

# Colorado State University

## UPCOMING EVENTS

**Theatre: STEP ON A CRACK** by Suzan Zeder, Directed by Laura Jones

10/9, 10, 16, 17, 23, 24 • Studio Theatre • 7:30 pm

10/10, 11, 17, 18, 24, 25 • Studio Theatre • 2:00 pm

### VIRTUOSO SERIES CONCERT:

CSU Faculty Barbara Thiem, Cello and Special Guest Theresa Bogard, Piano

10/12 • Organ Recital Hall • 7:30 pm

### MEN'S CHORUS AND UNIVERSITY CHORUS CONCERT:

Romantic Men and Music Around the World

10/13 • Griffin Concert Hall • 7:30 pm

### SYMPHONIC BAND CONCERT: Mid-Century Masterpieces

With CSU Faculty Tiffany Blake, Soprano

10/15 • Griffin Concert Hall • 7:30 pm

### CONCERT ORCHESTRA CONCERT: The Lure of London

10/18 • Organ Recital Hall • 7:30 pm • FREE

event calendar • e-newsletter registration

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## CONCERT CHOIR AND CHAMBER CHOIR CONCERT

DR. RYAN OLSEN, Conductor Concert Choir

DR. JAMES KIM, Conductor Chamber Choir

Friday, October 9, 2015 • 7:30pm

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

# Concert Choir

Dr. Ryan Olsen, conductor  
Bryan Kettlewell, assistant conductor  
Madeline Greeb, piano

*Cantate Domino* Heinrich Schütz (1585-1672)  
Sing to the Lord a new song, for he has worked wonders.  
We have been saved by his holy hand.

*Duo Seraphim* Tomás Luis de Victoria (c. 1548-1611)  
The two seraphim proclaimed, one to the other,  
“Holy, Holy, Holy! Lord God of hosts, the whole world is full of his glory!”  
There are three who give testimony in heaven: the Father, the Word, and the Holy Spirit  
And these three are one.  
“Holy, Holy, Holy! Lord God of hosts, the whole worlds is full of his glory!”

*Laudate Pueri op. 39* Felix Mendelssohn (1809-1847)  
Praise the Lord, ye servants. O praise ye the name of the Lord.  
Blessed be the name of the Lord, from this time forth and forever more.

<i>Hexenlied (Witches’ Song)</i>	Felix Mendelssohn (arr. Paul Neal)
The swallow flies, The Spring wins And gives us flowers for the wreath! Soon we scurry Softly out of the door, and fly to the grand dance!	And Beelzebub promises the dancing troupe gifts upon gifts: They will be beautiful, will be adorned in silk and will find pots full of gold! A dragon flies around the roof and brings us butter and eggs. The neighbors then see the sparks fly and they strike a cross before the fire.
A black ram, a broomstick, the oven fork, the staff tears us quickly, like lightning and wind, through rushing winds to the highest mountain!	The swallow flies, the spring wins, the flowers bloom on the wreath Soon we will scurry out of the door, Hurrah to the grand dance! L.C.H. Hölty (1748-1776)
Around Beelzebub we dance and kiss his clawed hands! A swarm of spirits grab us by the arm and swing torches at the dance!	

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### Organizations

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(\* = deceased)

PROGRAM NOTES

Well known for his operatic works (*Il barbiere di Siviglia*, *La Cenerentola*, etc.), Italian-born Gioachino Rossini composed a vast number of salon-style vocal and piano music as well. The two on today’s concert program come from the first volume of his *Péchés de vieillesse*, which is the collection of his works written in the last decade of his life (about 1857-1868). Though suffering from chronic physical illness at this point in his life, he retained a sense of humor, and as such the collection title translates to “Sins of Old Age”. Though he was known to belittle his own pianistic abilities, his pieces often require virtuosic piano playing capabilities, as manifested in “I Gondolieri” and “La Passeggiata.”

