

**Program**  
**JAZZ CHOIR**

*New York, New York* . . . . . *arr. Mac Huff*  
*Fields of Gold* . . . . . *arr. Greg Jasperse*  
*It Don't Mean A Thing: The Best of Duke Ellington* . . . . . *arr. Kirby Shaw*

*Soloist: Rebecca Klock*  
*Accompanist: Diane Eickelman*  
*Drums: Caleb Sankey*

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*You're A Grand Old Flag* . . . . . *arr. Barbershop Harmony Society*

*Men's Ensemble: Sam Abenth, Tony Cirka, Damian Leon-Sinks, Trevor McKinney,  
Tyrone Parks, Austin Pratt, Erik Sandefur, Cody Saunders, Ryan Walter*

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**CONCERT CHOIR**

*Magnificat* . . . . . *Giovanni Battista Pergolesi*  
*Voll Endet ist das Grosse Werk* from *The Creation* . . . . . *Franz Joseph Haydn*

*Student Conductor: Torren Friberg*

*Ave Maria* . . . . . *Tomas Luis de Victoria*

*Student Conductor: Rebecca Klock*  
*Soloist: Rachel Pope*

*Idumea* . . . . . *arr. Rick Bjella*

*Violin: Rachel Pope; Viola: Tessa Jordan*

*The Word Was God* . . . . . *Rosephanye Powell*

*Ride On, King Jesus* . . . . . *arr. Moses Hogan*

*Soloist: Cody Saunders*  
*Accompanist: Diane Eickelman*

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*O Mio Babbino Caro* from *Gianni Schicchi* . . . . . *Giacomo Puccini*

*Soloist: Megan Hedberg*  
*Accompanist: Diane Eickelman*

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## **CHAMBER CHOIR**

*Exsultate Deo* . . . . . *Giovanni Pierluigi da Palestrina*

*O Magnum Mysterium* . . . . . *Tomas Luis de Victoria*

*Lux Nova* . . . . . *Eric Whitacre*

*Student Conductor: Torren Friberg*

*Soloist: Shai Funk*

*My Soul's Been Anchored in the Lord* . . . . . *arr. Moses Hogan*

*In Your Light* . . . . . *Daniel Elder*

*Gloria* . . . . . *Franz M. Herzog*

*Soloists: Rebecca Klock, Shai Funk*

*Accompanist: Diane Eickelman*

## **CSU Pueblo Jazz Choir**

### **Soprano**

Alana Buglewicz  
Alyssa Frazier  
Rebecca Klock  
Nicole Whitaker-Barrett

### **Alto**

Paula Edens  
Dana Hough  
Oni Lattin

### **Tenor**

Tony Cirka  
Damian Leon-Sinks  
Erik Sandefur

### **Bass**

Sam Abenth  
Tyrone Parks  
Cody Saunders

## **CSU Pueblo Concert Choir**

### **Soprano**

Jessica Benevidez  
Paula Edens  
Keragan Ettleman  
Alyssa Frazier  
Shai Funk  
Tiffany Grant  
Megan Hedberg  
Rebecca Klock  
Daniella Trujillo  
Nicole Whitaker-Barrett

### **Alto**

Hayley Abernathy  
Ashli Abner  
Nalene Ayala  
Teagan Boda  
Alana Buglewicz  
Amanda Kuhns  
Oni Lattin  
Ann Mahnke  
Brianna Marquez  
Rose McMurry  
Annie Mehl  
Rachel Pope  
Alicia Pyatt  
Maria Trujillo  
Alyssa Turner  
Julia Vander Wal

### **Tenor**

Josh Floyd  
Matt Mauro  
Trevor McKinney  
Cody Saunders  
Jeremy Vangelder  
Ryan Walter

### **Bass**

Sam Abenth  
Andrew Beurman  
Richard Brown  
Josh Burns  
Clyde Forland  
Torren Friberg  
Anthony Hernandez  
Trey Herrington

## *CSU Pueblo Chamber Choir*

### ***Soprano***

Alana Buglewicz  
Alyssa Frazier  
Shai Funk  
\*Tiffany Grant  
Megan Hedberg  
\*Rebecca Klock  
Oni Lattin  
Emily Melgr

### ***Alto***

Mariah Bennett  
Teagan Boda  
\*Paula Edens  
\*Dana Hough  
Darian Johnson  
Amanda Kuhns  
Rachel Pope  
Daniella Trujillo  
Alyssa Turner  
Nicole Whitaker-Barrett

