

CHAMBER CHOIR

CONDUCTOR

DR. JAMES KIM

ASSISTANT CONDUCTOR

HYEMI WOO

COLLABORATIVE PIANIST

DR. JUHYUN LEE

APRIL 22, 2022

GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY

COLORADO STATE UNIVERSITY CHAMBER CHOIR

APRIL 22, 2022 | 7:30 P.M.
GRIFFIN CONCERT HALL

Conductor
Dr. James Kim

Assistant Conductor
Hyemi Woo

Collaborative Pianist
Dr. Juhyun Lee

Conductor Hyemi Woo

Two Korean Traditional Songs

Arirang

Chong, Jong Yeoul
(1967)

Solo. Hannah Park

Hangansoo Taryung

Hyun Chul Lee
(1973)

Solo. Emily Anderson

Conductor Dr. James Kim

Zigeunerlieder Op.103

Johannes Brahms
(1833-1897)

1. *He, Zigeuner, greife in die Saiten ein! Allegro agitato*
2. *Hochgetürmte Rimaflut. Allegro molto*
3. *Wisst ihr, wann mein Kindchen am allerschönsten ist? Allegretto*
4. *Lieber Gott, du weisst. Vivace grazioso*
5. *Brauner Bursche führt zum Tanze. Allegro giocoso*
6. *Röslein dreie in der Reihe blühen so rot. Vivace giocoso*
7. *Kommt dir manchmal in den Sinn. Andantino grazioso*
8. *Horch, der Wind klagt in den Zweigen traurig sacht. Andantino semplice*
9. *Weit und breit schaut niemand mich an. Allegro*
10. *Mond verhüllt sein Angesicht. Andantino*
11. *Rote Abendwolken ziehn am Firmament. Allegro passionato*

PROGRAM NOTES

Arirang

Chong, Jong Yeoul
(1967)

*Arirang, Arirang Arariyo
Arirang gogaero neomeoganda*

*Nareul beorigo gasin nimeun
Siprido motgaseo balbyeong nanda*

*My beloved one
My beloved one is going over the mountain*

*If you leave and forsake me
Lame you will be before going three miles*

Jong Yeoul Chong received B.A. and M.A. from Yonsei University, Seoul, Korea. He also had studied at the University of California, San Diego and the University of Chicago where he received Ph.D. in Composition in 2003. He received the prizes from the Joong-Ang Daily Newspaper competition for composition, the Dong-A Daily Newspaper competition, the Yonsei Culture Prize, the Salvatore Martirano International Memorial Award and First Hearing Competition awarded by Chicago Symphony Orchestra. His pieces have been performed by many prominent players at numerous places including the June in Buffalo, SCI Region conference, Musica Moderna (Lodz, Poland), Music 02 festival, the Mosaico Music Festival (Cracov, Poland), MGMC, Berlin, Freiburg, ACL Bangkok, Chicago, Florida, Spain, Latvia and San Diego. Currently, he is an associate professor at Yonsei University and has been active in several organizations for music composition. President, the Korean Society of the 21st Century Music.

While Dr. Kim was a conductor of Yonsei University Concert Choir in 2008, she commissioned this piece for the choir's first-ever European tour under her direction. Later, Chong added piano accompaniment in 2019 and renamed Arirang Arrariyo ("아리랑 아라리요"). This piece was performed in Asia, including South Korea and Japan, throughout the United States and Europe, including Spain (2010, 2012 and 2016), Germany (2013 and 2014), Italy (2015), Latvia (2015), and Croatia (2015). The Arirang tradition Korean folk song that has been handed down and recreated by word of mouth, and an Intangible Cultural Heritage of Humanity designated by the United Nations. It is a collective term for a group of folk songs with "Arirang" or "Arari" and their variations as a refrain. The short lyrics imply a longing for loved ones and a yearning to see the other one again. Chong authentically reflected the existing melody in the arrangement. The composition adopted in C major can easily range for all voices from low F of bass to high G of the soprano. The original tune is composed on the pentatonic scale (C-D-F-G-A) in C major. Chong introduces the initial melody in the soprano, harmonized by alto, tenor, and bass with harmonies that do not exist in the original song. This music therefore is an example of traditional folk music combined with Western harmony. The repetition of music for some of the verses make this work accessible despite Chong's newly composed