“I Gondolieri” (“The Gondoliers”) sets the scene of the Italian gondoliers. With a rolling piano accompaniment, the listener is able to picture the suaveness of a gondola as it glides along the water, perhaps a Venetian canal. The solo sections in the middle of the piece help depict the pride and passion professed by the gondoliers, and the almost regal self-image of their work. “La Passeggiata” (“The Excursion”), similar to “I Gondolieri”, express the joy of sailing but using an almost bouncing rhythmic pattern to do so. Later in the piece, Rossini implores sudden dynamic changes to paint the image of the changing winds on the water. The listener can easily equate the sudden bursts of volume in the singing with sudden gusts upon the water.

The music one will hear in Vaughan Williams’ In Windsor Forest comes from his own opera, Sir John In Love. The larger work is based on the story of Sir John Falstaff with texts taken from The Merry Wives of Windsor, a Shakespeare comedy. The melodies and other musical ideas found within In Windsor Forest are taken directly from the various acts of the opera as they relate to the texts selected for this shorter, cantata style version, featuring a soprano soloist between the sections of chorus in movement three.

In movement three, “Falstaff and the Fairies,” Vaughan Williams not only used the same texts as found in his opera, but added texts by Thomas Ravencroft and John Lyly (a composer/musician and poet, respectively), both British and having lived in the late Sixteenth Century. The movement opens with a dancing musical figure meant to imply the dancing of fairies in the forest. This musical idea comes from the point in the opera where a legend is told involving fairies that torment the forest wanderers. Listen for the dancing triplet rhythms as it occurs in the first and last thirds of the movement. The fourth movement, “Wedding Chorus,” comes from the point of the opera where the chorus sings joyously off in the distance as they celebrate the marriage of two lovers. Notice the gentle climb and gradual reduction in dynamics that Vaughan Williams uses to express the feelings of joy and love in this imitation of the near end of the opera.

Many Romantic composers were fascinated by the Gypsies. The texts of Brahm’s *Zigeunerlieder* (“Gypsy Songs”) are German translations of Hungarian poetry gifted to him by Hugo Conrat, a close friend of Brahms. Conrat had published a collection of 25, from which Brahms selected eleven for *Zigeunerlieder*, and another four were used for another work (op. 112). Around 1887, the beginning of the final decade of Brahms’ life, he composed the music for this text, and it was published a few years later.

The eleven movements are meant to be performed as a complete set, though today’s performance omits movements 4, 6 and 8. The entire cycle is set to duple meter (based on two main beats in each measure), but listener will not tire of the constant 2/4 time signature due to the change in mood between movements. Beneath the varied sentiments of mood and text, the dancing piano part captures the listener in a way almost as enticing as gypsies themselves.

CHAMBER CHOIR PERSONNEL

<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
Anyaleen Bradley	Emily Budd	Garrett Ching	Matt Giallongo
Liesl Bryant	Emma Genell	Josh Colonnieves	Justin Little
Vanessa Doss	Adrienne Harlow	Mitchell Peery	Alexander Pierce
Sarah Folsom	Ingrid Johnson	Andrew Wallace	Zachary Quesenberry
Taryn Geroche	Sarah Spiece		Schyler Vargas
Megan Miller	Molly Taylor		
Jackie Valdez			

Moon GoddessJocelyn Hagen (b.1980)

O my lady, on hearing your sound, hills and flatlands bow.  
O my lady, guardian of all the great essences,  
You have picked them up and hung them on your hand.  
You are lofty like Heaven. Let the world know!  
You are wide like the earth. Let the world know!  
You strike everything down in battle.  
O my lady, on your wings you hack away the land  
and charge disguised as a charging storm,  
thunder and keep thundering, and snort with evil winds.  
O primary one, moon goddess Inanna of heaven and earth!  
On your harp of sighs I hear your dirge.  
O my lady, this song has made you great and exalted you.  
O my lady, wife of An, I have told your fury!