### ***Tenor***

Gilbert Espinoza  
Josh Floyd  
Damian Leon-Sinks  
Trevor McKinney  
Erik Sandefur  
\*Cody Saunders  
Jonathon Thompson  
\*Ryan Walter

### ***Bass***

James August  
Andrew Beurman  
Josh Burns  
Tony Cirka  
Clyde Forland  
\*Torren Friberg  
Damion Kudel  
Tyrone Parks  
\*Jeremy Vangelder

*\*Denotes Section Leaders*



***Dr. Dana Ihm, Director of Choral Activities***

Dr. Dana Ihm received the Doctor of Philosophy in Choral Music Education degree from the University of South Carolina, having studied conducting with Dr. Larry Wyatt. Her Master of Music in Choral Conducting Performance and Bachelor of Choral Music Education were from Pittsburg State University, Pittsburg, Kansas, where she studied voice with Margaret Theuneman and conducting with Dr. Marshall Turley. Her academic appointments include Ozark Christian College, Brodhead Public Schools, Dallas Christian College, and Colorado State University-Pueblo.

The CSU-Pueblo Concert and Chamber Choirs have performed at the Colorado Music Educators State Conference and the Chamber Choir performs annually at the Colorado ACDA Collegiate Choral Festival. Dr. Ihm has led choir tours extensively throughout the United States and Europe. The CSU-Pueblo Concert and Chamber Choirs have toured to Austria, the Czech Republic, Germany, Italy, Luxembourg, France, Switzerland, England and Wales.

Dr. Ihm is an active member of the American Choral Directors Association and has served on the boards and planning committees of both the State and Regional organizations. She has participated in the Carnegie Hall Professional Choral Workshop in 2000 and 2002, singing under the direction of James Conlan and Andre Previn. She has been actively involved in directing numerous church and community choirs throughout her career. Dr. Ihm is the Artistic Director of the Pueblo Choral Society. She has also adjudicated numerous choral and vocal festivals in Texas, Oklahoma, Wyoming, and Colorado. Dr. Ihm has conducted internationally in Vienna, Austria; Varna, Bulgaria; Calgary, Canada and Bacau, Romania.

## Program Notes

### ***Magnificat - Giovanni Battista Pergolesi (1710-1736)***

*My soul magnifies the Lord. And my spirit has rejoiced in God my savior.*

*For he has regarded the low estate of his handmaiden:*

*For behold, henceforth all generations shall call me blessed.*

*For he who is mighty has done great things to me; and holy is his name.*

Pergolesi lived a short but highly productive life. Born in Jesi, in 1710, he died of tuberculosis in Pozzuoli, near Naples, in 1736, and was buried in the common pit beside the cathedral there, following a life which was blighted by ill health. Pergolesi studied at the conservatoire in Naples from 1720, where he quickly developed a reputation as an outstanding violinist. Just as Venice was the most important musical city in Italy through the seventeenth century, the same was true of Naples through the eighteenth. In 1732 he became *Maestro di Capello* to Prince Ferdinando Stigliano, equerry to the Viceroy of Naples. Much of Pergolesi's surviving work was written for the stage. There are numerous operas, both serious and comic, some sacred and dramatic oratorios and sacred vocal works, and some spurious instrumental music and chamber cantatas. Pergolesi's reputation as a composer was largely gained posthumously. His *Stabat Mater*, first published in London in 1749, some thirteen years after his death, became the most frequently printed single work of the eighteenth century. The *Magnificat in B<sup>b</sup>* for SATB, soloists, strings and continuo, Pergolesi's only surviving setting of the text, is itself spurious, having also been attributed to Francesco Durante, one of Pergolesi's teachers at the Conservatoire. Pergolesi is a metaphorical bridge between the sophisticated and sometimes heavy musical language of the late Baroque, and that of the approaching classical period. One can hear in Pergolesi's *Magnificat* the early shoots of stylistic traits which were to grow, over the coming few decades, into the mature classical style, and which would one day, albeit retrospectively, be called "Mozartean".

