

Te Deum—Translation

TE DEUM

Te Deum laudamus,
te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.
Tibi omnes Angeli,
tibi caeli, et unisversae Potestates,
tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra
majestatis gloriae tuae.

Te gloriosus Apostolorum chorus,
te Prophetarum laudabilis numerus,
te Martyrum candidatus laudat exercitus. Te per
orbem terrarum sancta confitetur Ecclesia,
Patrem immensae majestatis;
venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

Tu rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu, ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.

TE DEUM

We praise Thee, O God,
we acknowledge Thee to be the Lord.
Thee, the Father everlasting,
all the earth doth worship.
To Thee all the angels,
to Thee the heavens, and all the powers,
to Thee the cherubim and seraphim
cry out without ceasing:
Holy, holy, holy Lord God of hosts.
Full are the heavens and the earth
of the majesty of Thy glory.

Thee, the glorious choir of the apostles,
Thee, the admirable company of the prophets,
Thee, the white-robed army of martyrs doth praise
Thee, the holy Church
throughout the world doth confess:
The Father of incomprehensible majesty;
Thine adorable, true, and only Son,
and the Holy Ghost the Paraclete.

Thou, o Christ, art the King of glory.
Thou art the everlasting Son of the Father.
Thou, having taken upon Thee to deliver man,
didst not disdain the Virgin's womb.
Thou, having overcome the sting of death,
hast opened to believers the kingdom of heaven.

Concert reception sponsored by:



COLORADO STATE UNIVERSITY SCHOOL OF THE ARTS

Meet Me at the UCA

SPRING 2011 CONCERT SEASON

Choral Setting

with Orchestra

The Seven Last Words of Our Savior on the Cross & Te Deum

by Franz Joseph Haydn

Friday, May 27, 7:30 p.m.

A rarely performed and moving score performed by a professional orchestra, chorus, and vocal soloists, directed by James Kim.

Amanda Balestrieri, soprano | Aidan Soder, mezzo soprano
Todd Teske, tenor | Steven Taylor, baritone

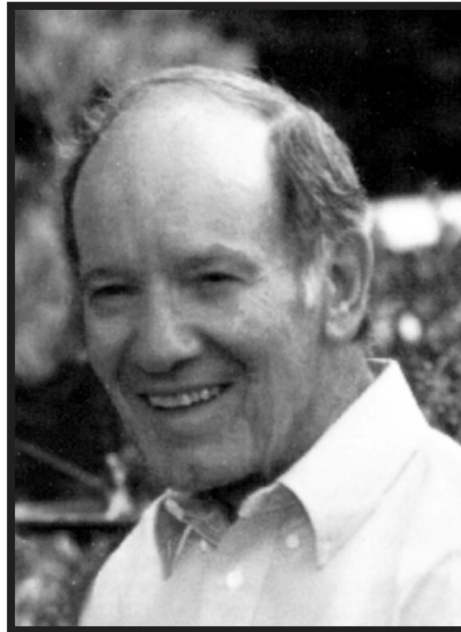
Griffin Concert Hall, University Center for the Arts

The concert is made possible through generous sponsorship by Dr. Donald Park.

