteberry
Natalie Bristol
Maanasi Bagepalli
Vanessa Cooper
Autumn Croft
Lilly Frields
Josie Gaines
Thea Gage
Annabella Juarez
Isabella Kreutzer
Eleanor Lee
Phoebe Lin
Marilyn Macrina
Emma Mascarenas
Melanie Matthews
Lee Marcus
Maci Parratto

Alto (cont.)

Emma Rieger
Ava Rhine
Jenna Scranton
Molly Sirota
Hayley Troyan
Sydney Wootton

Tenor

Ethan Anderson
Russell Carlson
Hannah Howison
Otto Huffman
Chanie Morris
MJ Nguyen
Otto Von Berga

Bass

Taylor Bress
June Cristan
Silas Haywood
Caelan Herk
Mark Hickey
Wren Green
Joel Johnson
Chris Lopez Hernandez
Mickey Neillmann
Erik Reeder
Elliot Young
Guppy Workman

UNIVERSITY CHORUS TEXTS & TRANSLATIONS

Nau Maire

Cedrick Howoseb

ed. Ryan Main

Nau maire ti khoe ne si da
a da au maire khub ti nab na da maire

English:

Dance in the light of the lord.

Let us rejoice!

Time

Jennifer Lucy Cook

Time, you can spend it
When you spend it
then you're running out of
Time
You can save it but to save it is to take a little
Time
In a minute
When you're in it
Can you feel the passing
Time
Is an illusion
There's confusion
When they tell you now it's
Time
To get older
Time
To work and
Time to waste and there's no
Time
Left to hold her
Time to tell him how you feel

While there's still
Time
Three two one, eleven thirty
Two AM, then dinner
Time
Now to kill
I said I will, and still
It flies and flies, oh
Time

Time, like money or borders between one country and another, is one of those funny human-made concepts that dictate our lives but are fundamentally meaningless if we didn't all agree to go along with it. And yet, we experience aging, the changing of seasons, and growth, undeniably. The line between time's reality and its invention is blurry, and there was no better way I could think of to depict that than by writing a repeating lyric that erodes as the piece unfolds. As lyrics disappear, phrases take on new meaning, like the way a 30th birthday differs from a fifth birthday, or how old memories can appear sharper than yesterday's. We lose time when we try to keep it, we spend time as we try to save it – and since it insists upon eluding us, we can only notice the fact that time has been winking at us all along. This wit, this relentlessness, and this freedom is the spirit behind Time, and this piece is my way of winking back.

— Program Note by Jennifer Lucy Cook, composer

Ballade to the Moon

Daniel Elder
From *Three Nocturnes*

On moonlit night I wander free,
my mind to roam on thoughts of thee.
With midnight darkness beckoning
my heart toward mystic fantasy:

Come, 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 darkened vale,
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 hangs my eyes with sleep,
my singing soul, it cries to thee:

Come sing with me!

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

— Daniel Elder

Sunday

Stephen Sondheim

(1930-2021)

Sunday, by the blue purple yellow red water
On the green purple yellow red grass
Let us pass through our perfect park
Pausing on a Sunday

By the cool blue triangular water
On the soft green elliptical grass
As we pass through arrangements of shadow

Toward the verticals of trees
Forever

By the blue purple yellow red water
On the green orange violet mass of the grass
In our perfect park

Made of flecks of light
And dark
And parasols

People strolling through the trees
Of a small suburban park
On an island in the river
On an ordinary Sunday
Sunday
Sunday

— Stephen Sondheim (1930-2021)

Music Lead the Way!

Laura Farnell

Music, lead the way!
The stormy night has passed!
Let us greet the day
And celebrate the things that last forever:
Peace and love will conquer hate and strife,
And we will sing together side by side.

Now the night is o'er
The sun is in the sky,
Now the sound of singing is heard in our land,
Flowers appear, and the rain is gone,
And it's time to let the music lead the way.
Sing out a song from the highest mountain!
Music lead the way!

