

Orchestra/Choral Gala

University of Colorado Symphony Orchestra

Gary Lewis, conductor

Western Illinois University Singers

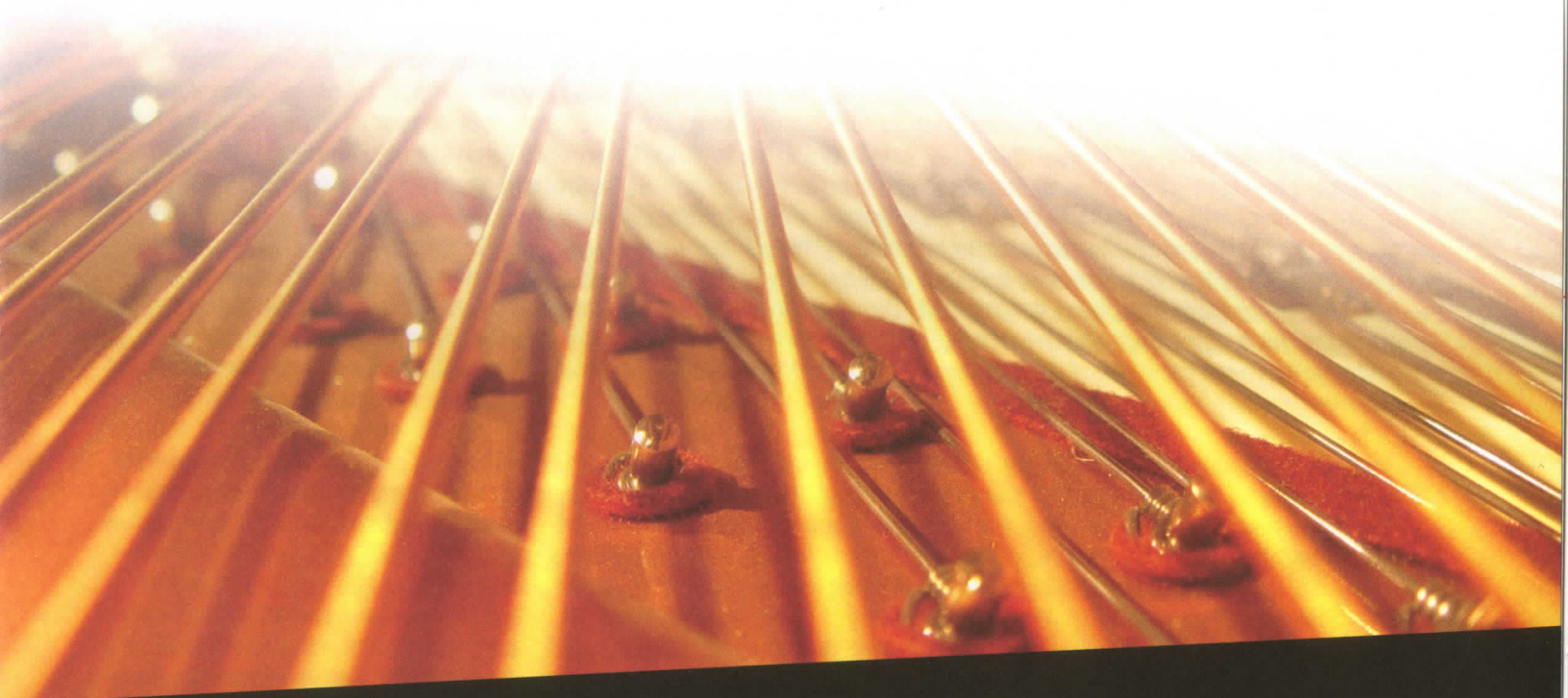
James Stegall, conductor

University Singers

University Choir

CU Choral Union

7:30 p.m. Tuesday, April 28, 2015
Macky Auditorium



Creating futures in music and culture



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Program

Scheherazade, op. 35

Nicolai Rimsky-Korsakov
(1844-1908)

- I. The Sea and Sinbad's Ship
- II. The Kalendar Prince
- III. The Young Prince and The Young Princess
- IV. Festival at Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted by a Bronze Horseman.

