

Program
JAZZ CHOIR

Crazy Little Thing Called Love. arr. *Deke Sharon*

For All We Know. arr. *Peter Eldridge and Darmon Meador*

Soloists: Rebecca Klock, Cody Saunders

When Will I Be Loved. arr. *Deke Sharon*

Georgia On My Mind. arr. *Kirby Shaw*

Soloists: Kirsten Van Thournout, Nick Radford

I've Got The Music In Me. arr. *Deke Sharon*

*Soloists: Jeremy Smith, Brooke Apodaca, Dana Lindsay, Katie Ehrlich, Alyssa Frazier,
Nicole Whitaker-Barrett, Torren Friberg, Devan Neuenschwander, Erik Sandefur, Trysten Garcia*

Accompanist: Diane Eickelman

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Elle a fui, la tourterelle! from *Les Contes d'Hoffman*. *Jacques Offenbach (1819-1880)*

Soloist: Ella Diaz

Accompanist: Diane Eickelman

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CONCERT CHOIR

Festival Sanctus. *John Leavitt*

Wie lieblich sind deine Wohnungen from *Ein deutsches Requiem*. *Johannes Brahms*

Be Still My Soul. arr. *David Volk*

O Vos Omnes. *Blake Henson*

True Light. *Keith Hampton*

Soloists: Kirsten Van Thournout, Jeremy Smith

Let Everything That Hath Breath. *Jeffrey L. Ames*

Soloists: Rebecca Klock, Josh Floyd

Accompanist: Diane Eickelman

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La pastorella delle Alpi. *Gioachino Rossini*

Soloist: Luole Xiang

Nessun Dorma from *Turandot*. *Giocomo Puccini*

Soloist: Cody Saunders

Accompanist: Diane Eickelman

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CHAMBER CHOIR

<i>Wohlauf, Ihr Gaste</i>	<i>Erasmus Widmann</i>
<i>Abendlied</i> from “ <i>Drei geistliche Gesänge</i> ,” <i>Op. 69, No. 3</i>	<i>Josef Rheinberger</i>
<i>Ubi Caritas</i>	<i>Ola Gjello</i>
<i>Plaudite</i>	<i>Vijay Singh</i>
<i>Pange Lingua</i>	<i>Gyorgy Orban</i>
<i>Sanctus</i>	<i>Bryan Grosbach</i>
<i>Soloists: Kirsten Van Thournout, Rebecca Klock, April Peterson</i>	
<i>Salmo 150</i>	<i>Ernani Aguiar</i>

Accompanist: Diane Eickelman

CSU Pueblo Jazz Choir

Soprano	Alto	Tenor	Bass
Alyssa Frazier	Brooke Apodaca	Nick Radford	Torren Friberg
Dana Lindsay	Katie Ehrlich	Erik Sandefur	Trysten Garcia
Kirsten Van Thournout	Rebecca Klock	Cody Saunders	Devan Neuenschwander
	Nicole Whitaker-Barrett		Jeremy Smith

CSU Pueblo Concert Choir

Soprano	Alto	Tenor	Bass
Jessica Benevidez	Brooke Apodaca	Josh Floyd	Andrew Asch
Sarah Beurman	Nalene Ayala	Erik Sandefur	James August
Andrea Casados	Katerina Beistel	Cody Saunders	Andy Beurman
Ailin Cui	Teagan Boda	Shuo Wang	Torren Friberg
Ella Diaz	Katie Ehrlich		Wenjun Liu
Paula Edens	Jifan Hu		Ben Long
Alyssa Frazier	Rebecca Klock		Nick Radford
Megan Hedberg	Amanda Kuhns		Jeremy Smith
Marie Kidd	Dana Lindsay		Jeremy Vangelder
April Peterson	Mayra Romero-Gonzalez		
Kirsten Van Thournout	Andrea Rule		
Nicole Whitaker-Barrett	Eliana Taylor		
Luole Xiang	Kyra Williams		
	Sarah Zarr		

CSU Pueblo Chamber Choir

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Ailin Cui	Brooke Apodaca	Nicco Curra	James August
Ella Diaz	Paula Edens	Josh Floyd	Torren Friberg*
Alyssa Frazier	Katie Ehrlich	Trevor McKinney	Trysten Garcia
Megan Hedberg	Celeste Johnson	Erik Sandefur	Wenjun Liu
Melanie Newberry *	Rebecca Klock*	Cody Saunders*	Ben Long
April Peterson *	Amanda Kuhns	Jonathon Thompson	Nick Radford*
Kirsten Van Thournout *	Dana Lindsay*	Shuo Wang	Jeremy Smith
Nicole Whitaker-Barrett	Meghan Mofield		
Luole Xiang	Andrea Rule		
	Kyra Williams*		
	Jennifer Zambrano		

**Denotes Section Leaders*

CSU-PUEBLO CONCERT CHOIR

Under the direction of Dr. Dana Ihm, the CSU-Pueblo Concert Choir is a 40 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 13 men and 27 women with approximately 65% of the group declaring music as their major field of study. The other 35% 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 Chorale 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, 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 will tour Germany and Austria May 5-15, 2014.