### ***Voll Endet ist das Grosse Werk* from *The Creation - Franz Joseph Haydn (1732-1809)***

*Achieved is the glorious work; the Lord, well pleased sees all is good.*

*Let us rejoice and sing aloud! The praise of God shall be our song!*

Franz Joseph Haydn began his musical career at a young age he was recruited to sing in St. Stephen's Cathedral choir in Vienna where he learned to play the violin as well as the keyboard. He soon became the Kapellmeister, or "court musician", of a local influential family who ended up supporting his career for the next 30 years. As time went on, Haydn matured as an artist and began to write as much music for the public as he did for the family. In 1791 Haydn moved to conduct his symphonies in England where some of his greatest works were generated. Here, Haydn was inspired to write his greatest oratorio, *The Creation*. The oratorio depicts the creation of the world and was premiered in 1798. No. 26. *Voll endet ist das große Werk* (The great work is complete) is in part two of *The Creation* and takes place at the end of day six; it is a celebration for the chorus. Haydn returned to Vienna where he continued to compose until his death in 1809. (Notes by Torren Friberg)

***Ave Maria - Tomas Luis de Victoria (1548-1611)***

*Hail Mary, full of grace, the Lord is with thee, blessed art thou among women,  
And blessed is the fruit of thy womb, Jesus.*

*Hail Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.*

Victoria is known as one of the greatest Spanish polyphonic composers of the sixteenth century. He spent many years studying and working in Rome and his music reflects the contact he had with Palestrina and his circle. He went to Rome when he was 19 to study music and stayed on for many years working in Roman churches. In 1575 he was ordained as a priest. Ultimately he decided to return home after so many years abroad. He entered the service of the Empress Maria, sister of Philip II and widow of Maximilian II. She retired to a convent in Madrid in 1584, and Victoria remained with her, working at the convent from 1586 until his death in 1611.

***Idumea – arr. Rick Bjella (b. 1951)***

The tune for *Idumea* was written by Ananias Davisson (1780-1857) and is one of the most haunting popular Appalachian minor songs in Southern shape-note circles. The words were penned by Charles Wesley, a famous hymn writer from the same era. “Idumea” is the Latin form of the Biblical name Edom, which means “red”. It is a hilly land south of the Dead Sea that is now in Jordan and includes the ancient city of Petra. When Moses wanted to enter the land of Canaan via Edom, the rulers of Edom wouldn’t let him. The tune was used effectively at the beginning of *Cold Mountain*, the 2003 American Civil War drama, accompanying pictures of the Battle of the Crater, one of the most horrible battles fought anywhere in the nineteenth century. Richard Bjella is the Director of Choral Studies at Texas Tech University. Bjella was also appointed the Artistic Director of the nationally recognized professional choir, the San Antonio Chamber Choir for 2014-2017. Bjella is an active choral arranger as well and his settings have been performed in over 25 states, and in several countries around the world.

***The Word Was God - Rosephanye Powell (b. 1962)***

Dr. Rosephanye Powell is currently Associate Professor of Music and Coordinator of Voice Studies at Auburn University. She has been called one of America’s premier women composers of choral music. She has an impressive catalogue of published works and her music has been performed around the world. Her research areas include the music of William Grant Still as well as the spiritual, and in both areas she is considered an authority. *The Word Was God* makes extensive use of rhythmic and melodic ostinato patterns that layer the melodic material into as many as eight voice parts.

***Ride On, King Jesus* and**

***My Soul’s Been Anchored in the Lord- arr. Moses Hogan ((1957-2003))***

Before succumbing to cancer on February 11, 2003, composer and choral director Moses Hogan was one of the most celebrated contemporary directors and arrangers of spirituals. In his short life, he created dozens of new original arrangements of classic spirituals and formed several choirs that performed them with new vitality. Hogan was born in New Orleans, Louisiana and was trained as a pianist. He received degrees from New Orleans Center for Creative Arts and Oberlin conservatory of Music in Ohio, he also studied at New York’s Juilliard School of Music. Hogan’s accomplishments as a concert pianist included winning first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. Moses Hogan was Artist in Residence at Loyola University in New Orleans. Hogan began his exploration of the choral music idiom in 1980. With over 70 published works, Hogan’s arrangements have become staples in the repertoires of high school, college, church, community and professional choirs worldwide.

***Exsultate Deo - Giovanni Pierluigi da Palestrina (1526-1594)***

*Rejoice greatly to God our helper, shout for joy to the God of Jacob.  
Take up a psalm, and bring the timbrel and the sweet psaltery with the harp,  
Blow the trumpet on the new moon, on the notable day of your solemnity.*

Following the Council of Trent in the 1560s, one of the compositional directives issued by the Church at this time was to limit melismatic settings of texts or complex polyphony. Because Palestrina was based in Rome and closer to the papacy, he was quick to respond to the changing needs of the Church. His jubilant motet *Exsultate Deo* demonstrates just the sort of dynamic response to the text that would have been desired. Its largely syllabic text setting (one note to each syllable) lends textual clarity, while its running scales and fanfare-like rhythms are wholly in keeping with the festive nature of the text and its exhortation to “blow the trumpet in the new moon.”

