

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

OCTOBER 7 / 7:30 P.M.

CONCERT CHOIR

DR. RYAN OLSEN / Conductor Concert Choir

CHAMBER CHOIR

DR. JAMES KIM / Conductor Chamber Choir
STUART DAMERON / Guest Conductor



Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

CSU CONCERT CHOIR

DR. RYAN A. OLSEN / Conductor
LIESL BRYANT / Assistant Conductor
MADELINE GREEB / Piano

***Lubilate Deo* / LEVENTE GYÖNGYÖSI (1975 -)**

Katrina Hendricks & Liesl Bryant, percussion;
Paula Zamario & Frangel Lopez Cesena, violins

*Shout for joy to God, all the earth!
Sing the glory of his name; make his praise glorious. (Psalm 66)*

***Nada Te Turbe* / JOAN SZYMKO (1957 -)**

Emily Workman, cello

*Let nothing disturb you, nothing frighten you,
All things are passing. God never changes.
Patience obtains all things. Whoever has God lacks nothing.
God is enough. (Saint Teresa of Avila, 1515-1582)*

***Tundra* / OLA GJEILO (1978 -)**

Catherine Runnels, Katie Jordan, and Ivy Taylor (soloists)

***Johnny Has Gone for a Soldier* / RENE CLAUSEN (1953 -)**

Andrew Macrossie, soprano saxophone
Chelsea Kendall (soloist)

Shakespeare Songs (Book III) / MATTHEW HARRIS (1956 -)

It Was a Lover and His Lass
You Spotted Snakes
Sigh No More, Ladies
O Mistress Mine*

*Jack Paschke (soloist)

Shakespeare Songs (Book IV)

Blow, Blow Thou Winter Wind
And Will A' Not Come Again?
When Daffodils Begin to Peer*

*Abigail Farmer and Ryan Fenske (soloists)

SOPRANOS

Katherine Beyer
Carson Black
Josie Brill
Jordan Brudos-Nockels
Margaret Carr
Heidi Cole
Tess Collins
Ashley Eckroth
Abigail Farmer
Nina Forsyth
Andria Hall
Janene Harp
Tiana Hunter
Katie Jordan
Simone LeBaron
Alora Martinez
Megan Miller
Madeline Morris
Hadley Rentz
Lauren Rodgers
Fiona Ruddell
Catherine Runnels
Hannah Sarine
Alianna Shanks
Emilee Smith
Hannah Stevens
Natalia Sturgill
Ivy Taylor
Montana Waters
Alex Young

ALTOS

Alyssa Almond
Anna Bonjour
Samantha Brewer
Liesl Bryant
Jo Buckley
Mallory Connors
Arika Drake
Emma Genell
Maria Gesicki
Katrina Hedrick
Kyra Jensen
Zoe Kelley-Jones
Chelsea Kendall
Angela Lamar
Keeana Martinez
Sarah Moore
Briana Odette
Meg Parker
Caroline Powers
Madeline Roaldson
Clare Steinhauer
Genevieve Sullivan
Bianca Thomas
Avrial Turner
Kailynn Wolfe

TENORS

Josh Colonnieves
Ryan Fenske
Andy Firebaugh
Brandon Gonzalez
Jack Paschke
Jonathan San Augustin
Jun Terasawa

BASSES

Brad Camp
Samuel Carlson
Matt Fox
Logan Griffin
Dominic Jackson
John Lampus
Ian McCamey
Eric Paricio
Zac Quesenberry

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CSU CHAMBER CHOIR

DR. JAMES KIM / Conductor

PROF. STUART DAMERON / Guest Conductor

GLORIA CHOI / Piano

***Lagime d'Amante al Sepolero dell'Amata* / CLAUDIO MONTEVERDI (1567-1643)**

(Tears of a Lover at the Tomb of the Beloved)

- I. Incenerite spoglie
- II. Ditelo voi
- III. Dara la notte il sol
- IV. Ma te raccolie
- V. O chiome d'or
- VI. Dunque amate reliquie

