

Program
JAZZ CHOIR

Moondancearr. *Eric Van Cleave*
Lauren Abbott - Bass; Tristan Morgan - Drums
When October Goesarr. *Paul Langford*
Accompanist: Diane Eickelman

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CONCERT CHOIR

Haec Dies*Vijay Singh*
Lirum, Lirum *Thomas Morley*
Flight Song*Kim Andre Arnesen*
Kyrie from "Memorial" *Rene Clausen*
Violin I – Julius Chi, Rachel Pope; Violin II – Feliza Estrada, Haley Hake Jameson;
Viola – Tessa Jordan, Josh Skwarek; Cello – Devin Allen, Connor Thomas
Let Everything That Hath Breath *Jeffrey Ames*
Soloists: Nadia Crowley, Khalilab Ware
Accompanist: Diane Eickelman

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CHAMBER CHOIR

Salmo 150*Ernani Aguiar*
Almighty and Everlasting God *Orlando Gibbons*
Hvalite Imia Ghospodne. *Alexander Kastalsky*
Skye Boat Song arr. *David Volk*
Witness arr. *Stacey Gibbs*
Soloists: Ryan Walter, Khalilab Ware, Alana Buglewicz
Accompanist: Diane Eickelman

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COMBINED PIECE

Homeland arr. *Z. Randall Stroope*
Accompanist: Diane Eickelman

CSU Pueblo Jazz Choir

Soprano

Anastasia Brain
Alana Buglewicz
Lauren Shannon

Alto

Nadia Crowley
Haley Hake
Khalilah Ware

Tenor

Brandon Garcia
Greyson Gayner
CJ Richards

Bass

Raymond Beltran
Frank Carver
Daniel Rule

Conductor: Rebecca Klock

CSU Pueblo Concert Choir

Soprano

Alyssa Anderson
Anastasia Brain
Alana Buglewicz
Jakki Dameron
Bryanna Dewar
Keragan Ettleman
Shai Funk
Jasmine Gonzalez
Kendra Gower
Haley Hake Jameson
Jazmine Norton
Lauren Shannon
Daniella Trujillo
Ziara York

Alto

Teagan Boda
Nadia Crowley
Jasmine Embry
Feliza Estrada
Joie Flores
Fredlina Gutierrez
Shaniece Inge
Tessa Jordan
Amanda Kuhns
Kiara Lehermeier
Rachel Pope
Claire Ramos
Stephanie Shorden
Maria Trujillo
Alyssa Turner
Danie Van Minnen
Khalilah Ware

Tenor

Brandon Garcia
Greyson Gayner
Noah Geranton
Alec Heath
CJ Richards
Adam Salas
Luke Siggins
Ryan Walter

Bass

Devin Allen
Raymond Beltran
Frank Carver
Jeremy Huerena
Brandon Ortega
Zach Roybal
Daniel Rule
Chris Sefcovic
Salomon Sisneros
Josh Skwarek
Connor Thomas
David Trujillo

Conductor: Dr. Dana Ihm

CSU Pueblo Chamber Choir

Soprano

Alyssa Anderson
Anastasia Brain
Alana Buglewicz
Jakki Dameron
Bryanna Dewar
*Shai Funk
Kiara Lehermeier
Jazmine Norton
*Daniella Trujillo
Tara Varnum
Khalilah Ware
Ziara York

Alto

Teagan Boda
Joie Flores
Jasmine Gonzales
Fredlina Gutierrez
*Haley Hake Jameson
Isabel Ivery
Amanda Kuhns
Cecilia Martin
Victoria Metcalf
Jessie Patch
*Rachel Pope
Lauren Shannon
Maria Trujillo
Alyssa Turner

Tenor

Brandon Garcia
Noah Geranton
Michael Lowe
Neil Mahon
Samuel Murray
CJ Richards
*Adam Salas
Jonathon Thompson
*Ryan Walter

Bass

Andy Beurman
Frank Carver
Julius Chi
Nathan Fletcher
Thomas Graves
Anthony Hernandez
Jeremy Huerena
Zach Roybal
Chris Sefcovic
Luke Siggins
*Salomon Sisneros
*David Trujillo

**Denotes Section Leaders*

Conductor: Dr. Dana Ihm

Program Notes

Haec Dies- Vijay Singh (b. 1966)

This is the Day which the Lord has made: let us rejoice exceedingly and be glad in it . Alleluia.

