

Upcoming Events

Event	Event Date	Location	Time
University Symphony Orchestra Concert	4/30	Griffin Concert Hall	7:30 p.m.
Collaborative Piano Recital	5/2	Organ Recital Hall	7:30 p.m.
All-Choral Concert	5/3	Griffin Concert Hall	7:30 p.m.
Dance: Dance Major Capstone Concert	5/3, 5/4, 5/10 - 5/11	University Dance Theatre	8 p.m.
Dance: Dance Major Capstone Concert	5/4, 5/11	University Dance Theatre	2 p.m.
Wind Ensemble	5/5	Griffin Concert Hall	2 p.m.
Virtuoso Series Concert, Ilya Sinaisky, Piano	5/6	Organ Recital Hall	7:30 p.m.
Piano Studio Recital	5/8	Organ Recital Hall	7:30 p.m.
Woodwinds Studio Recital	5/9	Organ Recital Hall	5 p.m.
Violin Studio Recital	5/9	Organ Recital Hall	7:30 p.m.
Violin Studio Recital	5/10	Organ Recital Hall	7:30 p.m.

event calendar • e-newsletter registration
www.uca.colostate.edu
General information: (970) 491-5529
Tickets: (970) 491-ARTS (2787)
www.CSUArtsTickets.com



Meet Me at the UCA
Season “Green” Sponsor
Thank you for your continued support



RamCard Plus, a combination of your student ID and First National Bank Debit Card, is also your library card, rec center card, RamCash card, Visa Debit Card – *everything in one card!*
FREE upgrade to RamCard Plus, apply today!
● RamCard office in the Lory Student Center
● Online at www.ramcardplus.com



UNIVERSITY CENTER FOR THE ARTS

Meet Me at the UCA

Virtuoso Series Recital:

Susan Hochmiller, soprano
Ilya Sinaisky, piano

with special guests
Rachel Ellins, harp
Steven Marx, trumpet

April 29, 2013 7:30 P.M.
Organ Recital Hall

Program

<i>A Song Cycle on the Birth of Jesus</i>	John Lambert (1905-1951)
Prologue	
I	
II	
III	
IV	
Epilogue	Rachel Ellins, harp
from <i>Deità Silvana</i>	Ottorino Respighi (1879-1936)
Musica in horto	
Egle	
Acqua	
<i>Walzer Gesänge</i> , Op. 6	Alexander von Zemlinsky (1871-1942)
1. Liebe Schwalbe	
2. Klagen ist der Mond gekommen	
3. Fensterlein, nachts bist du zu	
4. Ich geh’ des Nachts	
5. Blaues Sternlein	
6. Briefchen schrieb ich	
----- INTERMISSION -----	
<i>Liber Sequentiarum</i> , Op. 114a	Wolfgang Plagge (b. 1960)
Ecce Pulcra	
Innocentem te Servavit	
Gaudete vos Fideles	Steven Marx, trumpet
Three Dickinson Songs	André Previn (b. 1929)
As imperceptibly as grief	
Will there really be a morning?	
Good morning midnight	
<i>Cuatro Madrigales Amatorios</i>	Joaquín Rodrigo (1901-1999)
¿Con que la lavare?	
Vos me matásteis	
¿De dónde venís amore?	
De los álamos vengo, madre	

Translations and Notes

This program was inspired by an exploration of the song cycle, its origins, development, and defining characteristics. According to Laura Tunbridge in her book, The Song Cycle, song cycles are characterized by “first, the emphasis on coherence and comprehensiveness; second, the idea of diversity within that unity – that the individual poems can stand alone, but also work as components of a larger entity.” She goes on to say, “that the idea of the song cycle has often been more important than whether the cycle itself is a coherent, cyclical structure.” While this genre may have seen the apex of its popularity during the nineteenth century with song cycles by Schubert and Schumann, it has continued to evolve in the twentieth and twenty-first centuries. It is my hope that the selections on tonight’s program will further explore the musical, thematic, and literary unification of lesser known, but equally fascinating, examples of song cycle.

A Song Cycle on the Birth of Jesus by John Lambert (1905-1951)

Prologue

O Mooder mayde! O Maydé mooder fre!
O busshe unburnt, burning in Moses sight!
Thou that didst bring down from the Deitee,
Thruh thyn humblesse, the spirit to alight;
Of whos vertu, in Thy pure heart aright,
Conceyved was the Fadrés sapience,
Helpe me for telle it in thy reverence!