Colorado State University

SCHOOL OF THE ARTS

The Seven Last Words—Translation



This concert is dedicated to the late

Harold "Hal" Butler
 Appreciator of Nature
 Champion of Science
 Lover of Music

- No. 1 *Father, forgive them,
 For they know not what they do.
 Father in Heaven, look down
 From thy eternal throne!
 Loving Father, thy only begotten Son
 Prays for sinners, for thy children,
 Grant the prayer of thy Son!
 Alas, we have fallen from grace,
 We have grievously sinned;
 But for us all and for our salvation
 Thy Son has shed his blood.
 The blood of the Lamb does not cry out for vengear
 It redeems our sins.
 Loving Father, let us find grace,
 Grant the prayer of thy Son.*
- No. 2 *Verily, I say unto thee:
 Today shalt thou be with me in Paradise.
 Full of mercy, grace and love,
 Thou art the mediator, the Lamb of God.
 If he but calls to thee, full of remorse:
 When thou enterest into thy kingdom, alas, think of
 To him thou didst promise, full of pity:
 Today shalt thou be with me in Paradise,
 Lord God: Look upon us!
 See at the foot of thy Cross
 Our true remorse and repentance!
 O Father, see our remorse!
 Grant us in our final hour
 That consolation from thy lips:
 Today shalt thou be with me in Paradise.*
- No. 3 *Woman, behold thy son,
 And thou, behold thy mother!
 Mother of Jesus, weeping in despair,
 Standing sighing by the Cross,
 And in the hour of bitter parting,
 The torments of his suffering
 Thou didst feel in sevenfold measure.*
- Barely conscious in thy anguish,
 Yet ever steadfast and composed,
 Thou didst take as thy son thy faithful disciple
 And didst take all of us as thy children.
 Mother of Jesus, refuge of all sinners,
 Hear the entreaty of all sinners,
 Be with us in our final throes,
 Mother full of tenderness,
 Be our succour!
 When with death we struggle
 And the sighs of our fearful hearts rise aloft to thee,
 Let us not, Mother, let us not succumb!
 Help us to overcome the enemy.
 Be with us in our final throes!
 When at last with death we struggle
 Show us that thou art our Mother.
 And, O Mother,
 Intercede for us with thy Son.*
- No. 4 *My God, my God,
 Why hast thou forsaken me?
 Why hast thou forsaken me?
 Who can see God's work in this?
 Who can grasp this mystery?
 O God of strength and might,
 O God of might and power,
 We are the works of thy hand,
 And thy love, O Lord, has redeemed us.
 O Lord, we thank thee from our hearts.
 For our sakes thou didst suffer pain,
 Mockery, abandonment, fear and torment.
 Who could fail to love thee, Lord,
 Who could sadden thee with sin?
 Who could deny thy grace?
 No, nothing shall part us from thee,
 Here and in eternity.*
- No. 5 *Jesus saith: Alas, I thirst!
 Curb your vengeance, calm your anger!
 Men, let pity soften you,
 Summon mercy to your hearts.
 Jesus saith: Alas, I thirst!
 They give him wine to drink mingled with gall,
 That is how they refresh him.
 Can cruelty be harsher?
 He can no longer endure the pain
 that was relief;
 Alas, he thirsts before his end
 And they offer him gall!*
- No. 6 *It is finished!
 It is finished!
 Nailed to the tree of sacrifice,
 Jesus hangs throughout the night;
 Then he loudly cries:
 It is finished.
 The harm done to us by that tree
 Is redeemed by this.
 Woe to you evil ones,
 Woe to you who are blind,
 Woe to you all, to all of you,
 Who pile sins upon one another!
 World, consider!
 Will you find mercy,
 When he comes in his majesty and power?
 Save us, our mediator, from damnation!
 Hear our cries, God made man!
 Let not thy suffering and death
 Be for naught because of us.
 Let us some day inherit Heaven
 And eternally rejoice with thee.*
- No. 7 *Father, into thy hands I commend my spirit
 Into thy hands, O Lord, I commend my spirit.
 Now his sufferings can increase no more,
 Now he triumphs loudly and says:
 Father, take my soul,
 To thee I commend my spirit.
 And then he bows his head and dies.
 From everlasting damnation
 His blood has redeemed us.
 For his love for all mankind, for his love
 He died a sinner's death.
 Thou gavest us new life:
 What can we give to thee?
 At thy feet, O Jesus.
 Deeply moved we lie;
 Accept our hearts in sacrifice!
 Into thy hands, O Lord, I commend my spirit.*
- The earthquake
 He has departed.
 The depths of the earth resound:
 He has departed.
 Tremble, Golgotha, tremble!
 He died upon your summit.
 O sun, begone
 And light this day no more!
 Be rent, land, on which the murderers stand.
 Graves, open up,
 Fathers, rise up into the light!
 The earth which covers you
 Is all stained with blood.*

