

**Program**  
**JAZZ CHOIR**

*Swingin' with the Gershwins* ..... *arr. Mac Huff*  
*Soloist: Tyrone Parks*

*When She Loved Me* ..... *Randy Newman, arr. The Idea of North*  
*Soloists: Lauren Shannon, Alyssa Frazier, Jessica Smith, Rebecca Klock, Alana Buglewicz*

*Radioactive* ..... *arr. Mark Brymer*  
*Soloists: Matthew Anderson, Cody Saunders*  
*Accompanist: Sarah Peaslee*

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*Beau Soir* ..... *Claude Debussy*  
*Soloist: Josh Floyd*  
*Accompanist: Diane Eickelman*

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**CONCERT CHOIR**

*Dixit Dominus* from "*Vesperae Solennes de Confessore, K. 339*" ..... *W. A. Mozart*  
*Soloists: Alana Buglewicz, Rachel Pope, Josh Floyd, David Trujillo*

*Laudate Dominum* from "*Vesperae Solennes de Confessore, K. 339*" ..... *W. A. Mozart*  
*Soloist: Shai Funk*

*Il est bel et bon* ..... *Pierre Passereau*

*The Altar of Freedom* ..... *David Volk*

*A Prayer for Peace* ..... *Kurt Knecht*

*Afternoon on a Hill* ..... *Eric Barnum*

*Hark, I Hear the Harps Eternal* ..... *arr. Mark Hayes*  
*Josh Floyd, Student Conductor*  
*Accompanist: Diane Eickelman*

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**CHAMBER CHOIR**

*Pange Lingua* ..... *Gyorgy Orban*

*Ubi Caritas* ..... *Ola Gjello*

*Ask the Watchman* ..... *Paul Caldwell & Sean Ivory*  
*Soloist: Andy Berman*

*Even When He is Silent* ..... *Kim Andre Arnesen*  
*Josh Floyd, Student Conductor*

*Desh* ..... *arr. Ethan Sperry*

*Alleluia* ..... *Jake Runestad*  
*Accompanist: Diane Eickelman*

## ***CSU Pueblo Jazz Choir***

### ***Soprano***

Alana Buglewicz  
Alyssa Frazier

### ***Alto***

Rebecca Klock  
Lauren Shannon  
Jessica Smith

### ***Tenor***

Matthew Anderson  
Cody Saunders

### ***Bass***

Tyrone Parks  
David Trujillo

*Conductor: Rebecca Klock*

## ***CSU Pueblo Concert Choir***

### ***Soprano***

Alana Buglewicz  
Keragan Ettleman  
Alyssa Frazier  
Shai Funk  
Keila Lara-Rivera  
Jazmine Norton  
Daniella Trujillo  
Tara Varnum  
Nicole Whitaker-Barrett

### ***Alto***

Kylah Buffington  
Holly Dierkson  
Feliza Estrada  
Haley Hake  
Tessa Jordan  
Devin Joy  
Briana King  
Amanda Kuhns  
Cecilia Martin  
Annie Mehl  
Rachel Pope  
Lauren Shannon  
Alyssa Turner

### ***Tenor***

Josh Floyd  
Adam Salas  
Cody Saunders  
Caleb Slade  
Ryan Walter

### ***Bass***

Ivan Acurio  
Andy Beurman  
Thomas Calambas  
Carlos Guzman  
Justin Nelson  
Daniel Rule  
Josh Skwarek  
David Trujillo  
Nikolos Whybrew

*Conductor: Dr. David Volk*

## ***CSU Pueblo Chamber Choir***

### ***Soprano***

\*Alana Buglewicz  
Alyssa Frazier  
Shai Funk  
\*Emily Melgr  
Jazmine Norton  
Lauren Shannon  
Nicole Whitaker-Barrett

### ***Alto***

Nalene Ayala  
Paula Edens  
Haley Hake  
Briana King  
Amanda Kuhns  
Valeria Mendoza  
\*Rachel Pope  
Jessica Smith  
\*Daniella Trujillo  
Maria Trujillo  
Alyssa Turner

### ***Tenor***

\*Josh Floyd  
Neil Mahon  
Adam Salas  
Ryan Walter

### ***Bass***

Sam Abenth  
James August  
Andy Beurman  
Carlos Guzman  
Tyrone Parks  
\*Cody Saunders  
David Trujillo  
Jeremy Vangelder

