

UPCOMING EVENTS

Avenir Museum 2-Day Workshop: Carrickmacross Lace with Mary Shields

10/5 - 10/6 • 136 UCA Annex, 216 East Lake St. • 9:30 a.m. - 4 p.m.

Music: Concert Orchestra Concert

10/6 • Organ Recital Hall • 7:30 p.m.

Music: Virtuoso Series Concert, CSU Faculty Margaret Miller, Viola

10/7 • Organ Recital Hall • 7:30 p.m.

University Art Museum Gallery Talk:

“The Art of Identity: The Development & Reception of Inuit Printmaking” by Kim Roberts

10/8 • University Art Museum • 2 p.m.

Contemporary Artist Music Series: My Body Sings Electric

10/9 • Griffin Concert Hall • 7:30 p.m.

Theatre: Orestes 2.0 by Charles Mee

10/10-10/13, 10/17-10/20 • Studio Theatre • 7:30 p.m.

Women's, Men's & University Chorus Concert: “Traditions II”

10/11 • Griffin Concert 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



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Meet Me at the UCA
5th Anniversary

CHAMBER CHOIR AND CONCERT CHOIR CONCERT

“TRADITIONS”

WITH SPECIAL GUEST
Simon Carrington, Conductor

October 4, 2013

GRIFFIN CONCERT HALL • UNIVERSITY CENTER FOR THE ARTS

High School Choral Leadership Day Festival Choir

Simon Carrington, guest conductor

Sacerdotes Domini

William Byrd (1543-1623)

Then did priests make offering of incense and loaves of finest wheat to God:
and therefore shall they be holy to their Lord and shall not defile his most holy
name. Alleluia

Let Justice and judgment (from Coronation Anthem No.4)

**G.F. Handel
(1685-1759)**

Sailing at Dawn

Charles Villiers Stanford (1852-1924)

Justin Little, soloist

CSU Concert Choir

Simon Carrington, guest conductor

Laudibus in Sanctis Dominus

William Byrd (1543-1623)

Celebrate the Lord most high in holy praises:
Let the firmament echo the glorious deeds of God.
Sing Ye the glorious deeds of God, and with holy voice
Sound forth oft the power of his mighty hand.
Let the warlike trumpet sing the great name of the Lord:
Celebrate the Lord with Pierian lyre.
Let resounding timbrels ring to the praise of the most-high God,
Lofty organs peal to the praise of the holy God.
To Him let melodious psalteries sing with fine string,
To Him let joyful dance praise with nimble foot.
Let hollow cymbals pour forth divine praises,
Sweet-sounding cymbals filled with the praise of God.
Let everything in the world that feeds upon the air of heaven
Sing Alleluia to God for evermore.

Vier Quartette, Op. 92

Johannes Brahms (1833-1897)

Karen Stoody, piano

No. 1 O schöne Nacht

O lovely night!

In the sky, magically, the moon shines in all its splendor;
Around it is the pleasant company of little stars.
Dew glistens brightly on green stems;
In the lilac bush, the nightingale sings lustily.
The youth steals away quietly to his love.

No. 2 Spätherbst

The gray mist drips so silently down on field and forest and heath,
As if the heavens wished to weep in overwhelming grief.
The flowers will bloom no more; the little birds are silent in the groves.
Even the last green is dead. Thus the heavens may well weep.

No. 3 Abendlied

In peaceful opposition night struggles with the day.
What ability it has to soften what ability it has to relieve!
Sorrow that oppresses me, are you already asleep?
That which made me happy. say, my heart, what was it then?
Joy, like grief, I feel, melts away;
But they bring me slumber as they fade away.
And in the vanishing, ever upward,
My entire life passes before me, like a lullaby.

following the “rules” of fugal composition. Martini replied that the motet contained all “that modern music demands, good harmony, rich modulation, moderate movement of the violins, and natural and good voice leading.” Mozart based his theme from a Benedixisti Domine by Eberlin which Mozart had recently copied out, set in close imitation of various kinds, sometimes inverted and overlapped.