Based upon poetry by Enheduanna (born c. 2300 BCE), who was a moon priestess and daughter of King Sargon of Agade, who reigned over the world’s first empire extending from the Mediterranean to Persia. Sargon is the first important leader to emerge from the half-light of prehistory into the full light of a written record. His daughter, Enheduanna, is the first writer, male or female, in history whose name and work have been preserved. Her personal history survives in highly politicized poems, which in their cosmic vision and ethical outrage recall Isaiah. In her poem to the Sumerian goddess of love Inanna, she speaks to a deity who has descended to earth as an ally, as a friend to help her in her need. In the poem’s sensuality, surprising metaphors, and intimacy, they recall Sappho’s poems to her ally Aphrodite. ~ from *A Book of Women Poets*, from Antiquity to Now, Ed. Aliki and Willis Barnstone

Famine Songarr. Matthew Culloton

Ease my spirit, ease my soul,  
please free my hands from this barren soil.  
Ease my mother, ease my child,  
earth and sky be reconciled.  
Rain, rain, rain.  
Rain, rain, rain.  
Weave, my mother, weave my child,  
Weave your baskets of rushes wild.  
Out of heat, under sun,  
comes the hunger to ev’ry one.  
Famine’s teeth, famine’s claw  
on the sands of Africa.

The Tree of PeaceGwyneth Walker (b. 1947)

O, my sister and my brother,  
all who walk upon this earth,  
fold to your hearts each other.  
Where mercy dwells, the peace of the Lord is there.  
To live rightly is to love one another  
each kindness a gift, each deed a pray’r.  
Listen to one another.  
Walk with rev’rence in the steps of those who have gone before,  
where forgiveness and wisdom have stood.  
So shall the wide earth become our temple,  
each loving life a psalm of gratitude.  
Then shall all shackles fall.  
The violence of war over the earth shall cease  
Love shall tread out the fire of anger, and in its ashes plant a tree of peace.  
Adapted from the Quaker poem “O Brother Man” by John Greenleaf Whittier (1807-1892)



CONCERT CHOIR PERSONNEL

Soprano 1

Jordan Brudos-Nockels  
Taryn Geroche  
Janene Harper  
Katie Jordan  
Erin Kelly  
Nicole Luchetta  
Megan Miller  
Madeline Morris  
Fiona Ruddell  
Emilee Smith  
Jackie Valdez  
Tiao Xie  
Alex Young

Soprano 2

Susan Bockhoff  
Liesl Bryant  
Jo Buckley  
Nina Forsyth  
Brenna Fowler  
Angela Lamar  
Briana Odette  
Sarah Paty  
Marissa Rudd  
Annie Schoephoerster  
Hayley Voss  
Allison Waltman  
Ziyu Wang

Alto

Anna Bonjour  
Heidi Cole  
Sierra Cymes  
Arika Drake  
Rocky Eisentraut  
Talia Fischer  
Andria Hall  
Tiana Hunter  
Ashleigh Janda  
Kristina Nordwall  
Lea Supplee

Chamber Choir

Dr. James Kim, conductor  
Mitchell Peery, assistant conductor  
Gloria Choi, piano

TRANSLATIONS

“I Gondolieri” – Kenneth Jennings, trans.

Sailing on sparkling waters,  
Lovely the sky above us,  
The moon is clearly shining,  
Gently we glide,  
No winds disturbing the sea.

To sail upon the waters:  
To gondoliers it is given,  
To live the best of lives.  
To sail, to rest:  
To gondoliers it is given,  
To live the best of lives.

Whether the sun shines brightly,  
Or sad appears the moon above,  
Rowing upon the lagoon,  
The gondolier is king.  
Always, is king.

We sail on sparkling waters,  
Resplendent are the heavens.  
The moon is clearly shining,  
No winds disturbing the sea.

To row, to rest contented,  
To sail upon the waters,  
Oh, sail!

“La Passeggiata” – Kenneth Jennings, trans.

Calm and serene the heavens,  
Limpid the waves below us,  
Sailing from shore to shore  
Love will guide us.