sections. The composition is structured in A-B-A' form overall. The A section is divided into small 'a' and 'a'' sections. The homophonic texture is primary, but the last climax starts with brief canonic movement towards the end. The first bar starts with the soprano and the alto in unison; it draws contrary motion against the soprano. While the sopranos are shaping two arch motions, the altos are keeping a downward direction, strengthened by the participation of tenor and bass briefly. These descending scales explain the speaker's emotion, who feels devastated because of abandonment. It is fortified in measure nine with a divisi of the soprano. The second soprano only separated in this measure which sings 'my sweetheart is leaving alone after abandoning me' with brief dissonance because of a descending motion.

— note by thesis from Sinhaeng

Hangangsoo Taryung

Hyun Chul Lee
(1973)

한강수야 깊고 맑은 물에
수상선 타고서 에루하 뱃놀이 가잔다
에헤 에헤요 얼쌔마 둥게 디어라
내 사랑아

*At Han river which is deep with clear water
Let's go boat riding on a surface boat
Ah! Ah! (a joyful shout)
my loved*

Composer Hyun Chul Lee majored in music composition at Georgia State University located in the south of the United States. He has been composing various genres for children's and adults' choirs since 2000, and he has developed his knowledge and experience with choral music while he studied graduate courses at Westminster Choir College in Princeton, New Jersey, U.S. With his vision to be a composer who accomplished a high standard level in both spiritual and musical aspects, Hyun Chul Lee already composed and arranged more than 800 pieces, and his amazing talent was proven through numerous records and performances. Hyun Chul Lee has his own style of composition with warm melodies and beautiful harmonies. His wonderful choral music is performed by many choirs in Korea including the World Vision Korea Children's Choir and Incheon City Chorale, and getting excellent reputations from the audiences. His music has been published in many publishers in Korea including Chorus Center and Joongang Art. He was commissioned to compose Christmas Carols for SSA and SATB from Oxford University Press, U.K. Previously he was a composer-in-residence of World Vision Korea Children's Choir and he is currently teaching choral composition and arrangement at Presbyterian University and Theological Seminary, working as a composer of Uijungbu City Choir. He is also a professor of the Korea Choral Academy, in the composition department. This piece is an arrangement of a traditional Korean folk song, 'Han River Taryung'. Using a traditional Korean musical scale, pentatonic scale, and effects, vibrating and ornamentation, it opens with strong emotional tension. Followed by a contrasting, beautiful, and lyrical melody which sings the beauty and prosperity of the Han river. The rhythm alongside the beautiful solo lines demonstrates the beauty of Korean dance. Toward to the end, the song drives strongly with dynamic rhythm with 'Samulnori' which is a Korean traditional percussion ensemble, and ends a grand finale with dynamically high and strong voices.

— note from the composer

Zigeunerlieder Op.103

Johannes Brahms (1833-1897)

Johannes Brahms was a German composer, pianist, and conductor of the mid-Romantic period. Born in Hamburg into a Lutheran family, he spent much of his professional life in Vienna. He is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the “Three Bs” of music, a comment originally made by the nineteenth-century conductor Hans von Bülow. Brahms has been considered both a traditionalist and an innovator, by his contemporaries and by later writers. His music is rooted in the structures and compositional techniques of the Classical masters. He also wrote many choral works like Requiem, Lied, and part songs. Upon returning to Switzerland from a winter holiday in Budapest, Brahms was given a collection of Hungarian songs as a gift from Conrat, a close friend and wealthy Viennese merchant. These songs were translated into German by Fräulein Witzl from the collection of 25 Hungarian Love Songs composed by Zoltan Nagy. Brahms set the texts to music in 1887 with publication in 1889, as Gypsy Songs for Four Voices (soprano, alto, tenor, and bass) with piano accompaniment. The songs are completely original with very few influences from the Witzl collection. Zigeunerlieder, Op.103, was written between the composition of the Double Concerto, Op.102 and the Violin Sonata in d minor, Op.108. Eight of the songs were later arranged for solo voice by the composer. In a letter to Brahms, Clara Schumann referred to the songs as being full of “freshness, charm and passion ... so graceful and interesting.”...“Brahms’ gypsies are better trained musicians than Liszt’s without having sacrificed any of the fiery verve.” The songs became popular with unusual rapidity from social clubs to concert halls. Although originally intended for solo quartet the pieces are eminently suited for larger choral ensembles.