*\*Denotes Section Leaders*

*Conductor: Dr. Dana Ihm*

## Program Notes

### ***Dixit Dominus*** from “***Vesperae Solennes de Confessore, K. 339***” - **W. A. Mozart (1756-1791)**

*The Lord said unto my Lord: Sit at my right hand until I make your enemies your footstool.*

*The scepter of your power the Lord shall send forth from Zion: Rule thou in the midst of your enemies.*

*The power to rule is with you on the day of your strength, in the splendor of the holy ones:*

*I have begotten you from the womb before the rising of the day-star. The Lord has sworn an oath, and will not repent of it:*

*You are a priest forever, after the order of Melchisedech. The Lord at your right hand destroys kings on the day of his wrath;*

*He shall judge among the heathen; he shall pile up ruins and scatter skulls on many lands.*

*He shall drink of the torrent in his way; therefore he shall lift up his head.*

*Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen.*

*Vesperae Solennes De Confessore, K. 339*, or “Solemn Vespers”, was Mozart’s final composition for the Salzburg Cathedral in 1780, before his permanent departure from his hometown in search of greater opportunities in Vienna. The text consists of five Psalms and the Magnificat canticle which concludes every Vespers service. As required by Mozart’s conservative employer, Archbishop Colloredo, each Psalm was set as a continuous movement with no repeat of the text and the music was to be free from unnecessary effects. *Dixit Dominus* is the first movement of the work and is based on Psalm 110. Mozart concludes each movement of this work with the doxology (“Glory be to the Father, and to the Son, and to the Holy Spirit...”). Even though *Vesperae Solennes* is not as well-known as some of the other choral works by Mozart, it stands as one of the high points of his sacred output.

### ***Laudate Dominum*** from “***Vesperae Solennes de Confessore, K. 339***” - **W. A. Mozart**

*Praise the Lord, all ye nations: praise Him all ye peoples.*

*Because his Mercy is confirmed upon us: and the truth of the Lord remains forever.*

*Praise be to the Father, and to the Son, and to the Holy Ghost:*

*As it was in the beginning, is now, and ever shall be, world without end. Amen.*

In Roman Catholic Liturgy, the Vespers are the seventh of the eight Canonical (Office) Hours. Excluding the Mass, Vespers was the only service that permitted music other than plainsong, and thus constitutes an important part of our sacred music heritage. The service consists of five Psalms (110, 111, 112, 113, and 117), and the Magnificat. Although the title *Vesperae Solennes de Confessore* indicates that it was written for a confessor saint, we do not know the “Saint Confessor” in whose honor it was written.

### ***Il est bel et bon - Pierre Passereau (ca. 1495-1547)***

*“He is handsome and good, girlfriend, my husband is!”*

*There were these two neighbor women in the country, one says to the other, “Do you have a good husband?”*

*“He is handsome and good... He doesn't make me cross, never beats me either.*

*He tends the animals, he feeds the chickens, and I take my pleasure!*

*Girlfriend! It's enough to make you laugh when the chickens cry out: ‘Little chick, co co dac, what's this?’*

*He is handsome and good...”*

Passereau was a French composer during the Renaissance. He was born sometime on or before 1495, but no definitive record exists for his birth. Along with Clement Janequin, he was one of the most popular composers of the Parisian chanson during the 1530's. His output consisted almost exclusively of chansons; most of them were published by printer Pierre Attaignant. Most of them were "rustic" in character, similar to patter songs, using *double entendres*, and frequent obscenity, a common feature of popular music in France and the Low Countries in the 1530's. He liked to use nonsense syllables, often in imitation of animals, as in *Il est bel et bon*, his most popular piece, which imitates the clucking of chickens. This composition was sung as far away as Venice.