***The Hour-Glass* / IRVING FINE (1914-1962) Poems by BEN JONSON (1572-1637)**

- I. O Know to End as to Begin
Anya Bradley, Chelsea Kendall, Alex Young,
Ingrid Johnson, Eric Botto, Schyler Vargas (soloists)
- II. Have You Seen the White Lilly Grow
- III. Oh Do Not Wanton With Those Eyes
Ivy Taylor, Emily Budd, Emily Gehman (soloists)
- IV. Against Jealousy
Liesl Bryant, Adrienne Harlow, Josh Colonnieves,
Dominic Aragon (soloists)
- V. Lament
- VI. The Hour-Glass

SOPRANOS

Anya Bradley
Liesl Bryant
Nina Forsyth
Shauna McQuerrey
Ivy Taylor
Hayley Voss
Alex Young

ALTOS

Emily Budd
Jazmin Figueroa
Emily Gehman
Adrienne Harlow
Ingrid Johnson
Chelsea Kendall
Annie Schoephoerster

TENORS

Eric Botto
Josh Colonnieves
John Lampus
Jun Terasawa
Luke Thatcher

BASSES

Dominic Aragon
Nick Louis
Ryan McPeek
Schyler Vargas
Andrew Wallace
Jonathan Wilson

PROGRAM NOTES

***Lagime d'Amante al Sepolero dell'Amata* (Tears of a Lover at the Tomb of the Beloved) Claudio Monteverdi (1567-1643)**

Monteverdi's "Tears of a Lover at the Tomb of the Beloved" came into being as the result of the death of an actual person. She was the beautiful and talented singer, Caterina Martinelli, who died in 1608 at the age of only eighteen. She had been a pupil of Monteverdi and a favorite at the court of Mantua. The story would be even more touching if it could be proved that there had been any romantic attachment between the composer and the young girl, but such was not the case. However, the view has been expressed that part of the reason for the poignancy of this music may lie in the fact that Monteverdi's own wife had died just half a year earlier.

The text of this work is a *sestina*, a poetic form that consists of six six-line stanzas and a tercet. The final words of each line are the same in all six stanzas. In the tercet, three of these terminal words are at the ends of the lines, while the other three occur in the middle of the lines. Monteverdi's setting of this *sestina* was composed between 1610 and 1614 and published in the *Sixth Book of Madrigals* in 1614. Technically, these were Monteverdi's last madrigals in the old polyphonic style. But we find considerable evidence of the newer monodic style, with the melody in one voice, supported by chords in the other parts.

— Description by David Randolph

***The Hour-Glass* Irving Fine (1914-1962) / Poems by Ben Jonson (1572-1637)**

Many composers who have set texts to music mouth platitudes about the process of finding music to suit the mood of the text, and then compose music in the same idiom they have used in other works. Irving Fine's setting of six love poems by Ben Jonson, collectively titled *The Hour-Glass* after the last of these, goes a bit further, actually using many elements of the madrigal style prevalent when these poems were written. These settings are diatonic, written without much melisma, full of witty word-painting, and outwardly communicative. Yet this is definitely Fine's music, and the lyrical sensibility and refinement of these settings are both typical of Fine and crucial to this music's success.

The first song showcases Fine's lyricism and wit; its opening line, "O know to end as to begin," recurs with such frequency, and eventually force, that the setting recapitulates the poem: lines which were earlier set casually acquire force, almost as if the music has convinced itself of the poem's meaning. Fine also draws unusual contrasts between soloists and full chorus here. This technique arises again in the third song, "O do not wanton with those eyes," which alternates between solo and choral textures. The fourth song, "Against Jealousy," contrasts the opening and closing unison condemnations of jealousy with more intricate, convoluted solo and choral material for the middle of the poem, mirroring the poem's argumentative structure. Yet the simpler settings are in some ways more effective. The second song, "Have you seen the white lily grow," and the fifth, "Lament," both reach impressive emotional heights with direct lyricism and effective word-painting (a winding descent for "the fall of the snow" for the former, thin textures for "withered daffodil" in the latter). The cycle comes to a satisfying conclusion with "The Hour-Glass," another of the simpler settings, with luminous harmonies that yet seem a bit unsettled for much of the song. The final words, "no rest," serve as material for the coda, whose final chord barely makes it back to the tonic. Every moment in "The Hour-Glass" seems to bring another imaginative response to the text, and the work as a whole is quite stimulating.

— Description by Andrew Lindemann Malone

TRANSLATIONS / TEXTS

I.