— note from the composer in the score

1. He, Zigeuner, greife in die Saiten ein!

*He, Zigeuner, greife in die Saiten ein!
Spiel das Lied vom ungetreuen Mägdelein!
Lass die Saiten weinen, klagen, traurig bange,*

Bis die heisse Träne netzet diese Wange!

*Hi, there, gypsy, strike your strings, begin to play,
Play of her, who, faithless, cast thy, love a way!
May your strings with gloom and weeping, brood
in sadness,*

*How your scalding tears have driven thee to
madness!*

2. Hochgetürmte Rimaflut!

*Hochgetürmte Rimaflut,
Wie bist du so trüb;
An dem Ufer klag ich
Laut nach dir, mein Lieb!*

*Wellen fliehen, Wellen strömen,
Rauschen an den Strand heran zu mir.
An dem Rimaufser lasst mich
Ewig weinen nach ihr!*

*Rima River, ranging flood,
I know you flow so sad,
On your banks with harsh lament,
love leaves me mad!*

*Waters rushing, through your rough
and rocky canyon deep!
Like the river's raging flood,
my love, I wail and weep.*

3. Wisst ihr, wann mein Kindchen am...

Wisst ihr, wann mein Kindchen
Am allerschönsten ist?
Wenn ihr süßes Mündchen
Scherzt und lacht und küßt

Schätzlein
Du bist mein,
Inniglich
Küß ich dich,
Dich erschuf der liebe Himmel
Einzig nur für mich!

Wißt ihr, wann mein Liebster
Am besten mir gefällt?
Wenn in seinen Armen
Er mich umschlungen hält.
Schätzlein,
Du bist mein,
Inniglich
Küß ich dich,
Dich erschuf der liebe Himmel
Einzig nur für mich!

Do you know when my little girl
Is at her loveliest?
When her sweet little mouth
Jokes and laughs and kisses.

Sweetheart,
You are mine,
Tenderly
I kiss you,
Dear heaven made you
For me alone!

Do you know when my beloved
Pleases me most?
When he holds me
In his arms' embrace.
Sweetheart,
You are mine,
Tenderly
I kiss you,
Dear heaven made you
For me alone!

4. Lieber Gott, du weisst, wie oft bereut...

Lieber Gott, du weisst, wie oft bereut ich hab,
Dass ich meinem Liebsten einst ein Küsschen gab.
Herz gebot, dass ich ihn küssen muss,
Denk, solange ich leb, an diesen ersten Kuss.

Lieber Gott, du weisst, wie oft in stiller Nacht
Ich in Lust und Leid an meinen Schatz gedacht.
Lieb ist süß, wenn bitter auch die Reu,
Armes Herze bleibt ihm ewig, ewig treu.

God in heaven knows how often I regret,
That I kissed my lover, I shall not forget.
My heart ruled that I must grant this bliss
Long as I shall live recalling that first kiss.

God in heaven knows how often in still of night,
Through all joy and sorrow, he is my heart's delight.
Love is sweet, the love we often rue.
My poor heart remains to him forever true.

5. Brauner Bursche führt zum Tanze

Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind;
Schlägt die Sporen keck zusammen,
Czardas Melodie beginnt.

Küsst und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Zimbal, dass es klingt.

Browneyed laddie starts the dancing
with a blueeyed beauty gay,
Clang the silver spurs together,
to the Czardas wildly sway,

With a kiss, he greets his darling
whirling, twirling, shouts and springs!
With abandon silver florins
on the cymbal proudly fling.

6. Röslein dreie in der Reihe blühh so rot

*Röslein dreie in der Reihe blühh so rot,
Dass der Bursch zum Mädcl gehe, ist kein Verbot!
Lieber Gott, wenn das verboten wär,
Ständ die schöne weite Welt schon längst nicht mehr;
Ledig bleiben Sünde wär!*

*Schönstes Städtchen in Alföld ist Ketschkemet,
Dort gibt es gar viele Mädchen schmuck und nett!
Freunde, sucht euch dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus,
Freudenbecher leeret aus.*

*Tiny roses in a row all blooming red,
That a lad should choose a maid is not forbidden.
Loving God, if this were kept from me,
all this world of beauty would be naught to see.
I shall never single be*