Gary Lewis, conductor

Intermission

Requiem, op. 9

Maurice Duruflé
(1902-1986)

- I. Introit
- II. Kyrie
- III. Domine Jesu Christe
- IV. Sanctus
- V. Pie Jesu
- VI. Agnus Dei
- VII. Lux æterna
- VIII. Libera me
- IX. In Paradisum

Gregory Gentry, conductor
Paul Thompson, chorus master
Taylor Raven, mezzo
Adam Ewing, baritone

Program Notes

Rimsky-Korsakov had recently finished his *Fantasy on Russian Themes*, for violin and orchestra. He later wrote: "I took it into my head to write another virtuoso piece for violin and orchestra, this time on Spanish themes. However, after making a sketch of it I gave up that idea and decided instead to compose an orchestral piece with virtuoso instrumentation. [This piece] was to glitter with dazzling colors . . ." He most certainly succeeded in accomplishing that. Among his strengths as a composer was a keen ear for color and orchestration. In many ways this work is his concerto for orchestra.

Though the subject of *Scheherazade* is based on Arabian tales, the work is still firmly Russian in its sensibilities and its flavor of "oriental" sound. Rimsky-Korsakov himself wrote that the piece was not meant to be an exact depiction of Scheherazade's stories, and titles of the movements are meant to "direct but slightly the hearer's fancy on the path my own fancy traveled."

The tales of the Arabian Nights themselves were passed down through the centuries by word of mouth;

the oldest tales date to the 10th century. They were brought to Europe in 1704 by Antoine Galland who published several collections of the stories. These included the now well-known sagas of Sinbad the Sailor, Ali Baba and the 40 Thieves, and Aladdin and his magic lamp.

The story of *Scheherazade* provides the narrative thread between the tales, and runs as follows: Scheherazade was the daughter of the grand vizier to Sultan Shahriyar. The sultan's first wife had betrayed him, and in anger and grief he not only executed her but vowed to marry a woman each night and kill her the next morning. The sultan's cruel order was obeyed for three years, until Scheherazade conceived a plan to stop him and convinced her father to offer her as the sultan's next wife.

The clever girl talked the sultan into letting her sister spend the night with them in the bridal chamber, and in the morning, as planned, Scheherazade's sister begged her to tell a story. Scheherazade began one of the exciting tales but stopped before the story ended, causing the sultan, who had listened as well, to put

off killing her until she could finish her story the next evening. Scheherazade, of course, never finished her tales, but kept her husband enthralled with story after story for 1,001 nights. By that time the pair had produced three sons and the sultan, convinced of his wife's fidelity and wisdom, revoked his death sentence.

The first movement, **The Sea and Sinbad's Ship**, opens with two opposing themes: a stern and solemn tune dominated by the brass, and a sinuous violin melody introduced by a woodwind choir. The former is the stern sultan; the latter is Scheherazade, weaving her tales. Rimsky-Korsakov described the two themes, which wind throughout all movements of the work, as "purely musical material ... Appearing as they do each time under different moods, the self-same motives and themes correspond each time to different images, actions, and pictures." In this movement, the themes ebb and flow over a third rocking melody like the ocean's waves.

The Story of the Kalendar Prince—a royal prince who disguised himself as a member of a tribe of wandering dervishes called Kalendar—features an "oriental" melody played in turn by both the full orchestra and different solo instruments, including bassoon, oboe,

flute, and horn. The theme is offset by a brisk martial tune introduced by the brass, which in turn is interrupted by a clarinet solo that whirls like the dervishes of the title.

The lyric sweep of **The Young Prince and the Young Princess** is colored by a rising and falling counterpoint from woodwinds, harp, or upper strings against lower. Romantic melodies weave in and out, and the movement ends with a series of rapid, quiet figures that seem to dance into the distance.