### ***The Altar of Freedom - David Volk (b. 1968)***

In 1864, President Lincoln received word that Ms. Lydia Bixby had lost five sons, each killed in battle fighting for the Union. The historical accuracy of the claim has been disputed, but most sources concur Ms. Bixby lost no less than three sons (she had numerous children, including daughters and additional sons). Whatever the scope of her loss, the consoling words Lincoln wrote to her were widely published at the time and remain among the most poignant and oft-quoted of our 16<sup>th</sup> President. The musical setting here is a straight-forward. Lush vocal harmonies, harmonic twists of key in brighter moments, and exploitation of the lowest registers of the piano all combine to convey the overwhelming sense of mourning. (program notes by David Volk)

### ***A Prayer for Peace - Kurt Knecht (b. 1971)***

Rabbi Nathan of Breslov was the chief disciple of the more famous Chassidic Rabbi Nachman of Breslov. Nathan came to prominence during a time in which his world was beset with great conflict. There were persecutions from the Czar. If that wasn't enough, more traditionally minded members of his own religion were suspect of the Chasidic movement. Even within the movement itself, there was conflict and strife.

With so many real problems both internal and external, it is not that surprising that Reb Nathan is most famous for penning "A Prayer for Peace" that is used every Saturday morning in Shabbat services. It has seemed to me for some time that we are living through a similar period of conflict. It is intensified in an election year.

Last Spring, Charles Bruffy asked me if I had something easy that he could take with him for a festival in Canada. I didn't, but I knew what I wanted to write. My wife's favorite prayer from the Shabbat service is "A Prayer for Peace." I ran over to my dear friend Guy Trainin, and he made a translation for me. (program notes by Kurt Knecht)

### ***Afternoon on a Hill - Eric Barnum (b. 1979)***

Edna St. Vincent Millay (1892-1951), Maine-born poet, playwright and musician, was the first woman to receive the Pulitzer Prize for poetry, in 1923 for her collection *The Harp-Weaver and Other Poems*. The poem *Afternoon on a Hill* appeared in print as part of her first poetry collection, *Renascence and Other Poems*, published in 1917. Her work remains renowned for its lyrical beauty, technical skill and intense sensitivity. *Afternoon on a Hill*, is based on one of Millay's most frequent subjects, rejuvenation through observation of nature.

Dr. Eric Barnum is currently the Director of Choral Activities at the University of Wisconsin Oshkosh. Dr. Barnum received his DMA in choral conducting at the University of Washington under the direction of Dr. Geoffrey Boers. He holds a B. A. in Music with emphases in Composition and Vocal Performance from Bemidji State University. He later studied composition and conducting with David Dickau at Minnesota State University. Barnum has been commissioned

by ACDA Honor choirs, university ensembles, professional choirs, and school choirs. Barnum's music is intricately tied to the text, most often chosen from Latin liturgical sources or English poetry.

***Hark, I Hear the Harps Eternal - arr. Mark Hayes (b. 1953)***

Mark Hayes is an award-winning concert pianist, composer, arranger and conductor. His personal catalog, totaling over 1,000 published works. Mark received a Bachelor of Music degree summa cum laude in Piano Performance from Baylor University in 1975. He has conducted the SWACDA and MCDA Community and Church Honor Choir, and served as guest conductor at Carnegie Hall, featuring his *Te Deum* and *Magnificat*. Mark arranged and orchestrated the music for *Civil War Voices*, which won six awards including "Best Musical" in the 2010 Midtown International Theatre Festival in New York. He conducted the world premiere of his work for chorus, orchestra and narrator, *The American Spirit*, at Lincoln Center in May 2011 and the world premiere of his *Requiem* in Lincoln Center in May 2013. *Hark, I Hear the Harps Eternal* is taken from *The Southern Harmony*, a compilation of hymns, tunes, psalms, and songs published by William Walker in 1834. Shape note books were early American compilations of scores in which the note heads are printed in one of seven different shapes to indicate a place on the scale. Shape note singing societies flourished in early America and continue in popularity today. These compositions are folk hymns, secular tunes used in setting religious texts.