CSU-PUEBLO CHAMBER CHOIR

The CSU-Pueblo Chamber Choir is a 34 voice auditioned choir composed of mostly voice majors. The group includes 14 men and 20 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 will also be touring to Germany and Austria with the CSU-Pueblo Concert Choir May 5-15, 2014.



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; and Calgary, Canada.

Program Notes

Festival Sanctus – John Leavitt (b. 1956)

Holy, Holy, Holy, Lord God of Hosts. Glory to God in the highest.

Blessed is He who comes in the name of the Lord. Holy, Holy, Holy, Lord.

The heavens and earth are full of your glory. Glory to God in the highest.

John Leavitt was born in 1956 in Leavenworth, Kansas. He is a composer, conductor, teacher, and church musician. He received the Doctorate of Musical Arts degree from The Conservatory of Music at the University of Missouri-Kansas City. Currently, Dr. Leavitt serves on the faculty of MidAmerica Nazarene University in Olathe, KS as professor of music and director of choirs. In 2010, Dr. Leavitt was the recipient of a grant from the National Endowment for the Arts' American Masterpieces which partnered with the Kansas Arts Commission and the Kansas music Educators Association. He was commissioned by them to write a new choral work in celebration of the 150th anniversary of the State of Kansas. His music has been performed in 30 countries across the globe and his recordings have been featured nationally on many public radio stations.

Wie lieblich sind deine Wohnungen* from *Ein deutsches Requiem - Johannes Brahms (1833-1897)

How lovely is Thy dwelling place, O Lord of Hosts!

For my soul, it longeth, yea fainteth for the courts of the Lord;

My soul and body crieth out, yea for the living God.

O blest are they that dwell within Thy house; they praise Thy name evermore!

The musical form of *Ein deutsches Requiem* is a seven movement arch with the music of brightest comfort at its center. The first and last movements echo each other in conveying blessings, first upon the mourners, finally upon the dead. The second and sixth movements are the darkest (and longest). The third and fifth movements feature soloists in meditations, the baritone seeking hope, the soprano bestowing it. Nestled in the middle is the shortest movement, the gorgeous chorus of tranquility, "How Lovely Is Thy Dwelling Place." The idea for a Requiem mass may have been inspired by the death of the composer's mother, in 1865. Later critics, however, have also noted that Brahms was greatly affected by the death of his friend and benefactor Robert Schumann, and had considered, within months after Schumann's death in 1856, composing some sort of musical memorial to him. Brahms assembled the text from Luther's translation of the Bible—from the Old and New Testaments and the Apocrypha. He was apparently determined to create a universal text, one that would not follow any particular liturgy, and he avoided even any reference to the words "Jesus" or "Christ". Brahms conceived the extraordinary idea of creating his own text, selecting Biblical passages that do not correspond to the funeral liturgy of any church, but that nonetheless represent a deeply felt response to the central problem of human existence. To distinguish his work from the Catholic Mass for the Dead, he called it *Ein deutsches Requiem* ("A German Requiem").

Be Still My Soul – arr. David Volk (b. 1968)

Dr. David Volk currently is the Chair of the Music Department and Associate Professor of Music at Colorado State University-Pueblo. Dr. Volk writes the following about his piece "I arranged *Be Still My Soul* in 2010 and it was performed numerous times by the Highland Singers, an *a capella* choir I led during my tenure at UVa-Wise. The hymn tune, Sebelius' *Finlandia*, has always been one of my favorite melodies. The first two verses are set traditionally with coloristic harmonies and numerous

non-harmonic tones. In the third verse, I sought the effect of certain aleatoric choral works I have sung and heard over the years, where each singer cycles through a set of prescribed pitches at their individually chosen tempo. For this arrangement, however, I prescribed the tempo myself: sopranos sing the melody predominantly in quarter notes, altos sing the melody predominantly in half-notes, and basses sing the melody predominantly in whole-notes. The tenor line is freely composed against the resulting dissonance of the other three parts. The seemingly unmetered “wash of harmony” is intended as a sonic glimpse into the ranks of heaven promised in the lyrics.

O Vos Omnes - Blake Henson

O all you who pass along this way, behold and see if there is any sorrow like unto my sorrow.

Blake Henson composed this beautifully moving piece in 2006 on a text taken from the Old Testament, Lamentations 1:12. Jeremiah, the prophet, spoke these words as a lament over the destruction of Jerusalem and the Israelites being led into captivity. Portions of Jeremiah’s five great songs of Lamentation, and the *O Vos Omnes* in particular, are appointed to some of the greatest solemnities of the liturgical year.