***O Magnum Mysterium - Tomas Luis de Victoria (1548-1611)***

*O great mystery, and wondrous sacrament, that animals should see the new-born Lord lying in their manger!  
Blessed is the Virgin whose womb was worthy to bear the Lord Jesus Christ. Alleluia!*

In the Catholic Church liturgy, *O Magnum Mysterium* is the Responsory following the 4<sup>th</sup> Lesson of the II Nocturn of Matins for Christmas Day. King Philip II was patron to Victoria, facilitating his studies from 1565 at the Collegio Germanico, a noted boarding school for German, English, and Spanish seminarians in Rome. There he met and possibly studied with the great Italian master, Giovanni Pierluigi da Palestrina. From 1569, Victoria sang at Santa Maria di Montserrat, the leading Spanish church in Rome, and in 1571 he began to teach at his former school, the Collegio Germanico, serving as its *maestro di cappella* from 1573–6. During that time, he published his first volume of motets, which included *O magnum mysterium*.

***Lux Nova - Eric Whitacre (b. 1970)***

*Light, warm and heavy as pure gold; and the angels sing softly to the new-born baby.*

Eric Whitacre received his Master of Music in composition from the Juilliard School of Music. He is one of the bright stars of contemporary concert music, and has quickly become a much commissioned, published and performed choral and symphonic composer, as well as an accomplished conductor and clinician. *Lux Aurumque* was commissioned by the Master Chorale of Tampa Bay in 2001, which he then turned into a wind symphony transcription in 2005. Whitacre decided to take advantage of material from a musical that he had written called *Paradise Lost* and he replaced some 14 measures from the original *Lux Aurumque* with material from the finale of the show, *Bliss*. In 2014, he took the wind symphony version and reimagined it as a choral work. The words are the same as the original *Lux Aurumque* with the middle section changing to reflect the wind symphony version. This piece is similar to other choral works by Whitacre with its tight harmonies and lush chord structure.

***In Your Light - Daniel Elder (b. 1986)***

*In Your Light* is the first part in a cycle of Rumi settings entitled *Three Themes of Life and Love*. The primary sense of this piece is the wordless expression of emotion on syllables such as *la*. As the significant words of the poem are “light” and “love”, this repeated syllable acts as a fragmentation and an alliteration to aid in the grounding of these ideas. Rumi (1207 – 17 December 1273), was a 13th-century Persian poet, jurist, Islamic scholar, theologian, and Sufi mystic. As a prolific writer of vocal and instrumental music, Daniel Elder ties these genres together to create forms and aesthetics that are at once lyrical and textural, drawing its roots particularly from the impressionist movement. His compositions have been performed extensively in the USA as well as in Austria, Italy, Spain, and a recent recording in London by the Grammy-award-winning Eric Whitacre Singers.

***Gloria - Franz M. Herzog (b. 1962)***

*Glory to God in the highest. And on earth peace to men of good will.*

*We praise thee. We bless thee. We worship thee. We glorify thee.*

*We give thanks to thee according to thy great glory. Lord God, Heavenly King, God the Father almighty.*

*Lord Jesus Christ, the only begotten Son. Lord God, Lamb of God, Son of the Father.*

*Thou who takest away the sins of the world, have mercy upon us.*

*Thou who takest away the sins of the world, receive our prayer.*

*Thou who sittest at the right hand of the Father, have mercy upon us.*

*For Thou alone art holy. Thou alone art the Lord.*

*Thou alone art the most high, Jesus Christ. With the Holy Spirit in the glory of God the Father. Amen.*

*Gloria* is the second movement taken from the *Missa for Mixed Choir, Soprano Solo and Percussion ad lib* by Franz Herzog. The mass is very distinctive as a result of the vivid musical language incorporating original melodic lines and terse rhythmic patterns. The tonal background is made up of cluster-like layerings and continuous repetitions of individual word groups. Franz Herzog studied Choral Conducting and Composition at the University of Music and Performing Arts in Graz. He teaches at Johann Joseph Fux Conservatory in Graz, and also lectures at the city's University of Music. He is also internationally active as a conductor and expert in choral conducting and voice training.