***Pange Lingua – Gyorgy Orban (b. 1947)***

*Of the glorious Body telling, O my tongue, its mysteries sing, and the Blood, all price excelling,  
Which the world's eternal King, in a noble womb once dwelling shed for the world's ransoming.  
Given for us, descending, of a Virgin to proceed, man with man in converse blending,  
Scattered be the Gospel seed, till his sojourn drew to ending, which he closed in wondrous deed.  
At the last great Supper lying circled by his brethren's band, meekly with the law complying,  
First he finished its command, then, immortal Food supplying, gave himself with his own hand.  
Word made Flesh, by word he maketh very bread his Flesh to be,  
Man in wine Christ's Blood partaketh; and if senses fail to see, faith alone the true heart waketh  
To behold the mystery.*

Gyorgy Orban was born in 1947 in Rumania though his parents were Hungarian. In 1979 he went to Hungary, where he still lives, working as a music editor for Editio Music, and teaching at the Ferenc Liszt Academy for Music in Budapest. He has composed more than a hundred works, sacred choral works with and without orchestra, orchestral works and chamber music.

***Ubi Caritas – Ola Gjello (b. 1978)***

*Where Charity and love are, God is there. The love of Christ has gathered us together.  
Let us rejoice and be glad in it. Let us revere and love the living God.  
And from a sincere heart let us love one another. Amen.*

Ola Gjello is a Norwegian composer and pianist based in New York City. After studying for his Bachelor's Degree at the Norwegian Academy of Music in Oslo, the Royal College of Music in London and the Juilliard School in New York, he completed his Master's Degree in composition at Juilliard in 2006. His music has been performed and recorded in more than 25 countries worldwide. *Ubi Caritas* is composed on the text of an ancient hymn written in France in the tenth century AD. It is the final antiphon sung during Maundy Thursday.

***Ask the Watchman - Paul Caldwell (b. 1963) & Sean Ivory (b. 1968)***

*Ask the Watchman* was commissioned by the DePaul University Community Chorus of Chicago in 2003. It consists of arrangements of two spirituals from the Sea Islands of South Carolina and Georgia. The culture and music of these islands is unique in American history. The two spirituals used in this arrangement, *Ask the Watchman How Long* and *Yondub Come Day* are contextually related. Both songs were sung on the eves of Christmas and the New Year during Watch Night Meetings, which would begin at midnight and end after dawn. The songs were performed in a call and response style, at first slow and somber, then evolve gradually into ecstatic utterances accompanied by complex clapping rhythms. This is a practice strongly rooted in African tradition, and is notably similar to the custom of the Santeria, an Yoruban-based religion still practiced in Cuba.

***Even When He Is Silent - Kim Andre Arnesen (b. 1980)***

*I believe in the sun even when it's not shining.*

*I believe in love even when I feel it not.*

*I believe in God even when He is silent*

Kim Andre Arnesen grew up in Trondheim, Norway, and began his career at the music school at the age of six playing the piano. At age ten, he started singing in the Nidaros Cathedral Boys' Choir. He was later educated at the Music Conservatory in Trondheim. *Even When He Is Silent* was commissioned in 2011 by the St. Olaf festival in Trondheim, Norway. The moving text was found written on a wall at a concentration camp after World War II.

***Desh – arr. Ethan Sperry (b. 1971)***

India has a rich and deep musical heritage dating back thousands of years. Unlike Western schooling traditions, India's music students are educated in the art of improvisation and their music is an aural tradition. *Desh* is an arrangement of one of the simplest and most beautiful ragas. The scale that it is based on is identical to the major scale when ascending, and lowers the seventh scale degree when descending. The term "raga" generally refers to the specific scale upon which a piece of Indian music is based. There are well over 400 specific ragas in the Indian tradition. In most cases, a raga consists of an improvised introductory section or *allap* which is slow and introduces the notes of the scale. This is usually followed by a faster section which is also improvised based upon the notes of the raga. This arrangement's *allap* is a lullaby where the word "Mola" or "Sleep" is chanted in a seven beat rhythmic cycle. The arrangement attempts to reproduce the traditional sounds of an Indian ensemble using the human voice. The drone is replicated through a combination of lower voices singing held syllables while upper voices use harmonic overtone singing. A variety of nonsense syllables are used to effectively mimic the sound of Indian percussion.

***Alleluia - Jake Runestad (b. 1986)***

*Alleluia* was commissioned by the Salt Lake Choral Artists, Brady Allred, conductor, for performance at the 2014 ACDA Western Division Conference in Santa Barbara, California. Dubbed a "choral rockstar" by American Public Media, Jake Runestad is one of the most frequently performed composers in the U.S.A. He holds a Master's degree in composition from the Peabody Conservatory of the Johns Hopkins University where he studied with Pulitzer Prize-winning composer Kevin Puts. He has also studied extensively with acclaimed composer Libby Larsen. Jake is a native of Rockford, Il, and he currently lives in Minneapolis, MN.