Geoffrey Chaucer (1340-1400) from “The Prioresses Tale”

I
O sweetest Night! my mind I ne’er can wean
From thoughts of thee, in which the Heav’ns do rain
Huge showers of grace: the hillocks flow with sweets,
And from the mountains milk and honey sweats.
O sweetest Night! my starvèd soul doth die
To have a full draught of thy ambrosy.
Tertullian gravely said: “Some goods there are
As well as evils, which e’en oppress and bear
Us to the ground.” The wonders of this Night
Are such, to find our God in such a plight:
That hardly such a bastard soul is found
Who sends not knees and heart to kiss the ground.
Myles Pinkney, priest (1599-1674)

II
Shepherd, shepherd, hark that calling!
Angels they are, and the day is dawning.
What is this ding-dong,
Or loud singing is it?
Come, Bras, now the days is here
The Shepherdess we’ll visit.

Shepherd, shepherd, hark that calling!
Angels they are, and the day is dawning.
O is this the Alcalde’s daughter
Or some lady come from afar?
She is the daughter of God the Father,
And she shines like a star.

Shepherd, shepherd, hark that calling!
Angels they are, and the day is dawning.
St. Teresa of Jesus (1515-1582)
trans. Arthur Symons

III

Upon my lap my Sovereign sits
And sucks upon my breast;
Meanwhile, His love sustains my life,
And gives my body rest.
Sing lullaby, my little Boy,
Sing lullaby, my life’s Joy.

When Thou hast taken Thy repast
Repose, my Babe, on me;
So may Thy mother and Thy nurse
Thy cradle also be.
Sing lullaby.

My Babe, my Bliss, my Child, my Choice,
My Fruit, my Flower, and Bud,
My Jesus, and my only Joy,
The Sum of all my good.
Sing lullaby.

The shepherds left their keeping sheep
For joy to see my Lamb;
How may I more rejoice to see
Myself to be the Dam.
Sing lullaby.

Richard Verstegan (Rowlands) priest (1565-1620)

IV

A maid peerless
Hath borne God’s Son.
Nature gave place
When ghostly grace
Subdued reason.

As for beauty,
Or high gentry,
She is the flower
By God elect.
For this effect,
Man to succour.

Of Virgin’s Queen,
Lodestar of light,
Whom to honour
we ought to endeavour
us day and night.
Anonymous, printed 1530

Epilogue

Ave Maria, gratia plena, Dominus tecum.
Sancta Maria, Mater Dei, ora pro nobis peccatoribus
Nunc et in hora mortis nostrae. Amen

Friends of the UCA at Colorado State University connects you to students and faculty who inspire, teach, and heal at Colorado State. Thank you to our alumni and patrons for your generosity. Please note that names featured are those of our supporters from January 1, 2012– April 15, 2013.

Maestro \$5,000 or More

Anonymous Donors FY2013
Mr. Edward D. and Mrs. Carol C. Anderson
Mr. Robert D. Cromwell
James K. Franzen, '01 and Wendy Franzen
Stewart V., '63 and Sheron A. (Garrett), '62 Golden
Ms. LaVada Goranson
Denny Hagele
Mrs. Grace K. Harris
Dr. Frederick A. and Mrs. Antonia E. Johnson
Mrs. Candyce A. Karulf
In Memory of David P. Knight
Ms. Barbara R. Novak
Mr. Richard L. Novak
Charles and Reta Ralph
Mr. Jamal Sandarusi
Mr. Wayne K. Schrader
Ms. Jane K. Sullivan
Dr. Rocci V. and Mrs. Marla S. Trumper
Wayne Viney and Wynona R. Viney
Mr. Edward M. Warner and Ms. Jacalyn D. Erickson
Mrs. Gail E. Woods
Organizations
Bohemian Foundation
Home State Bank