Incenerite spoglie, avara tomba
Fatta del mio bel sol terreno cielo.
Ahi lasso! l'vegno ad inchinarvi in terra!
Con voi chius' è il mio cor' amarmi in seno
E notte e giorno vive in pianto, in foco,
In duol' in ira il tormentato Glauco.

II.

Ditelo, o fiumi, e voi ch'udiste Glauco;
L'aria ferir di grida in su la tomba
Erme campagne, e'l san le Ninfe e'l Cielo;
A me fu cibo il duol, bevanda il pianto,
Poi ch'il mio ben copri gelida terra,
Letto o sasso felice il tuo bel seno.

III.

Darà la notte il sol lume alla terra,
Splenderà Cintia il di prima che Glauco
Di baciar, d'honorar, lasci quel seno
Che nido fu d'amor, che dura tomba
Preme; nè sol d'alti sospir, di pianto
Prodighe a lui saran le fere e'l Cielo.

IV.

Ma te raccoglie, o Ninfa, in grembo il cielo.
Io per te miro vedova la terra,
Deserti boschi, e corer fiumi il pianto.
E Driade e Napee del mesto Glauco
Ridicano I lamenti, e su la tomba
Cantano I pregi de l'amato seno.

V.

O chiome d'or, neve gentil del seno,
O gigli de la ma, Ch'invido il cielo
Ne rapì, Quando chiuse in cieca tomba,
Chi vi nasconde? Ohimè! povera terra!
Il fior d'ogni bellezza, il sol di Glauco
Nasconde? Ah muse qui sgorgate il pianto.

VI.

Dunque amate reliquie un mar di pianto
Non daran questi lumi al nobile seno
D'un freddo sasso? Ecco l'afflitto Glauco
Fa rissonar Corinna il mar e'l Cielo
Dicano I venti ogn'hor dica la terra,
Ahi Corinna! Ahi morte! Ahi tomba!

Cedano al pianto I detti, amato seno;
A te pace il Ciel, pac' a te Glauco
Preg honorata tomba e sacra terra.

I.

Beloved ashes, the greedy tomb illuminated
by my earthly sun is now my heaven. Alas, I grieve. I
come to bury you in the earth. My heart is buried with
thee, my love locked within my breast. And night and
day Glauco lives in tears, in fire, in pain, in bitterness
and torment.

II.

O rivers and you who hear Glauco, rend the air with
cries over this tomb and the barren fields, heard only
by the Nymphs and by the skies. Anguish became my
food and tears my drink. Rocks are my bed where I
dream of your beautiful breast since frozen earth has
covered my beloved.

III.

The sun will light the earth by night and the moon by
day before Glauco will cease to kiss, to honor this
breast which was the nest of love, now crushed by the
weighty tomb. May the heavens be kind to him alone
now with the pain of his weeping.

IV.

Receive her, O Nymphs, in the lap of heaven. I look to
thee—for the earth is widowed, the woods are sad,
and the rivers filled with tears, and the Dryads and the
Nymphs echo the lament of the sorrowful Glauco and
sing o'er the tomb of his beloved.

V.

O golden hair, O lovely snow-white breast, O lily-white
hand which greedy heaven has stolen. Though locked in
this blind tomb, who can hide thee? Only the poor earth:
the flower of beauty, the sun of Glauco be hidden?
Ah muses, shed your tears.

VI.

So, lovers, let flow a sea of tears; for do they not light the
noble heart of this cold stone? Here the afflicted Glauco
utters Corinna's name to the skies, telling the winds and
the earth each hour: O Corinna! O death! O tomb!

Let words yield to tears, beloved heart. Let heaven give
thee peace and peace to Glauco praying at thy honored
tomb and sacred earth.

I. Oh Know to End as to Begin

O know to end, as to begin:
A minute's loss in love is sin
[These humors will the night out-wear
In their own pastimes here;]
You do our rites much wrong,
In seeking to prolong these outward pleasures:
The night hath other treasures than these,
Though long conceal'd, ere day to be reveal'd.
Then, know to end, as to begin;
A minute's loss in love is sin.