Britten - *Gloriana*

Britten was commissioned to write the opera *Gloriana* by the Royal Opera House of London to mark the coronation of Queen Elizabeth II in 1953. The opera's libretto by William Plomer draws inspiration from Lytton Strachey's *Elizabeth and Essex: A Tragic History*, and delves into many aspects of the Queen's life, from the pomp and circumstance to the privacy of her own relationships, specifically the deterioration of her relationship with the Earl of Essex. Elizabeth was frequently referred to by the name *Gloriana* following the English triumph over the Spanish Armada in 1588. The opera turned out to be one of Britten's rare failures, largely due to his portrayal of the queen as a sympathetic, yet flawed character. The opera is representative of Britten's approach to composition and contains some wonderful music that may be among his finest compositions for chorus in particular. However, most of the people in attendance at the premiere were statesmen and other royalty figures that were not musically inclined so the compositional details were lost to the subject's portrayal. The opera shows the private side of the Queen in lights that the public normally is not privilege to, making some of the audience members uncomfortable. Later performances of the opera received much more critical acclaim, eventually leading to the work becoming part of standard repertoire.

Byrd – *Laudibus in Sanctis*

The late-Renaissance English composer William Byrd was one of the more notable composers during the Renaissance. His reputation was such that he and fellow composer Thomas Tallis were granted a virtual monopoly to publish and print sacred music by Queen Elizabeth I in 1577 that lasted for over twenty years. During this time they were only allowed to publish sacred music for the Protestant Church of England and Byrd had to keep his devoutly Catholic beliefs. Any music written in the Catholic style was officially outlawed and had to be kept hidden, only to be performed (illegally) in private chapels. Byrd wrote many sacred texts taken from excerpts from Psalms, but this is one of the only known works in which he includes all of the text from Psalm 150. *Laudibus in Sanctis* offers great praise and adoration to God with numerous musical instruments, song and dance.

Brahms – *Vier Quartette op. 92*

The quartets found in Op. 92 were written in between two of Brahms's best known choral song cycles the *Liebeslieder Waltzer* and *Zigeunerlieder*. The first piece, *O Schöne Nacht*, was believed to be written by 1877 while the other three were not completed until 1884. The texts he chose for these pieces were from four different European poets, and some of the pieces are only excerpts of larger poems. Brahms may have chosen these poems because of the overlying imagery of the night versus the day, resembling the various stages of life. The overall feeling of the quartets is a light and beautiful texture, save the second piece *Spätherbst*, which has a more reserved and morose tone. As with most choral works of Brahms, the piano is not merely accompanying the choir in these pieces, rather working in conjunction with the voices to paint the full picture that many of Brahms works are able to do for their audience.

PROGRAM NOTES

Many historians view Benjamin Britten as the greatest British composer since the great Baroque composer Henry Purcell. Like many of the prominent composers of classical music throughout history, the young Benjamin was virtually weaned on music from birth. Unlike his acclaimed compositional predecessors, however, Britten had the honor and distinction of sharing his birthday (November 22) with the feast day of the patron saint of music—St. Cecilia. This year would mark the 100th anniversary of his birth. The musical nurturing he received from his musically gifted mother afforded Britten a seemingly uncanny musical talent. He could harmonize before he could spell and Britten himself claimed he was composing as early as the age of five—though admittedly, he hadn’t made the association that notation actually represented particular pitches and rhythms. However, this nurturing soon became suffocating because she often predicted and expected her son to be the fourth “B” added to the three great “B’s” in music—Bach, Beethoven and Brahms. This pressure coupled with the neglect from his unaffectionate and alcoholic father undoubtedly left an indelible mark on the young Britten—both developmentally, as well as compositionally. The famous conductor Leonard Bernstein described his friend and colleague once saying, “Britten was a man at odds with the world” and his music in many ways reflected this state of strife. Consequently, Britten’s music mirrors this personal state—it is at once beautiful, yet jarring; somber, and yet somehow joyful. He always felt uncomfortable by societal norms and longed for something unattainable and socially unacceptable. Perhaps for those reasons, he spent portions of his life on holiday around Europe, and like so many of his contemporaries, Britten found himself drawn to opportunities of America. Eventually, however, the luster and optimism of the New World wore off, and with war ravaging Europe Britten decided to return to his English homeland. On his voyage home in 1942 was not without trial. Britten had sketched a draft while living and working in New York, but U.S customs confiscated his manuscripts fearing it to be a secret code. Despite that loss, Britten managed to rewrite and finish his Hymn to St. Cecilia and the affectually similar choral work A Ceremony of Carols on the long voyage home—all the while under the constant and very real threat of attack from German U-boats.