Artistic \$1,000 -\$4,999

Anonymous Donors FY2013
Mr. John W., Jr. and Mrs. Anne C. Blair
Mr. Joseph B. Blake
Ms. Marilyn E. Cockburn
Dr. Loren W. Crabtree, Ph.D.
Mr. Robert D. Cromwell
Mr. Donald K. and Mrs. Carrie L. Davis
Dr. Ann Gill
Mr. David A. Goodman
Mr. John C. and Mrs. Ginger L. Graham
Mr. James K. and Mrs. Dianne H. Harper
Mr. Philip A. and Mrs. Christine M. Hewes
Mr. Gary E. and Mrs. Carol A. Hixon
Mr. P. Scott Johnston and Ms. Ann K. Yanagi
Dr. Pierre Y. and Dr. Helga Julien
Mr. Dennis N. and Mrs. Deborah R. Kaleel
Ms. Adeline K. Kano
Mr. Harvey G., Jr. and Mrs. Yolanda J. Kimray
Ms. Soonmi Lee
Mr. Charles B. Mabarak
Mr. Brian C. and Mrs. Kimberly O. Miller

Ms. Cynthia A. Mousel
Mr. Robert A., III and Mrs. Mavis C. O'Connor
Ms. Joan H. Patmore
Dr. Todd and Mrs. Kelin D. Queen
Dr. Seung H. Seong and Ms. Kyung S. Cho
Mr. Robert W. Sievers
Ms. Shauna Southwick
Dr. Peter D. Springberg, M.D. and Ms. Lynnette C. Jung-Springberg
Ms. Jane K. Sullivan
Dr. Rocci V. and Mrs. Marla S. Trumper
Dr. Arthur W. Viney, Ph.D.
Organizations
The Claude Bennett Family Foundation Inc
Denver Lyric Opera Guild
The Kenneth King Foundation

Virtuoso \$500-\$999

Ms. Norma L. Andersen
Anonymous Donors FY2012
Mr. Richard A. Borowski
Dr. James W. Boyd, Sr. and Dr. Sue E. Charlton
Mr. Bryan J. and Mrs. Dana L. Carney
Mr. Jonathan A. Clifton
Mr. Jonathan A. Cross
Mr. James H. Doyle
Ms. Elizabeth T. Elliott
Mr. James J. Fleming, Jr. and Ms. Crotilda Trujillo
Dr. Richard S. Frey
Mr. Thomas C. and Mrs. Jean P. Grove
Mr. Richard T. Hill
Ms. Sue E. Kandel
Dr. Robert B. and Mrs. Mary V. Kelman
Professor Wes Kenney
Dr. Kelly A. Long
Mr. Michael D. and Mrs. Diane W. Oliberos
Mr. Greg W. and Mrs. Laurene D. Romberg
Ms. Leslie L. Stewart
Mr. Val A. and Mrs. Jane A. Webster
Dr. Rosemary Whitaker, Ph.D.
Mr. William Z. and Mrs. Sarah L. Withers

Artist \$250-\$499

Dr. Douglas E. and Mrs. Carolyn I. Aldrich
Mr. James F. Beikler
Dr. Carl R. and Mrs. Jill C. Burghardt
Dr. Stephen E.* and Mrs. JoAnne Z. Busch
Mrs. Barbara S. Cavarra
Mr. William B. and Mrs. Carol N. Davis

Mr. William L. Dell
Dr. Christopher L., O.D. and Mrs. Stephanie L. Eddy
Mr. Raymon C. and Mrs. Karin A. French
Dr. Charles A., M.D. and Mrs. Madeline M. Greeb
Mr. Morrison L. and Ms. Marilyn R. Heth
Mr. John C. Jernigan
Ms. Charlotte Kendrick
Dr. Harry F. Krueckeberg
Mr. George M. Lawrence and Ms. Judith A. Auer
Ms. Julie A. Lechtanski
Mr. David and Mrs. Peggy W. Lindstrom
Mrs. Beverly F. Martin
Mr. Edgar L. and Mrs. Joni J. Maycumber
Mr. Kurt D. and Mrs. Susan C. McCracken
Mr. Gerald P. and Mrs. Rosemarie McDermott
Mr. James F. McElwain
Mr. Ben W. Nesbitt
Mr. Christopher J. Nicholas
Mr. Frank H., Jr. and Ms. Patricia C. Nichols
Mr. Garrett J. O'Keefe and Ms. Jane Viste
Mr. Dean Pelton and Ms. Julane L. Hutton
Ms. Paula Ralph
Mr. Richard C. and Mrs. Catherine A. Sale
Mr. James M. and Mrs. Jennifer A. Schafer
Dr. Craig E., Ph.D. and Mrs. Lorraine L. Shuler
Dr. Charles J. Singer, M.D. and Ms. Donna L. Whittington
Mr. Jon T. Stephens
Mr. Ry and Mrs. Jessica C. Stone
Ms. Tresa L. Waggoner
Mrs. Nancy B. Wall
Mr. Michael J. Wenzel
Mr. Michael C. and Mrs. Jo Karen S. Werner, OTR
Dr. Robert W. and Dr. A-Young M. Woody
Mr. Russell L. and Mrs. Barbara J.* Yeager
Dr. David S., M.D. and Mrs. Suzanne L. Zumbro
(* = deceased)