Performer Biographies

James Kim—Dr. James Kim is Director of Choral Studies at Colorado State University. He received his degrees from University of Southern California (BM and MM) and University of Cincinnati College-Conservatory of Music (DMA). Dr. Kim was invited by the Internationale Bachakademie Stuttgart to study with Helmuth Rilling for two years. In 1998, he was selected and invited as one of five conductors from around the world to participate in Frieder Bernius Masterclass in Naumr, Belgium. During the summers of 2000 and 2002, he was selected as an assistant conductor for the Opera Theater of Lucca in Italy. Dr. Kim’s choirs have performed as special guests at the 2007 Changwon Grand Prix Choral Festival in South Korea and at the 2009 National Collegiate Choral Organization. He has also served as Interim Artistic Director for the Indianapolis Symphonic Choir and has taught conducting at University of Cincinnati and at Simpson College in Iowa. James Kim received BM and MM from University of Southern California and the DMA from CCM. His major teachers include William Dehning and Earl Rivers.

Amanda Balestrieri—Educated in England, soprano Amanda Balestrieri received her degrees from the Associated Board of Royal Schools and Music in voice and piano. She has performed in Oxford, London, Italy and with the Academy of St. Martin in the Fields. Currently making her home in the United States, she continues her concert and recital work with premier groups such as the National Symphony Orchestra, Four Nations Ensemble and the St. Thomas Choir. Besides performing major baroque operas, 20th century and contemporary works, she has also received critical acclaim for her performances of French chamber works for voice and flute. She has appeared at the Blackfriars Shakespeare Theatre in Saunton. Bob Waters of The Washington Post proclaims: “Not only is Balestrieri’s voice unusually versatile, but the timbre of her instrument is resplendent.”

Aidan Soder—Dr. Aidan Soder, mezzo soprano, joined the University of Missouri at Kansas City Conservatory of Music & Dance voice faculty in 2007. A graduate of Rice University’s prestigious Shepherd School of Music in Houston, TX, Dr. Soder has performed extensively in concert, opera, and recital with organizations such as the Alabama Symphony, Omaha Symphony, Glimmerglass Opera, the Delaware Symphony, the Kennedy Center for the Performing Arts, and the Houston Symphony. Her diverse repertoire includes performances of Schoenberg’s Pierrot lunaire, Bach’s St. Matthew Passion, Mozart’s Le Nozze di Figaro, Mahler’s Das klagende Lied, and Verdi’s Requiem. Dr. Soder’s recently published book on Sprechstimme performance practice in Arnold Schoenberg’s Pierrot lunaire was awarded the Certificate of Merit by the Association of Recorded Sound Collections (ARSC) in 2009. Future projects include recitals and recording sessions in Houston in the fall/winter of 2011-12.

Todd Teske—As a tenor soloist Todd Teske has been engaged by the Buffalo Philharmonic Orchestra to perform Bach and Schubert, Bethany College for Messiah and St. Matthew Passion, and the Washington D.C. Kennedy Center for Handel’s L’Allegro Il Penseroso with the Morris Dance Group. In 1995 Mr. Teske won second place at the Richard Tauber International Tenor Competition in New York City and made his New York debut in Handel’s Alexander’s Feast with the Dessoff Choirs, Handel’s Messiah with the Saint Thomas Church Fifth Avenue and three Bach cantatas with The Canticum Novum Singers. Todd has also soloed in Bach’s Magnificat and cantatas with Helmuth Rilling in Stuttgart, and performed the title roles in Milhaud’s Le Pauvre Matelot and the world premiere of Jean Francaix’s Le Diable Boiteux in Giessen Germany.