Britten had long considered how he might add his name to the list of composers who had paid musical homage to the patron saint of music, especially because of his distinct association with the ancient martyr. He struggled for many years to find the appropriate Latin text, but his friendship and previous collaborations with the poet W. H. Auden proved to be the linchpin in solving his textual problems. In fact, Auden composed a total of three poems for his friend. Much myth surrounds the life and death of Cecilia, and reference to her gruesome martyrdom can be seen throughout Auden’s poems. Traditionally, St. Cecilia is seen as the patron saint for musicians and composers largely due to a mistranslation from a Latin passage that credits her with inventing the organ which she is often depicted playing. Legend also reports her singing a song of devotion to God on her wedding day in order to preserve her chastity after being forced into marriage. Furthermore, before she was martyred, Cecilia bequeathed her home as a house of praise to Christian God in a time when Rome was still worshipping the pagan deities executing Christians en masse.

Auden’s first poem alludes to Cecilia’s transfiguration in death into something divinely beautiful to the birthing myth of Aphrodite as portrayed by the famous Botticelli painting the Birth of Venus. The second poem playfully describes St. Cecilia’s characteristics as a muse (or genii) for composers. This notion, which we derive the word genius, but originally connotes the idea of inspiration. Historically, in ancient Greek and Roman times, creativity was not seen as an act of individual accomplishment, but rather as a gift bestowed. Creativity was an ephemeral entity to be channeled while this muse presented itself. Britten craftily constructs a dual sense of time—with the crisp lightness of the text in the sopranos and tenors, juxtaposed against the broad sustained melody in the basses and altos—he perhaps paints a musical picture of the process of inspiration, or genii, blowing about as if on the wind while the composer burdens languidly attempts to force the composition process. The third and final of Auden’s poems is dramatically depicted in the music. Notably, Auden references various instruments. Here Britten masterfully creates text painting with each four solos lines. The alto soloist refers to the violin and Britten cleverly composes a melody based on the open strings of the violin. When Auden writes about law being “drummed out,” the base soloist rhythmically repeats a pitch as if tuning a timpani and softly but ominously repeats the words, “may never be again.” The flute, naturally, is represented by a beautiful soaring soprano solo, while the tenor trumpets out a fanfare around the mentioning of the trumpet. Each of Auden’s poems end with the invocation to St. Cecilia beseeching her to come down from heaven to inspire, and here Britten exchanges his rich harmonies to utilize all voices singing in unison in the ancient Phrygian mode. This gesture not only provides musical continuity of form by means of refrain, but also perhaps creates a sense of unified prayer which links the poet’s appeals with those of the ancients.

Misericordias Domini K.222 was composed by Mozart in the span of a few days during January or February of 1775 during a visit Munich at the request of the Elector, Maximilian III Joseph, who asked to hear an example of Mozart’s contrapuntal compositions. The first performance of this offertory motet was given during the first Sunday in Lent. Mozart later sent a copy of the motet to his friend and mentor, “Padre” Giovanni Battista Martini (1706-1784), who greatly admired Mozart’s increasingly elaborate and often chromatic double fugue, even though it has been criticized as being too academic in its approach to

No. 4 Warum?

Why then do songs resound heavenward?
They would fain draw down the stars that twinkle and sparkle above;
They would draw to themselves the moon’s lovely embrace;
They would fain draw the warm, blissful days of the blessed gods down upon us.