**Colorado
State
University**

FRIENDS OF THE UCA
University Center for the Arts

For a complete listing of Friends of the UCA Producing Partners and more information, please visit our website: www.UniversityCenterfortheArts/about-us/donors.

Friends of the UCA 2012 – 2013 Season	
By giving to the Friends of the UCA, you are invited to join us for fascinating exchanges with faculty and insider access to the University Center for the Arts.	
<u>Maestro: \$5,000 and above</u> <ul style="list-style-type: none">Artistic Director benefits and,Annual dinner with Department Chair, Todd Queen	<u>Artist: \$250 – \$499</u> <ul style="list-style-type: none">Producing Partner benefits and,Listing in UCA event programsAn invitation for two to attend member events:
<u>Artistic Director: \$1,000 – \$4,999</u> <ul style="list-style-type: none">Virtuoso benefits and,Invitation to attend a music, theater, or dance dress rehearsalAccess to ticket pre-sale for the Fall 2013 semester	Spring Dance Tea: <i>Featuring Guest Artist Shih Kun-Chen</i> Thursday, April 11, University Dance Theatre, UCA What is Music Therapy? <i>How the Brain and Music Interact</i> Thursday, April 18, Center for Biomedical Research in Music, UCA
<u>Virtuoso: \$500 – \$999</u> <ul style="list-style-type: none">Artist benefits and,A seat named after you in the Griffin Concert Hall, Organ Recital Hall, University Theatre, or University Dance Theatre	<u>Producing Partner: Under \$250</u> <ul style="list-style-type: none">The Friends of the UCA e-mail newsletterListing on UCA website
For information on how you can become a Friends of the UCA member, please contact: Carrie Care at (970) 491-5891 or at Carrie.Care@colostat.edu	

Performer Bios

Soprano **Susan Hochmiller** is a versatile artist with performance experience in chamber music, art song, oratorio, opera, musical theater, and jazz. In addition to numerous recitals, performance highlights include singing at Carnegie Hall with the Susquehanna University Masterworks Chorus and Orchestra, in the Mozart 101 Series with the Rochester Philharmonic Orchestra, Bach’s St. John Passion with the Music, Gettysburg! series, and Don Giovanni with the Opera Theatre and Music Festival of Lucca, Italy. She was also featured in Eastman Opera Theater’s productions of L’Enfant et les Sortilèges, Dialogues of the Carmelites, and the premiere of Charles Strouse’s East and West. Dr. Hochmiller has served on the voice faculty at the Sunderman Conservatory at Gettysburg College, Dickinson College, and the New York State Summer School of the Arts, School of Choral Studies. Dedicated to the promotion of chamber music for voice, flute and piano, she was a founding member of the Blue Ridge Trio which performed and presented at conferences regionally and nationally. Dr. Hochmiller is active as a clinician and has given presentations on the aging voice and healthy vocal technique to the American Guild of Organists York Chapter, the Pennsylvania Music Educators Association District 8 Choral Festival and the CMENC Student Chapter at Gettysburg College. In the summer of 2012, Dr. Hochmiller was one of twelve voice teachers from the United States and Canada selected to participate in the prestigious National Association of Teachers of Singing Intern Program. This summer, she will be instructing Orvieto Musica’s Art of Song program in Orvieto, Italy.

Professor Hochmiller earned a Doctor of Musical Arts and a Master of Music in Voice Performance and Literature from the Eastman School of Music and a Bachelor of Music from Susquehanna University. She has performed in master classes with notable artists George Shirley, Benita Valente and Richard Hundley. Distinguished teachers have included Joan Boytim, Jeffrey Fahnestock, Constance Haas and Nina Tober. Also an active member of the National Association of Teachers of Singing and College Music Society, Dr. Hochmiller is currently on faculty at Colorado State University.