The solo violin of *Scheherazade* heralds the final movement, which bursts into a vigorous dance accented by cymbal and tambourine, **The Festival in Baghdad**. The dance becomes wilder, punctuated by snare and bass drum, and a brass fanfare announces a return to some of the themes of *Sinbad* and **The Sea**. The music rises and falls with the swell of the ocean until **The Ship Goes to Pieces on a Rock** (the full title notes that the rock is "Surmounted by a Bronze Warrior"). With a mighty crash, the music segues into a sweeping recapitulation of the Sultan's theme from the first movement, which then subsides as if the Sultan has been mollified. Scheherazade's violin ends the tale on a series of harmonics over a broad, sustained chord.

—Barbara Heninger

In his youth as a student of the Cathedral Choir School in Rouen, France, **Maurice Duruflé** (1902-1986) discovered that organ and choral music of the Roman Catholic Church were spellbinding to him. In dedicated preparation for entrance into the Paris Conservatory he took private organ lessons with Charles Tournemire. During his time at the Conservatoire, he studied with several significant mentors including Paul Dukas, Eugene Gigout, and renowned French organist/composer Louis Vierne who believed Duruflé to be brilliant and original, with "a rare, perceptive gift for composition." Vierne nominated Duruflé to work as his assistant organist at the cathedral of St. Etienne-du-Mont, where upon Vierne's death in 1929, Duruflé was appointed to that same position and remained for the rest of his career.

Duruflé began working on the Requiem at the beginning of WWII. Completed in 1947, this choral masterwork was composed entirely on Gregorian chant themes—with primary focus on the chant practices of the Monastic Choir de *Abbaye Saint-Pierre de Solesmes* in Sarthe, France—from the nine parts of the Latin 'Mass for the Dead' *Introit, Kyrie, Domine Jesu Christe, Sanctus, Pie Jesu, Agnus Dei, Lux aeterna, Libera me, and In Paradisum*. It is historically significant to note that while the Solesmes Abbey was founded in

1010, after centuries of solemn and devoted existence, the Benedictine monastery experienced decline and eventual dissolution in 1791 during the ravages of the French Revolution. However, Benedictine monastic life was restored there in 1833 and the Abbey gained a new and stronger afterlife through the transition of time.

Maurice Duruflé's quest for serene perfection in his music appeared to have been greatly influenced by his listening to music, not in the concert hall, but rather in the church service. Recalling his witnessing the vespers sung by the Monastic Choir of Solesmes, the composer stated "I counted about seventy filing into choir. The chant seemed to me to be near perfection; but obviously it did not seem so to the monks singing it because I observed frequently that one or other of them would kneel in the middle of a psalm. I inquired afterwards from the guest-master what was the reason for this and was told that it was because they had 'committed a fault' and that faults were acknowledged publicly immediately as they occurred." This experience profoundly influenced Duruflé.

The composer intentionally created his Requiem in the form of a liturgical prayer—portraying mankind's struggle with perception of the afterlife—through chant-like fluidity, humanistic sonorities and a neutralization of

strong beats and weak beats, as contrasted to earlier requiems by other composers that confirm mankind's belief in God's strength and grandeur with vocal power, intensity of accents, the use of modern metric delineations and rhythmic proclamations. Additionally, not only does Duruflé make ample use of pianissimo dynamic levels to create a peaceful and reflective setting, much like in the Requiem by Gabriel Fauré (1845-1924), in this modern interpretation of Gregorian chant, unlike any other requiem mass setting, accents do not occur in regular intervals thereby defying the modern concept of meter or measures.

The Duruflé Requiem was originally scored for baritone and mezzo solo voices, SSAATTBB choir, full orchestra and organ, in 1947. However this first version was not published until 1950. It was the later transcription by the composer for solo voices, choir and organ alone that was the first published version, in 1948. The third edition, a reduced transcription for chamber orchestra accompaniment, was published in 1961. The version performed this evening is the first scored version, sans organ.

—Anna Wheeler

Translation of Latin text

I. Introit

Réquiem aetérnam dóna éis, Dómine:
Rest eternal grant to them, O Lord

Et lux perpétua luceat éis.
And let perpetual light shine upon them.