Choral Dances from Gloriana

Benjamin Britten (1913-1976)

Rachel Ellins, harp
Eric Botto, soloist
Westin Sorrel, soloist

CSU Chamber Choir

Simon Carrington, guest conductor

Assumpta est Maria

Giovanni Pierluigi da Palestrina (1525-1594)

Mary is taken up into heaven;
the angels rejoice, praising, they bless God. Alleluia.
Let all rejoice and be glad with righteous heart,
For today the Virgin Mary reigns with Christ for evermore.
Who is she that comes like the dawn,
Fair as the moon, bright as the sun,
Terrible as an army prepared for battle?

Misericordias Domini KV 222

W.A. Mozart (1756-1791)

Karen Stoody, piano
Graduate String Quartet: Adrian Barrera, Julia Castellanos, Tom Holdener, Megan Brooks
My song shall always be of loving kindness to the Lord.

Hymn to St. Cecilia

Benjamin Britten (1913-1976)

Poetry by W.H. Auden (1907-1973)

Soloists: Denise Powers, Kristen Smith, Tracey Kaiser, Eric Botto, Andrew Madden

I. In a garden shady this holy lady
With reverent cadence and subtle psalm,
Like a black swam as death came on
Poured forth her song in perfect calm:
And by ocean’s margin this innocent virgin
Constructed an organ to enlarge her prayer,
And notes tremendous from her great engine
Thundered out on the Roman air.
Blonde Aphrodite rose up excited,
Moved to delight by the melody,
White as an orchid she rode quite naked
In an oyster shell on top of the sea:
At sounds so entrancing the angels dancing
Came out of their trance into time again,
And around the wicked in Hell’s abysses
the huge flame flickered and eased their pain.
Blessed Cecilia, appear in visions
to all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

II. I cannot grow; I have no shadow to run away from, I only play.
I cannot err; there is no creature whom I belong to, whom I could wrong.
I am defeat when it knows it can now do nothing by suffering.
All you lived through, dancing because you no longer need it for any deed.
I shall never be different. Love me.

Blessed Cecilia, appear in visions
to all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.
III. O ear whose creatures cannot wish to fall,
O calm of spaces I afraid of weight,
Where sorrow is herself, forgetting all
The gauche as of her adolescent state,
Where Hope within the altogether strange
From every outworn image is released,
And Dread born whole and normal like a beast
Into a world of truths that never change:
Restore our fallen day; O re-arrange.
O dear white children casual as birds,
Playing among the ruined languages,
So small beside their large confusing words,
So gay against the greater silences
Of dreadful things you did: O hang the head,
Impetuous child with the tremendous brain,
O weep, child, weep, O weep away the stain,
Lost innocence who wished your lover dead,
weep for the lives your wishes never led.
O cry created as the bow of sin
Is drawn across our trembling violin.
O weep, child, weep, O weep away the stain.
O law drummed out by hearts against the still
Long winter of our intellectual will.
That what has been may never be again.
O flute that throbs with the thanksgiving breath
Of convalescents on the shores of death.
O bless the freedom that you never chose.
O trumpets that unguarded children blow
About the fortress of their inner foe.
O wear your tribulation like a rose.
Blessed Cecilia, appear in visions
to all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

Jubilate Deo

Tarik O'Regan (b. 1978)

Graduate String Quartet : Adrian Barrera, Julia Castellanos, Tom Holdener, Megan Brooks

Chamber Choir

Fall 2013

<u>SOPRANOS</u>	<u>TENORS</u>	<u>ALTOS</u>	<u>BASSES</u>
Ingrid Johnson	Arthur Beutel	Annita Alvarez	Bryan Kettlewell
Laura Marshall	Eric Botto	Adreanne Brungardt	Andy LoDolce
Gabriela Ocadiz	Garrett Ching	Gloria Choi	Ryan McPeck
Denise Powers	Andrew Hill	Samantha DeBey	Andrew Madden
Kristen Smith	Noel Houle-von Behren	Ashlyn Dunn	Dean Rieger
Hillary Thompson	Westin Sorrell	Talia Fischer	Colin Williamson
		Tracey Kaiser	