***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 in 2007 and 2011, 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, Wales, Spain and Portugal.

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 was the Artistic Director of the Pueblo Choral Society from 2009-2016. 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; Bacau, Romania and Calgary, Canada.



***Diane Eickelman, Staff Accompanist***

Diane Eickelman received her Bachelor of Arts degree in music education K-12 with a minor in mathematics from the University of Southern Colorado (now Colorado State University-Pueblo). She obtained her Master of Music degree with an emphasis in accompanying from the University of New Mexico in Albuquerque. She free-lanced as an accompanist in Albuquerque for a number of years then taught middle school music and math there. Upon her marriage, she moved back to her hometown of Pueblo, Colorado and continued free-lancing and teaching private piano lessons. She currently is the staff accompanist at Colorado State University-Pueblo and teaches functional piano classes.

## **CSU-PUEBLO CONCERT CHOIR**

Under the direction of Dr. Dana Ihm, the CSU-Pueblo Concert Choir is a 36 voice mixed singing group open to all University students. The choir reflects the diversity of our student population incorporating students from many degree programs. The group includes 14 men and 22 women with approximately 75% of the group declaring music as their major field of study. The other 25% of the students are from a variety of study programs at the University with the central focus of all the students being their love of music and singing in particular. The Concert Choir rehearses three hours weekly preparing sacred and secular choral literature spanning five centuries. Many of the participants are from Pueblo, Colorado and surrounding areas. The Concert Choir regularly joins the Pueblo Choral Society to perform the masterworks of the choral-orchestral repertoire. Some of these masterworks include the Requiems of Mozart, Brahms and Faure, Vivaldi's Gloria, Beethoven's Ninth Symphony, Mendelssohn's Elijah, Haydn's Creation, Mozart's Coronation Mass, the Magnificats of Bach and Rutter, Dubois' The Seven Last Words of Christ, Bach's Jesu, Priceless Treasure, and Handel's Messiah. The Concert Choir was invited to perform at the Colorado Music Educators Association Conference in January 2007. The Concert Choir tours to Europe every two years. They have toured Germany, Austria, the Czech Republic, Italy, England, Wales, Luxembourg, France, and Switzerland, performing in some of the world's most prestigious venues including the Salzburg Cathedral, St. Stephen's Cathedral in Vienna, St. Peter's Cathedral in Rome and St. Mark's Cathedral in Venice, Salisbury Cathedral in England, St. Bartholomew's and St. Martin in the Fields in London, and the Notre Dame Cathedral in France. The Concert Choir's most recent tour took them to Spain and Portugal, May 9-19, 2016.

## **CSU-PUEBLO CHAMBER CHOIR**

The CSU-Pueblo Chamber Choir is a 30 voice auditioned choir composed of mostly voice majors. The group includes 12 men and 18 women. The Chamber Choir specializes in a cappella music from across the five centuries of choral music. The Chamber Choir has performed in the Colorado American Choral Director's Collegiate Choral Festival in Denver annually since 2007. This group is also highly sought after during the Christmas season and performs at numerous events during the holidays. The CSU-Pueblo Chamber Choir represented the music department with a performance at the Colorado Music Educators Association conference in January 2011 in Colorado Springs, CO. The Chamber Choir was also honored with an invitation to perform at the Governor's inauguration in January 2011. Members of the Chamber Choir also toured to Spain and Portugal with the CSU-Pueblo Concert Choir May 9-19, 2016. The Chamber Choir will be representing the music department with a performance at the Colorado Music Educators Conference in January 2017.



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*The CSU-Pueblo Concert and Chamber Choirs traveled to Spain and Portugal for a concert tour, May 9-19, 2016. All of the proceeds from our sponsorship program and fundraising efforts go towards the tour. Your donations are greatly appreciated. If you would like information about sponsoring the choir, please contact Dr. Dana Ihm, 719-549-2125. The next tour for the CSU-Pueblo Choirs will be to England and Scotland, May 2018.*