II. Have You Seen the White Lily Grow

Have you seen the [but a] white [bright] lily grow
Before rude hands have touched it?
Have you felt [marked] but the fall of snow
Before the soil hath smutched it?
Have you felt the wool of beaver,
Or swan's down ever?
[Or have smelt o the bud o the brier,
Or the nard in the fire?]
[Or] have you tasted the bag of the bee?
O so white, O so soft, O so sweet is shel

III. Oh Do Not Wanton With Those Eyes

Oh do [doe] not wanton with those eyes,
Lest I be sick with seeing;
Nor cast them downe, but let them rise,
Lest shame destroy their being:
O, be not angry with those fires,
For then their threats will kill me;
Nor looke too kind on my desires,
For then my hopes will spill me;
O, do not steep them in thy tears,
For so will sorrow slay me;
Nor spread them as distract with fears,
Mine own enough betray me.

IV. Against Jealousy

Wretched and foolish Jealousy,
How cam'st thou thus to enter me?
I ne'er was of thy kind:
Nor have I yet the narrow mind
To vent that poor desire,
That others should not warm them at my fire:
I wish the sun should shine
On all men's fruit, and flowers, as well as mine.
But under the disguise of love,
Thou say'st, thou only cam'st to prove
What my affections were.
Think'st thou that love is help'd by fear?
Go[e], get thee quickly forth,
Love's sickness[e], and his noted want of worth.
Seek[e] doubting men to please;
I ne'er will owe my health to a disease.

V. Lament

Slow, slow, fresh fount, keep time with my salt tears;
Yet slower, yet; O faintly gentle streams. [springs]
List to the heavy part the music bears,
Woe weeps out her division, when she sings.
Droop herbs and flowers;
Fall grief in showers;
Our beauties are not ours;
O, that I could still,
Like melting snow upon some craggy hill,
Drop, drop, drop, drop,
Since nature's pride is, now, a withered daffodil.

VI. The Hour-Glass

Do but consider this small dust,
here running in the glass,
By atoms moved:
Could you believe that this
the body was
Of one that loved?
And in his mistress' flame playing like a fly,
Burned [Turned] into [to] cinders by her eye?
Yes; and in death, as life, unblest,
To have it [have't] exprest,
Even ashes of lovers find no rest.

U P C O M I N G P E R F O R M A N C E S

MUSIC PERFORMANCES

Guest Artist Concert / Aaron Tindall, Tuba / FREE	October 9, 5 p.m.	ORH, UCA
OcTUBAfest Studio Recital / FREE	October 9, 7:30 p.m.	ORH, UCA
<i>Virtuoso</i> Series Concert / Barbara Thiem, Cello	October 10, 7:30 p.m.	ORH, UCA
Men's Chorus and University Chorus Concert	October 11, 7:30 p.m.	GCH, UCA
<i>Virtuoso</i> Series Concert / Eric Hollenbeck, Percussion	October 11, 7:30 p.m.	ORH, UCA
Classical Convergence / Dali Quartet	October 12, 7:30 p.m.	ORH, UCA
Wind Symphony Concert	October 13, 7:30 p.m.	GCH, UCA

RALPH OPERA PROGRAM PERFORMANCES

<i>Die Fledermaus</i> by Johann Strauss II	November 3, 4, 5, 7:30 p.m.	GCH, UCA
<i>Die Fledermaus</i> by Johann Strauss II	November 6, 2 p.m.	GCH, UCA

DANCE PERFORMANCES

Fall Dance Concert	November 11, 12, 7:30 p.m.	UDT, UCA
Fall Dance Concert	November 12, 2 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 9, 10, 7:30 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 10, 2 p.m.	UDT, UCA

THEATRE PERFORMANCES

<i>Ubu Roi</i> by Alfred Jarry	Oct. 14, 15, 20, 21, 22, 7:30 p.m.	ST, UCA
<i>Ubu Roi</i> by Alfred Jarry	October 16, 23, 2 p.m.	ST, UCA
<i>Noises Off</i> by Michael Frayn	Nov. 11, 12, 17, 18, 19, 7:30 p.m.	UT, UCA
<i>Noises Off</i> by Michael Frayn	November 13, 20, 2 p.m.	UT, UCA
Freshman Theatre Project / FREE	December 2, 3, 4, 5, 7:30 p.m.	ST, UCA

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