Let it resound from the deepest valley!

Music lead the way!

Let it be sung in each tongue and each land!

Let it be sung 'til we all understand

that we must walk hand in hand and let the music lead the way!

Oh, let us walk and let us sing in harmony!

CONCERT CHOIR PERSONNEL

Soprano 1

Elsa Baker
Elisabeth Beckerink
Gwen Healer
Kailey Kinney
Camden Krumholz
Evany Miguel
Eris Price
Alex Rood
Maya Sonnier
Olivia Wright

Soprano 2

Grace Asiala
Sydney Boucher Robertson
Penelope Henegar
Sydney Leiker
Hanna LeMay
Ella Marshall
Emma Rieger
Eli Roust
Ali Shannon
Freya Underwood

Alto 1

Olivia Berg
Quinn Campbell
Jessie Dean
Natalie Della Giustina
Audrey Farrar
Maddie Holloway
Annabella Juarez
Sophia Marshall
Louisa Mitchell
Taylor Morris
Malia Muller
Halley Peecher

Alto 2

Kennedy Ader
Serena Flanigan
Isabelle Howard
Laura Kohler
Eleanor Lee
Faythe Payant
Gemma Petrucci
Michaela Quinn
Audrey Sarra
Emma Simpkins
Abbie Stucki

Tenor 1

Hunter Luedtke
PJ Muhich
Trevor Renfro

Tenor 2

Jackson Carlson
Christopher Lopez Hernandez
Benjamin Monroe
Mateo Novoa
Andrew Ressetar
Grantland Rice

Bass 1

Devy Ballard
Soren Gulsrud
David Klimiuk
Dakota Miller
David Reeder
Gabriel Weldon
Samuel Wendt

Bass 2

Zachary Cerza
Peter Koenig
Oliver Mueller
Alex Strobel
SeungHyuk Yeom

CONCERT CHOIR TEXTS & TRANSLATIONS

Indodana

arr. Michael Barrett and Ralf Schmitt

Traditional South African Song

Ngo'umthatile umtwana wakho, uhlale nathi hololo helele

Indodana ka nkulunkulu bayi'bethelela hololo helele

The Lord has taken his son who lived amongst us

The son of the Lord God was crucified.

I Am Glad

Daniel Schreiner

I am glad daylong for the gift of song,

For time and change and sorrow;

For the sunset wings and the world-end things

Which hang on the edge of tomorrow.

I am glad for my heart whose gates apart

Are the entrance-place of wonders,

Where dreams come in from the rush and din

Like sheep from the rains and thunders.

—William Stanley Braithwaite (1878–1961)

엄마야 누나야 (Mother, Sister)

SungHyun Ahn, arr. HongSeok Lee

엄마야 누나야 강변 살자

뜰에는 반짝이는 금모래빛

뒷문 밖에는 갈잎의 노래

엄마야 누나야 강변 살자

Mother, sister, let us live by the riverside.

In the yard, the golden sand sparkles brightly.

Outside the back door, the fallen leaves sing in the wind.

Mother, sister, let us live by the riverside.

—SoWol Kim (1902–34)

The Last Words of David

Randall Thompson (1899–1984)

He that ruleth over men must be just, ruling in the fear of God.
And he shall be as the light of the morning,
when the sun riseth, even a morning without clouds;
as the tender grass springing out of the earth by clear shining after rain.
Alleluia. Amen.