But heavens! The winds blow stronger,  
Agitating the sea around us,  
The wind blows, the wind blows,  
Hurry! Let’s move quickly.

Calm and serene the heavens,  
Turns all our fear to gladness  
In this delightful country,  
We sing our songs of love,  
In this delightful, delightful land,  
We sing our songs of love,  
Yes, we sing our songs.

To gentle winds and flowers  
We’ll speak of love,  
And the palpitation of the heart  
Will respond.  
Yes, it will respond.

Ah! No, the moon appearing  
Turns all our fear to gladness,  
In this delightful country  
We sing our songs of love;  
Turns all our fear to joy.

Zigeunerlieder – Hugo Conrat, trans.

No. 1

Hey, gypsy, strike on your strings!  
Play the song of the unfaithful maiden!  
Let the strings weep, lament, and sadly tremble,  
Until hot tears moisten this cheek!

No. 5

The bronzed lad leads his lovely,  
Blue-eyed sweetheart to the dance.  
He kicks his spurs together boldly  
As the Czardas melody begins,  
Kisses and caresses his sweet little dove,  
Whirls her, leads her, shouts and leaps for joy,  
And throws three shiny silver guilders  
On the cymbal, making it ring.

No. 10

Even though the moon veils its face,  
Sweet love, I’m not angry with you.  
If I were and wanted to distress you,  
Then how could I truly love you?  
  
Fervently my heart begins to burn.  
(No tongue admits it to you.)  
Sometimes delirious from love’s madness,  
Sometimes gently, tenderly – like a dove.

No. 2

High towering Rima waves,  
How turbid you are!  
At the shore I cry loudly for you, my love!  
Waves are rushing to and fro,  
Flooding towards me on the shore;  
On Rima’s banks let me forever weep for her!

No. 7

Do you sometimes remember, my sweet love,  
What you once vowed to me with a sacred oath?  
Deceive me not, leave me not;  
You know not how dearly I love you.  
Love me as I love you;  
Then God’s grace will pour down on you.

No. 11

Red clouds of evening drift across the sky;  
Full of longing for you, my love, my heart burns.  
The heavens shine in glowing splendor,  
And I dream by day and night  
Solely of my sweet love.

No. 3 (He:)

Do you know when my darling  
Is most beautiful?  
When her sweet mouth  
Teases and laughs and kisses.  
Maiden, you are mine;  
Fervently I kiss you.  
Heaven created you  
Solely and only for me.

No. 9

Far and wide no one notices me;  
And if they hate me, what do I care?  
Only my darling shall love me always,  
Shall kiss me, embrace, and caress me forever.

(She:)

Do you know when my love  
Pleases me most?  
When he holds me  
Closely in his arms.  
Sweetheart, you are mine;  
Fervently I kiss you.  
Heaven created you  
Uniquely and only for me!

Not a single star shines in the dark night,  
Not a single flower blooms in fragrant splendor.  
To me, your eyes are flowers and starlight  
That shine so kindly on me and bloom for me alone.

Two Italian Songs

Gioachino Rossini (1792-1868)

I Gondolieri

Vanessa Doss, soprano; Ingrid Johnson, alto; Josh Colonnieves, tenor; Schyler Vargas, bass

La Passeggiata

In Windsor Forest

Ralph Vaughan Williams (1872-1958)

III. “Falstaff and the Fairies”

Anyaleen Bradley, soprano

IV. “Wedding Chorus”

Zigeunerlieder, Op. 103

Johannes Brahms (1833-1897)

I. He, Zigeuner, greife in die Saiten

II. Hochgetürmte Rimaflut

III. Wißt ihr, wann mein Kindchen

V. Brauner Bursche führt zum Tanze

VII. Kommt dir manchmal in den Sinn

IX. Weit und breit shaut niemand mich an

X. Mond verhüllt sein Angesicht

XI. Rote Abendwolken ziehn