Steven Taylor—As the Dean of the School of Music at, CCU, baritone Steven Taylor is also known to audiences throughout the Rocky Mountain region both for his beautiful, expressive singing, and his dramatic interpretations. Steven Taylor’s versatile singing career ranges from opera and oratorio, to musical theater and gospel, appearing with major symphonies throughout the west, Central City Opera, Opera Theatre of the Rockies, Boulder’s Dinner Theatre, and sixteen seasons with Opera Colorado. As a member of the internationally acclaimed Gospel Quartet LEGACY, Steven has performed concert tours in Australia, Canada, Cuba and South Korea.

The Seven Last Words of Our Savior on the Cross (Hob. XX/2)

Joseph Haydn
(1732-1809)

Introduction: Maestoso and Adagio

No. 1: Largo *Vater, vergib ihnen, denn sie wissen nicht, was sie tun*

No. 2: Grave and Cantabile *Furwahr, ich sag’ es dir: Heute wirst du bei mir im Paradiese sein*

No. 3: Grave *Frau, hier siehe deinen Sohn, und du, Siehe deine Mutter!*

No. 4: Largo *Mein Gott, Mein Gott, warum hast du mich lassen?*

Introduction: Largo and Cantabile

No. 5: Adagio *Jesus rufet: Ach mich dürstet!*

No. 6: Lento *Es ist vollbracht*

No. 7: Largo *Vater, in deine Hände empfehle ich meinen Geist*

Il Terremoto (Das Erdbeben): Presto e con tutta la forza – *Er ist nicht mehr*

Te Deum in C major (Hob. XXIIIc:2)

“Te Deum laudamus” *Allegro*

“Te ergo quaesumus” *Adagio*

“Aeterna fac cum Sanctis tuis – In te, Domine, speravi” *Allegro moderato*

Program Notes

Franz Joseph Haydn's The Seven Last Words of Our Savior on the Cross strikes most of us who have listened to it as a composition not unlike his late masses, where he started with the traditional religious texts and set them to music. But in this case, the history is more complicated. In 1785, Haydn received an invitation to write an instrumental composition based on the Seven Last Words from a church in Cadiz, Spain, to be performed during Lent. The instrumental work consisted of an introduction, seven short sonatas and a concluding terremoto, or earthquake. As Haydn has noted in the preface to the Breitkopf and Härtel edition of 1801, the bishop would pronounce each of the seven words and deliver a discourse on it before the accompanying sonata was played. His composition was successfully performed in 1786, and it quickly became one of Haydn's best-known works. The parts for this version were published in 1787 by Artaria in Vienna, and also in London and Paris.

In 1794, Haydn was in Passau, Germany, and heard a version of his work by one Joseph Friebert, a local musician, who had added voices to the original orchestral score. When he returned to Vienna from London, he decided to try his hand at a similar version. He commissioned Baron Gottfried van Swieten, who was later to create the texts for The Creation and The Seasons, to provide the words, and created a new score which included both the music and van Swieten's text. He also added a largo for wind instruments between the fourth and fifth sonatas. The result was The Seven Last Words of Our Savior on the Cross as we will hear it this evening.

Haydn's Te Deum in C major dates from 1798 to 1800, and was written for Maria Therese, the second wife of Emperor Franz II. Its three continuous sections include a central adagio in C minor, which is framed by two festive sections in C major. Haydn had written a similar Te Deum some forty years earlier, but the present one includes no soloists, only the voices of the chorus.