Ilya Sinaisky joined CSU faculty in the Fall’ 2012 as an Assistant Professor of Collaborative Piano. Prior to this appointment, he was an active performer and a teacher in Washington, DC area.

Born in Ukraine, he immigrated to Israel in 1990. Following his undergraduate studies at the Jerusalem Academy of Music and Dance, he received his Master of Music in Piano Performance from the Tel Aviv University. In 2002 he came to the USA to continue his studies in solo piano and accompanying at the Cleveland Institute of Music and received his Doctoral degree in Collaborative Piano from the University of Maryland School of Music.

Ilya attended the Music Academy of the West and the Cleveland Art Song Festival. He participated in master classes with Warren Jones, Marilyn Horne, Elly Ameling, Gil Shaham, Peter Salaff, William Preucil, the Emerson, Guarneri and Cavani Quartets. His teachers include Isser Slonim, Vadim Monastyrsky, Pnina Zalzman, Natasha Tadson, Anita Pontremoli and Rita Sloan.

Ilya has received numerous honors and awards including a second prize at the Darius Milhaud Performance Competition in Cleveland and the Rosa Lobe Memorial Award for Accompanying at the Cleveland Institute of Music. At the University of Maryland he was awarded the Robert McCoy prize for excellence in collaborative piano. Ilya has been a collaborative piano faculty member at the Cleveland Music School Settlement, Heifetz International Institute for Strings and the Aspen Music Festival and School. Since 2006 Ilya has been on the piano faculty of the Washington Conservatory. His recent engagements include recitals and master classes at Morgan State University, University of Maryland, University of California at Santa Barbara and Tulane University. This summer Ilya was invited to join International Vocal Arts Institute program in Israel.

Dr. Steven Marx is an international competition winner and a Yamaha Young Artist, having performed throughout the United States and internationally in countries such as China, England, Japan, Taiwan, Canada, Macao, and the Bahamas. Professor Marx has won numerous prizes at the National Trumpet Competition, and also was awarded first place in the Mock Orchestra Competition at the International Trumpet Guild Convention in Manchester, England. He was awarded the National Trumpet Competition Lake Placid Scholarship in 2003, given to the individual most likely to make the biggest impact on the trumpet world. He was awarded the prestigious performers certificate and was the recipient of the 2008 Teaching Assistant Prize of Teaching Excellence during his graduate work at the Eastman School of Music.

Dr. Marx completed a Bachelor of Music degree from Grand Valley State University, a Masters of Music in Performance from the Eastman School of Music, and a Doctor of Music Arts in Performance and Music Education from the Eastman School of Music. Dr. Marx has taught at the University of Northern Colorado, Nazareth College, the National Brass Academy, International Grand Valley Trumpet Institute, and the Blue Lakes Fine Arts Camp prior to his appointment at Colorado State University in 2010. Dr. Marx has performed with the Colorado Ballet Orchestra, Fort Collins Symphony, Rochester Philharmonic Orchestra, Rochester Oratorio Society, Rochester Chamber Orchestra, Greeley Philharmonic, Avatar Brass, Boulder Brass, West Shore Symphony, and has toured and recorded with the Eastman Wind Ensemble. Currently, Professor Marx performs internationally as a soloist; and with the Apex Brass and the Aire Duo.

Rachel Starr Ellins has been the Assistant Professor of Harp at CSU since 1996. She is the director of the CSU Harp Ensemble and teaches Music Appreciation. Rachel is the second harpist with the Colorado Symphony Orchestra and principal harpist with the Longmont Symphony Orchestra. Ms. Ellins received her bachelor’s degree from the University of Northern Colorado where she studied with Kathy Bundock Moore and her masters’ degree from the University of North Texas where she studied with Ellen Ritcher. Rachel studied for two summers at the Tanglewood Music Festival with esteemed harpist Lucile Lawrence. She has appeared as a concerto soloist with the Timberline Symphony, Greeley Chamber Orchestra, Longmont Symphony, and the Rocky Mountain Symphony Orchestra and has been a guest artist multiple times with the Loveland Friends of Chamber Music. Rachel enjoys arranging and has recently published two harp ensemble arrangements of Can Can from Orpheus and Three Themes from Pirates of the Caribbean. Ms. Ellins is the owner of The Harp Shoppe in Loveland, providing harp sales, rentals, service, and accessories to harpists in Colorado. Ms. Ellins resides in Longmont with her husband Joe and daughter Amanda.