True Light – Keith Hampton (b. 1957)

Dr. Keith Hampton is a conductor, composer, educator, church musician, organ performer, adjudicator and workshop clinician. In addition to Chicago Community Chorus, he is the Director of Music Ministries and Organist/Choirmaster at the Park Manor Christian Church, Chicago, IL. Classically trained as an organist and conductor, Dr. Hampton has taught students from nursery through college levels, served as Director of Music at churches of various denominations and is often sought after as a guest conductor and workshop clinician throughout the United States, Germany, Trinidad and Africa. Opening phrases of the traditional spiritual *This Little of Mine* are incorporated into this original work by Keith Hampton.

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. His compositions have been premiered by the Florida ACDA, the Florida Music Educators Association, at the Southern Division ACDA and the National ACDA convention in Los Angeles in 2005. Dr. Ames currently is the Assistant Director of Choral Activities and an Assistant Professor of Music in the School of Music at Baylor University in Waco, Texas. *Let Everything That Hath Breath* 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.

Wolhauf ihr Gaste - Erasmus Widmann (1572-1634)

Good Cheer, all you good guests, be joyful, refreshed and of good mood.

We will do away with all downheartedness.

Good cheer, pour me, my friend, this good, refreshing and cool wine.

Good cheer, we will be joyful, be with me, my friend, and drink this good, cool wine.

Erasmus Widmann was a highly regarded German musician and literary figure during the German Renaissance. He was a composer of both vocal and instrumental works, and set many of his own poems as the text for his secular compositions. His vocal works include psalms, motets, as well as secular songs.

Abendlied from “Drei geistliche Gesänge,” Op. 69, No. 3- Josef Rheinberger (1839-1901)

Abide with us, for it is toward evening, and the day is far spent. (based on Luke 24:29)

Josef Rheinberger was born in Vaduz, Liechtenstein in 1839, the son of the Treasurer to the Prince. He had his first organ lessons at the age of five and two years later was able to serve as organist at Vaduz. In 1851, Rheinberger went to Munich to study at the Munich Conservatory. During his three years of formal training Rheinberger showed considerable ability both as an organist and as a master of counterpoint and fugue. From 1867, he held the professorship of organ and composition at the Conservatory, retaining this until his death in 1901. Among other distinctions he was appointed Court Kapellmeister in 1877 and was the recipient of academic honors in Munich and Ferrari and Furtwangler. Even though Rheinberger is not well-known in most musical circles, he has remained a favorite of organists because of his extensive contribution to the repertoire for the organ. He composed a number of sacred choral works, *Abendlied* being the third of a set of three sacred songs based on the scripture Luke 24:29, where Jesus has accompanied two of his followers to Emmaus. While on the road, Jesus discusses the scriptures of Moses that had foretold of his resurrection. When they reach Emmaus, Jesus, still in disguise, acts as if he will continue his journey past Emmaus when his two followers ask him to “stay with us for evening shadows darken and the day is almost ended.” It is when Jesus stays with them and breaks bread with them that the followers recognize him as Jesus and understand that he has risen from the dead.

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.

Plaudite - Vijay Singh

Clap your hands, sing this Psalm, All the earth give thanks, Alleluia!

Let all nations bless the Lord praising Him together, Alleluia!

Because He has shown mercy upon us, Alleluia!

Vijay Singh is an active performer, composer, teacher, conductor, and clinician residing in Ellensburg, Washington where he is Professor of Music at Central Washington University. He has been rapidly gaining international attention for his eclectic musical compositions, arrangements, 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. *Plaudite* was commissioned for and premiered by the Eastern Montana “A” choir High School Honors Festival in 2002. The Latin text of “O Clap Your Hands, Sing with Praise” opens with a fanfare-like statement. A chant-like section follows, with a return of the opening fanfare at the end. Vijay Singh uses a wide palette of vocal colors, dynamics, and attention to detail to bring this piece to life.

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.

Sanctus – Bryan Grosbach (b. 1989)

*Holy, Holy, Holy, Lord God of Hosts. Glory to God in the highest.
Blessed is He who comes in the name of the Lord. Holy, Holy, Holy, Lord.
The heavens and earth are full of your glory. Glory to God in the highest.*

Sanctus is the fifth movement of Bryan Grosbach's *Requiem*. This piece personifies darkness and intensity, despite the boisterous text glorifying God's presence throughout the heavens and earth. This ironic setting of the text is a result of a calamity in the composer's life. A resolution is musically reached at the end, indicating that peace is eventually obtained through the movement. Bryan Grosbach is a composer, publisher, actor, and vocalist currently in Denver, Colorado. He specializes in writing for vocalists in both ensemble and solo settings, but has also premiered several instrumental works of various nature around the Denver area and has been commissioned in both Colorado and Florida.

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.

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The CSU-Pueblo Concert and Chamber Choirs will be traveling to Germany for a concert tour, May 5-15, 2014. All of the proceeds from our sponsorship program and fundraising efforts will go toward the tour. Your donations are greatly appreciated. If you would like information about sponsoring the choir, please contact Dr. Dana Ihm, 719-549-2125.