Vijay Singh is an active performer, composer, teacher, conductor, and clinician residing in Ellensburg, Washington where he is Associate Professor of Music at Central Washington University. He has been rapidly gaining international attention for this eclectic musical composition, performances, workshops, and conducting appearances. As a composer, Vijay writes for all levels in both the classical choral and jazz idioms. His compositions are widely available and he often writes on commission for some of North America's finest ensembles. *Three Latin Motets* was commissioned by the choral ensemble *I Cantori* from Savannah, Georgia. This set was written in 2004.

Lirum, Lirum – Thomas Morley (1557 or 58 – 1602)

Thomas Morley was one of the foremost members of the English Madrigal School of the Renaissance era. He was also involved in music publishing, and from 1598 up to his death he held a printing patent which was a type of monopoly. Living in London at the same time as Shakespeare, he became organist at St Paul's Cathedral. He and Robert Johnson are the composers of the only surviving contemporary settings of verse by Shakespeare. *Lirum, Lirum* is really a Christmas carol, written in the form of a ballata (a madrigal form with a homophonic verse and a polyphonic fa, la chorus). Here, Morley uses "lirum, lirum" as a substitute for "fa, la" but keeps the same effect that occurs in his madrigals.

Flight Song – Kim Andre Arnesen (b. 1980)

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. *Flight Song* was written as a gift to Dr. Anton Armstrong and the St. Olaf Choir. This piece represents the idea of flight as a metaphor for the beginning of a young adult life. A human life preparing to take off, and the movements of a conductor's arm like the beating of a soul's great wings, are images at the heart of this piece.

Kyrie from "Memorial" – Rene Clausen (b. 1953)

"Memorial" is a composition for mixed chorus, orchestra and baritone solo, based on subject material which reflects the horrific events of September 11, 2001, in New York City. Though presented as one continuous movement, the composition follows a program that comprises four sub-sections – September Morning, The Attack, Prayers, and Petitions. Healing, cleansing and hope are the main themes of the work. Although composed with the events of 9/11 in mind, nowhere does the text specifically mention the events of that day. *Kyrie* closes the entire work – a plea for God's mercy on this world.

Let Everything That Hath Breath – Jeffrey L. Ames (b. 1969)

Jeffrey Ames received his Ph.D. in Choral Conducting/Choral Music Education from Florida State University. He is a sought after clinician, adjudicator, accompanist and composer. *Let Everything That Hath Breath*, although an original composition, is an exuberant celebration set within the gospel style. For many decades traditional gospel music has been a vital component of praise and worship for African-Americans. Whether being performed in a neighborhood church or in a concert hall, gospel music fulfills its purpose to uplift the spirit and hearts of all who hear.

Salmo 150– Ernani Aguiar (b. 1949)

*Praise the Lord in his sacred places, praise him in the firmament of his power.
Praise him for his mighty acts, praise him according to his excellent greatness.
Praise him with the sound of the trumpet, praise him with the psaltery and the harp.
Praise him with the timbrel and the dance, praise him with strings and pipes.
Praise him with high-sounding cymbals, praise him with cymbals of joy.
Let everything that has breath praise the Lord!*

Ernani Aguiar is one of the most famous of the younger generation of Brazilian composers. His works for choirs and orchestra have been sung, performed and broadcast all over the world. Aguiar was a scholarship winner to the Argentine Mozarteum and studied with numerous eminent Brazilian musicians as well as at the “Cherubini” Conservatory in Firenze, Italy. He is currently a professor of music at the University of Rio de Janeiro, a fellow of the Villa Lobos Institute and a member of the Academia Brasillera de Musica. *Salmo 150* is very characteristic of his style of composition which is very rhythmic with rapid articulations.

Almighty and Everlasting God – Orlando Gibbons (1583-1625)

Orlando Gibbons belongs to the generation of English composers which followed that of William Byrd, 40 years his senior, who died in 1623. He was a chorister at King’s College, Cambridge, where his elder brother was Master of the Choristers, and later became a Gentleman of the Chapel Royal, which he served as an organist and to which he later added the position of organist at Westminster Abbey. He wrote music for the Church of England, madrigals, consort music and keyboard works. Gibbons garnered a reputation of being one of the most important English composers of sacred music in the early 17th century. He wrote several Anglican services that were popular in their day and remain so to this day. He also wrote over 30 anthems. Originally published in 1641 the text for this anthem, *Almighty and Everlasting God*, comes from the collect for the Third Sunday after Epiphany.