Don Park

A Significant Letter*

In the small German town of Bergen, on the North Sea Island of Rügen, enthusiastic music lovers got together and performed Haydn's The Creation with a modest number of players. So great was their delight and gratitude that they felt bound to express them to the composer. Coming from the heart, this expression moved Haydn deeply, and he answered with the following oft-quoted letter:

Vienna, September 22, 1802

Gentlemen:

It was indeed a most pleasant surprise to receive such a flattering letter from a place where I could have no idea that the fruits of my poor talents were known. When now, however, I see that not only is my name familiar to you, but that my compositions are performed by you with approval and satisfaction, the warmest wishes of my heart are fulfilled: to be considered by every nation into which my works penetrate as a not wholly unworthy priest of this sacred art. You reassure me on the point so far as regards your fatherland, but even more, you give me the pleasant conviction (which cannot fail to be a most welcome consolation in my declining years) that I am often the enviable source from which you, and so many families susceptible of true feeling, derive in their homely circle, pleasure and enjoyment. What happiness does this thought cause me! Often, when contending with obstacles of every sort that interfered with my work, often when my powers both of body and mind were failing and I felt it a hard matter to persevere in the course I had entered on, a secret voice within me whispered, "There are but few contented, happy people here below; everywhere grief and care prevail, perhaps your labors may one day be the source from which the weary and worn, or the man burdened with affairs, may derive a few moments' rest and refreshment." What a powerful motive for pressing onward! And this is why I look back with heartfelt and cheerful satisfaction on the work to which I have devoted so long a succession of years and such persevering efforts and exertions. And now in the fullness of my heart I thank you for your kindly thoughts of me, and beg you to forgive the delay of my answer. Feeble health, the inseparable companion of a gray-haired man of seventy, and likewise pressing business, have until now derived me of this pleasure. Perhaps nature may yet accord me the gratification of composing a little memorial for you from which you may gather the feelings of a dying old man who would fain, even after death, survive in the charming circle of which you so pleasing a picture. I have the honor to be, with the highest consideration.

Your obedient servant,

Joseph Haydn

* Quoted from Karl Geiringer's *Haydn, A Creative Life in Music*, pages 178-179

Performers

Conductor: Dr. James Kim
Director of Choral Studies
Department of Music, Theater and Dance, Colorado State University

Vocal Soloists:
Amanda Balestrieri, Soprano
Aidan Soder, Mezzo Soprano

Todd Teske, Tenor
Steven Taylor, Bass

Chorus
Soprano:
Jimin Lee
Cassandra Murray
Ellen Pond
Kirsten Thomas
Cynthia Vaughn
Aimee Woods

Tenor:
Brock Erickson
Michael Kilcoyne
Nathan Payant
Paul Stever
Brian Stone
Jacob Thompson

Alto:
Kay Aitchison
Aimee Hloucal-Sager
Sheri MacKelfresh
Lee Ann Scherlong
Kaitlin Silar
Tara Mianulli U'ren

Bass:
Trevor Bonnema
Stuart Dameron
Taehyum Kim
Christopher Maunu
Christopher McKim
Shane Miles

Orchestra

Violin I:
Hee-Jung Kim, concertmaster
Chris Jusell, asst. concertmaster
Desiree Cedeno-Suarez
Sarah Wood
KuiWoo Lee
Artur Tumajyan

Violin II:
Leslie Sawyer, principal
Gyongyver Petheo
Mary Gindulis
Kathy Murray
Emily Deppa

Viola:
Ethan Hecht, principal
Sarah Guyver
Cynthia Drexler
Ben Gauss

Cello:
Heidie Mausbach, principal
Charlie Tucker
Becky Kutz Ostenberg
Marcelo Sanches

Double bass:
Joel Bonzo, principal
Forest Greenough

Flute:
Ismael Reyes
Alaude Coopley- Wood

Oboe:
Lisa Martin
Max Soto

Clarinet:
Debra K. Wilbur
April Johannesen

Bassoon:
Gary Moody
Melanie Fisher

Contrabassoon:
Susan McCollum

Horn:
Devon Park
Jason Johnson

Trumpet:
John King
Bruce Barrie
Steven Marx

Trombone:
Jeff Craig
William Scharen
Lindsay Gardner

Timpani:
Micheal Tetreault