Translations and Notes

Deità Silvane by Ottorino Respighi (1879-1936)
Woodland deities

II. Garden music

A blast of finger-cymbals clashing rhythmically
Punctuates the silence of the rose gardens,
While at the end of fragrant, secret orchards
A flute pours out its liquid lamentation.
The melody, with silver cymbal-hissing
Shifts between saddening and becoming joyful;
Now shining with flickering, flaring light,
Now casting long sorrowful shadows:
Ringing finger-cymbals and many-sounding pipes!
A joy of songs unexpressed
for you gushes forth from the orchards,
And at the top of the rosebushes, that weave garlands
At the heart of the intimate nooks,
The roses open like soft mouths!

III. Aegle

The forest is heavy with leaves and fruit,
The brooks are shimmering in daisy and sapphire:
Under the green arches a lonely soul
Circles pale flames in hidden dances.
And with quiet intensity and hands as pure
As the pure fountains of life itself,
Veiled in clothes of sun and shadow
You dance, Aegle, with spiritless steps.
And toward you, white and blonde among the nymphs,
Merrily dancing like fluttering leaves,
Under the secret shadows of the leaves,
Where the most restless spirit saddens,
In translucent pearl and liquid amethyst
Flows the raw rapture of the amber.

IV. Water

Water, once again your mellow flute
Plays to me your varying song,
Whose notes seem like the smell of mushrooms,
Of moss and of sleek, silken maiden-hair,
So that along all the tiny streams
That refresh the lonely places,
Your sparkling presence laughs and ripples
With the jewels of serene music.
Water, while along your banks the whispering reeds
Playfully wiggle their blue fingers,
Flickering longer shadows in the light,
You wind your fleeting way, seeing
On my brooding forehead and on each of the leaves
The passing shadows of clouds.

Walzer Gesänge nach toskanischen Volksliedern von Ferdinand Gregorovius by Alexander von Zemlinsky (1871-1942)
Waltz Songs on Tuscan Folk Lyrics

1. Dear Swallow

Dear swallow, small swallow,
you fly up and sing so early,
strewing through the blue heavens
your sweet melody.

Those who still are sleeping in the morning,
all lovers at rest,
with your twittering songs
you awaken them from their slumber.

Up! get up! you sleeping lovers -
the morning swallow is calling:
for the night will cheat
those who sleep away the bright day.

2. The Moon Has Come Lamenting

The moon has come lamenting
before the gaze of the sun:
What use to her are the heavens
if you have taken away her radiance and light?

She went to count her stars,
and she will die for sorrow:
two of the fairest stars are missing -
those that belong to your face.

3. Little Window, By Night You Are Shut

Little window, by night you are shut,
and by day, to my sorrow, you are open:
you are framed with carnations;
If you were to open, it would be a welcome sight!

Window of precious stone,
within - sunlight; without - stars;
O little window, secret and small,
sun within and roses without.

4. I Walk At Night

I walk at night, following the moon;
I search for where they have taken my sweetheart.
But then I saw death, the Dark One.
He said: "Search no longer - I have buried him."

5. Blue Little Star

Blue little star, be silent -
do not reveal the secret.
Do not show everyone
the silent bond between our hearts.

Translations and Notes

Others may stand their sorrows -
let them say what they will;
Our hearts are satisfied,
and we happily keep silent.

6. I Wrote Little Letters

I wrote little letters and threw them into the wind;
they fell into the sea, and they fell onto the sand.

Liber Sequentiarum, Op. 114a by Wolfgang Plagge (b. 1960)
Free Sequence

This cycle, composed in 2001, is based on pre-Reformation manuscript fragments of the Catholic Mass from the Norwegian town of Nidaros. Plagge writes of his own composition:

“A sequence is a part of a Roman Catholic Mass. ...The words of a sequence normally form a song of praise to God, the Virgin Mary, or universal, national, or local Saints. ...In some ways the compositional concept [of this piece] may resemble the method employed by Geir Tveitt, Igor Stravinsky, and Béla Bartók in their works based on folk music traditions, but the distance in time between medieval and contemporary music required the utmost care not to destroy the fragile original material. ...The works seeks to demonstrate the enormous significance medieval music has had for the development of a specific Nor-