– 2 Samuel, XXIII, 3, 4

The Storm is Passing Over

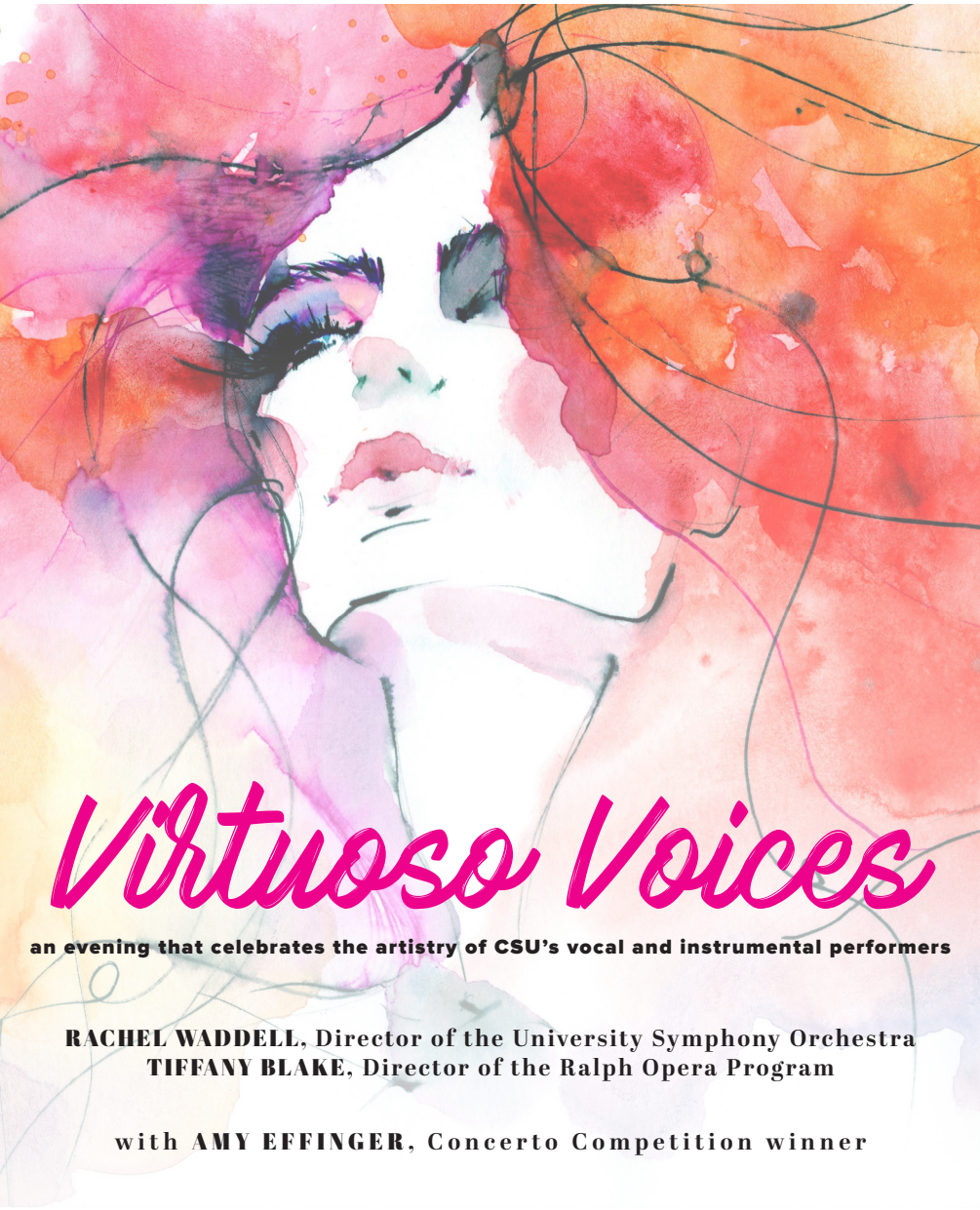
arr. Barbara W. Baker

Have courage my soul,
And let us journey on.
Though the night is dark,
And I am far from home.
Thanks be to God, the morning light appears.

The storm is passing over.
The storm is passing over.
The storm is passing over,
Hallelu.

– Charles Albert Tindley (1851–1933)

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS



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TIFFANY BLAKE, Director of the Ralph Opera Program

with **AMY EFFINGER**, Concerto Competition winner

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