*Pretty maidens in the village, neat and nice,
waiting for a lover fair, one to entice.
Comrades all, let's choose a bride today.
Hand in hand we will make a happy home for aye!
Banish dreary care away*

7. Kommt dir manchmal in den Sinn, mein...

*Kommt dir manchmal in den Sinn, mein süßes Lieb,
Was du einst mit heil'gem Eide mir gelobt?
Täusch mich nicht, verlass mich nicht,
Du weisst nicht, wie lieb ich dich hab,
Lieb du mich, wie ich dich,
Dann strömt Gottes Huld auf dich herab!*

*Do you foteen now recall, my dearest love
How you swore to want me more than heaven above?
Trifle not, forsake me not,
know you not I love only you?
Love thou me and we will see
that the gracious God may bless us two.*

8. Horch, der Wind klagt in den Zweigen...

*Horch, der Wind klagt in den Zweigen traurig sacht;
süßes Lieb, wir müssen Scheiden: gute Nacht.
Ach wie gern in deinen Armen ruhte ich,
doch die Trennungsstunde naht, Gott schütze dich.*

*Hark, the breezes in the branches sadly sigh;
Sweetest Love, the hour has come to say goodbye!
Now the hour of parting nears,
God watch o'er thee,*

*Dunkel ist die Nacht, kein Sternlein spendet Licht;
süßes Lieb vertrau auf Gott und weine nicht;
führt der liebe Gott mich einst zu dir zurück,
bleiben ewig wir vereint in Liebesglück.*

*Dark and gloomy night, no star gives out a light.
Sweetest love, believe in God, weep not in fright!
Loving God will bring me safely back to you.
Living joyous ever more in love so true.*

9. Weit und breit schaut niemand mich an

*Weit und breit schaut niemand mich an,
Und wenn sie mich hassen, was liegt mir dran?
Nur mein Schatz der soll mich lieben allezeit,
Soll mich küssen, umarmen und herzen in Ewigkeit.*

*Kein Stern blickt in finsterer Nacht;
Keine Blum mir strahlt in duftiger Pracht.
Deine Augen sind mir Blumen, Sternenschein,
Die mir leuchten so freundlich, die blühen nur mir allein.*

*No one looks at me for miles around,
And if they hate me, what do I care?
My sweetheart alone shall love me always,
Shall kiss, embrace and cuddle me for evermore.*

*No star shines in the dark night;
No flower covers me in fragrant splendour.
Your eyes to me are flowers and starlight,
They beam on me fondly, they blossom for me alone.*

10. Mond verhüllt sein Angesicht

*Mond verhüllt sein Angesicht,
Süßes Lieb, ich zürne dir nicht.
Wollt ich zürnend dich betrüben, sprich
wie könnt ich dich dann lieben?*

*Heiss für dich mein Herz entbrennt,
keine Zunge dir's bekennt.
Bald in Liebesrausch unsinnig,
bald wie Täubchen sanft und innig.*

*Though the moon a darkened blot.
Sweetest love, anger stirs me not.
If embittered I be hold thee,
Tell me can I truly love thee?*

*Oh my heart like burning brands,
sends a message love commands,
Now I am drunk with love and forceful,
now a dove am meek and peaceful.*

11. Rote Abendwolken ziehn am Firmament

*Rote Abendwolken ziehn am Firmament,
Sehnsuchtsvoll nach dir, Mein Lieb, das Herze brennt,
Himmel strahlt in glühnder Pracht,
Und ich träum bei Tag und Nacht
Nur allein von dem süßen Liebchen mein.*

*Red the clouds of evening set the world apart
Yearning fills my soul, my dear, my burning heart.

Heaven shines in splendor bright,
and I dream both day and night.
All my love I will offer you this night.*

CHAMBER CHOIR ROSTER

Soprano

Kinsey Anderson
Alyssa Banister
Lexi Carlson
Emery Leitch
Hannah Park

Tenor

Emmanuel Bonilla
Lincoln Brandt
John Friskney
Jackson Mooney
David Silvano

Alto

Emily Anderson
Lucy Logan
Floren Kahan
Hyemi Woo

Bass

Matt Doole
Connor Flaherty
Deklin Herman
Matthew Tabor

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