Hvalite imia Ghospodne, No. 1 – Alexander Kastalsky (1856-1926)

*Praise the name of the Lord. Alleluia. Praise the Lord, O you His servants. Alleluia.
Blessed be the Lord from Zion, who dwells in Jerusalem. Alleluia.
O give thanks unto the Lord for He is good, for His mercy endures forever. Alleluia.
O give thanks unto the God of Heaven, for His mercy endures forever. Alleluia.*

Kastalsky was born in Moscow in 1856 and died in Moscow in 1926. He studied theory and composition under Tchaikovsky, and from 1887 was closely connected with the Moscow Synodal School of Church Singing as conductor, and later as director of the school. Kastalsky was recognized by his contemporaries as having created a new direction in Russian church music. The skillful use of indigenous Russian elements gives Kastalsky’s sacred works a marked national flavor, while the use of ecclesiastical chants links them to ancient traditions of Russian Orthodox church music. *Praise the Name of the Lord* is sung at the most festive moment in the Matins portion of the All-Night Vigil service. All the lights in the church are lit and the clergy process out of the altar area to stand with the people in the middle of the church.

Skye Boat Song – arr. Dr. David Volk (b. 1968)

Skye Boat Song is a Scottish folk song that tells the story of how Prince Charlie escaped from a defeat in battle by disguising himself as a serving maid and sailing away on a boat to the Isle of Skye with the aid of Flora MacDonald. The lyrics describe the aftermath of his defeat in battle at Culloden’s

Field, the battlefield where Prince Charlie's defeat occurred in 1746. The song is a traditional expression of Jacobitism and its story has also entered Scotland as a national legend. This arrangement by David Volk was commissioned by the CSU-Pueblo Chamber Choir for their upcoming tour to Scotland and Northern England.

Witness – Stacey V. Gibbs (b. 1962)

Stacey V. Gibbs has many arrangements of spirituals in print. Highly acclaimed for his expertise in bringing new vitality and excitement to these pieces, they have reached a wide range of choirs both internationally and in the U.S. where they have been featured in numerous festivals, celebrations, and competitions as well as at ACDA regional and National Conferences. Stacey resides in Detroit, Michigan.

Homeland – arr. Z. Randall Stroepe (b. 1953)

The music for this piece is also known as “*Jupiter’s Theme*” from Gustav Holst’s *The Planets*. This patriotic British song was sung at the wedding of Prince Charles and Lady Diana, and tragically, also at her funeral at the request of her sons. The text was penned by Sir Cecil Spring-Rice whose life was spent in the British diplomatic service. Cecil Spring-Rice served in World War I and truly knew what it meant to love and serve his homeland. The arranger of *Homeland*, Z. Randall Stroepe, wrote the second and third stanzas in dedication to his own father who, as a prisoner of war, walked the Bataan Death March in World War II so that his son, and the sons and daughters of others, might celebrate freedom and life to this day. *Homeland* speaks to our love of country and all that those who have gone before us have sacrificed to make possible. May we always cherish our heritage and our “homeland.”

CSU-PUEBLO CONCERT CHOIR

Under the direction of Dr. Dana Ihm, the CSU-Pueblo Concert Choir is a 51 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 20 men and 31 women with approximately 75% of the group declaring music as their major field of study. The Concert Choir prepares both sacred and secular choral literature spanning five centuries. 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 and Vesperae Solennes de Confessore, 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, Spain and Portugal 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 next tour will be to Scotland and Northern England May 7-17, 2018.

CSU-PUEBLO CHAMBER CHOIR

The CSU-Pueblo Chamber Choir is a 47 voice auditioned choir composed of mostly voice majors. The group includes 21 men and 26 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 and again in January 2017 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 will be touring with the Concert Choir to Scotland and Northern England May 7-17, 2018.



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, 2011, and 2017, 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. The CSU-Pueblo Choirs will tour to Scotland and Northern England, May 7-17, 2018.

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.