1. Behold Beauty November 1st – All Saint’s Day Probably 11th century Provenance 1625

1. Behold how the beautiful harmonious tones resound Alleluia.
2. Inclined citizens intimating repose.
3. He (God) remains happy as the angels shine divinely.
Christ stands to proclaim them holy.
4. Raised in the apostolic cathedral sits a shining torch of tribes,
tongues, and judicials.
They followed the vestigial Master,
disintegrated into the earth like Him,
and after thus, their life grew feeble.
5. They are adorned with the shining white garment of a martyr,
with a chain around their neck.
6. The sacred Crown confides the credible truth of certain faith
and they reject untruth according to their celestial King.
In that triumph swells the excellent incantation,
psalm of songs, praiseworthy art of a multitude of voices
who submit to the chains of Christ around their necks.
7. Many, in spirited virgin choirs, have recited praises and jubilation.
Sing Alleluia to You repeatedly.
Praise to You, for Christ is everywhere.
The beautiful voice of Alleluia and we ourselves proclaim One.
8. Give to us the eternal King for whom we sing Alleluia.

2. He Serves You, the Innocent December 23rd – De s. Thorlaco (In honor of Thorlak, Bishop of Iceland) 1199 – Manuscript from 1st half of the 15th century)

1. The Divine Protector serves the innocent.
He submits in very worthy fields.
2. The poor quaked for Your benign compassion.
Delinquents recovered by Paternal correction.
3. Oh how You proved Your wonder. The penetrating odor of the
Virgin demonstrates.

Into chains of snow and ice, I wind them,
and the sun melts them in my hands.

Maria, Maria, you must notice:
he who endures the struggle wins in the end;

4. Therefore how the prediction of the people was formed
and how the faithful community formed the Church of Christ.
Amen.

3. Rejoice You Faithful January 6th – in Epiphania Probably early 12th century Provenance Tune (Østfold, Norway) 1612

1. Rejoice you faithful nation of the elected.
The dark people of Ethiopia were transferred into Judea.
2. They offered gold to the Arabs of Tharsis.
They offered the gift of Him that the mystics had shown to them.
3. The King buried gold for the miracles of the priest.
We offer to the true King, Christ, because He is the King in figure.
4. We examine the minds and the gold is in the altar.
We cause death to the guilty, thus He offers miracles.
5. Arabia was made the best because of the virtues pertinent to the
sacrament.
Whose health purifies our innermost soul with a burning poultice.
6. The chorus is led to the ultimate praise by another psalmist.

Three Dickinson Songs by André Previn (b. 1929)

1. As Imperceptibly as Grief

As imperceptible as Grief
The Summer lapsed away
Too imperceptible at last
To seem like Perfidy

A Quietness distilled
As twilight long begun,
Or nature spending with herself
Sequestered Afternoon

Translations and Notes

Cuatro madrigales amorios by Joaquín Rodrigo (1901-1999)
Four Love Madrigals

With what shall I wash the skin of my face?

With what shall I wash my face that I live badly punished?
They wash the wives with water from lemons.
I wash myself, anguished, with pain and sorrow.

You Killed Me

You killed me, girl with your hair, you have killed me.
At the river’s edge, I saw a virgin.
You have killed me.

From where do you come, love?

From where do you come, love?
I know well from where.
From where do you come, friend?
I have been a witness. Ah!

From the poplars I come, Mother

From the poplars I come, Mother,
to see how they move in the air.
From the poplars of Seville,
to see my pretty girlfriend.

The Dusk drew earlier in
The Morning foreign shone
A courteous, yet harrowing Grace,
As Guest, that would be gone

And thus, without a Wing
Or service of a Keel
Our Summer made her light escape
Into the Beautiful

2. Will There Really Be A Morning?

Will there really be a “Morning”?
Is there such a thing as “Day”?
Could I see it from the mountains
If I were as tall as they?

Has it feet like water lilies?
Has it feathers like a bird?
Is it brought from famous countries
Of which I have never heard?

Oh some scholar! Oh some sailor!
Oh some wise man from the skies!
Please to tell a little pilgrim
Where the place called “Morning” lies!

3. Good Morning Midnight

Good morning midnight, I’m coming home.
Day got tired of me.
How could I of him?

Sunshine was a sweet place.
I liked to stay
But morn didn’t want me now,
So good night day!

I can look, can’t I,
When the East is red?
The hills have a way then
that puts the heart abroad.

You are not so fair, midnight.
I chose day
But please take a little girl
He turned away!