Concert Choir

Fall 2013

<u>SOPRANOS</u>	<u>TENORS</u>	<u>ALTOS</u>	<u>BASSES</u>
Anyaleen Bradley	Josh Colonnieves	Eva Bacmeister	Charles Boelke
Sarah College	Caleb Crain	Miranda Bashore	Bryan Kettlewell
Vanessa Doss	Jim Dernell	Emily Budd	Justin Little
Nina Forsyth	Andrew Hill	Angela Fitzsimmons	Nick Marconi
Angela Gesicki	Sam Hodges	Andria Hall	Martin Manweiler
Ashleigh Janda		Adrienne Harlow	Zac Quesenberry
Ingrid Johnson		Jessica Lauer	Taylor Tougaw
Marina Malek		Laura Marshall	Schylar Vargas
Grace Pomeleo		Deanna Melder	Jack Wheeler
Katie Redd		Emily Morris	
Marissa Rudd		Kelsey Peterson	
Jackline Valdez		Sarah Soltysik	
Samantha Vela		Lauren Wearsch	

Simon Carrington

Yale University professor emeritus, has enjoyed a long and distinguished career in music, performing as singer, double bass player and conductor, first in the UK where he was born, and latterly in the USA. From 2003 to 2009 he was professor of choral conducting at Yale University and director of the Yale Schola Cantorum, a 24-voice chamber choir which he brought to national and now international prominence, attracting the interest of his successor, Masaaki Suzuki, director of the Bach Collegium Japan. During his Yale tenure he led the introduction of a new graduate voice degree for singers specializing in oratorio, early music and chamber ensemble, and, with his faculty colleagues, guided two Yale graduate students to their first prize wins in consecutive conducting competitions at American Choral Directors Association National Conventions. From 2001 until his Yale appointment he was director of choral activities at the New England Conservatory, Boston, where he was selected by the students for the Krasner Teaching Excellence Award, and from 1994 to 2001 he held a similar position at the University of Kansas.

Prior to coming to the United States, Mr. Carrington was a creative force for twenty-five years with the internationally acclaimed British vocal ensemble The King's Singers, which he co-founded at Cambridge University. The King's Singers gave 3,000 performances at many of the world's most prestigious festivals and concert halls, made more than seventy recordings, and appeared on countless television and radio programs, including nine appearances on the Tonight Show with the late Johnny Carson!

In the early days of The King's Singers he also maintained a lively career as a double bass player, first as sub-principal of the BBC Philharmonic Orchestra and then as a freelance player in London. He specialised in continuo playing, particularly for his Cambridge contemporary John Eliot Gardiner, with whom he made a number of recordings, but he also played with all the major symphony and chamber orchestras under such diverse maestri as Claudio Abbado, Daniel Barenboim, Benjamin Britten, Pierre Boulez, Sir Colin Davis, Carlo Maria Giulini, Otto Klemperer, Ricardo Muti, Georg Solti, and George Szell. As a teacher of conductors himself for fifteen years he only wishes he'd paid more attention!

Mr. Carrington keeps up an active schedule as a freelance conductor and choral clinician, leading workshops and master classes round the world. He has taught young conductors at the Royal Academy of Music, London; the Liszt Conservatorium, Budapest, Hungary; the University of the Andes, Bogota, Colombia; the World Symposium on Choral Music in Argentina, and the Schools of Music at Eastman, Temple, and Indiana, among many others in the US. He has recorded master classes on two commercial DVDs - at Westminster Choir College in the US (GIA) and at the Three Choirs Festival in the UK (Masterclass Media Foundation). This season his conducting engagements include the Berlin Rundfunk Chor, Ars Nova Copenhagen, Collegium Musicale, Tallinn (Estonia), Tokyo Cantat, Houston Chamber Choir, Canto Armonico, Boston, and Yale Schola Cantorum. He leads annual conducting courses at the Chamber Choir Festival in Sarteano (Italy), and the Yale Summer Festival in Norfolk, Connecticut, and contributed a chapter on rehearsal technique to the Cambridge Companion to Choral Music. Once a year he also gathers together his own ensemble, the Simon Carrington Singers, for concerts and recordings.

Simon divides his time between London and southwest France, where he lives with Hilary, his wife of 43 years. Their daughter Rebecca, cellist, singer, impressionist and comedian, lives in Berlin, and their singer-songwriter son James makes his home in Los Angeles.