Te decet hýmnus Déus in Zion,
A hymn befits thee, O God in Zion.

Et tibi redétur
And to thee a vow shall be fulfilled

Votum in Jerusalem:
In Jerusalem.

Exáudi oratiónem méam,
Hear my prayer,

Ad te ómnis cáro véniet.
For unto thee all flesh shall come.

II. Kyrie

Kýrie eléison,
Lord have mercy,

Christe eléison,
Christ have mercy,

Kýrie eléison,
Lord have mercy.

III. Domine Jesu Christe

Dómine Jésu Chríste, Rex glóriæ,
Lord Jesus Christ, King of glory

Líbera ánimas ómnium fidélium defunctorum
Liberate the souls of all the faithful departed

De poénis inférni et de profúndo lácu:
From the pains of hell and from the deep pit;

Libera éas de óre leónis,
Deliver them from the lion's mouth;

Ne absórbeat éas tártarus,
Let not hell swallow them up,

Ne cádant in obscúrum:
Let them not fall into darkness:

Sed signifer sánctus Mícheal
But let Michael, the holy standard-bearer,

Repraeséntet éas in lúcem sánctam:
Bring them into the holy light,

Quam olim Abrahae promisi,
Which once thou promised to Abraham

Et sémini éjus.
And to his seed.

Hóstias et préces tibi,
Sacrifices and prayers of praise,

Domini, láudis offérimus:
O Lord, we offer to thee.

Tu súscipe pro animábus illis,
Receive them, Lord, on behalf of those souls

Quarum hódie memoriám fácimus:
We commemorate this day.

Fac éas, Dómine,
Grant them, O Lord,

De móрте transíre ad vítam.
To pass from death unto life,

Quam olim Abrahae promisi
Which once thou promised to Abraham

Et sémini éjus.
And to his seed.

IV. Sanctus

Sánctus, Sánctus, Sánctus,
Holy, Holy, Holy,

Dóminus Deus Sábaoth.
Lord God of Hosts.

Pléni sunt caéli et terra
Heaven and earth are full

Glória túa.
Of thy glory.

Hosánna in excélsis.
Hosanna in the highest.

Benedíctus qui vénit
Blessed is he who comes

In nómine Dómini.
In the name of the Lord

Hosánna in excélsis.
Hosanna in the highest.

V. Pie Jesu

Pie Jésu Dómine,
Merciful Lord Jesus,

Dóna éis réquiem.
Grant them rest.

VI. Agnus Dei

Agnus Déi,
Lamb of God,

Qui tóllis peccáta mún-di,
Who takest away the sins of the world,

Dóna éis réquiem.
Grant them rest.

Agnus Déi,
Lamb of God,

Qui tóllis peccáta mún-di,
Who takest away the sins of the world,

Dóna éis réquiem.
Grant them rest.

Agnus Déi,
Lamb of God,

Qui tóllis peccáta mún-di,
Who takest away the sins of the world,

Dóna éis requiem sempitérnam.
Grant them rest everlasting.

VII. Lux Aeterna

Lux aetérna lúceat éis, Dómine:
May light eternal shine upon them, O Lord,

Cum sanctis tuis in aetérnum:
In the company of thy saints forever and ever;

Quia pius es.
For thou art merciful.

Réquiem aetérnam dóna éis, Dómine,
Rest eternal grant to them, O Lord,
Et lux perpétua lúceat éis.
And let perpetual light shine upon them.

VIII. Libera Me

Libera me, Dómine, de mórte aetérna,
Deliver me, O Lord, from death eternal,

In díe ílla treménda:
On that dreadful day:

Quando coéli movéndi sunt et terra:
When the heavens and the earth shall quake,

Dum véneris judicáre saéculum per ígnem.
When thou shalt come to judge the world by fire.

Trémens fáctus sum égo, et tímeo
I am seized by trembling, and I fear

Dum discússio vénerit,
Until the judgement should come,

Atque ventúra íra.
And I also dread the coming wrath.

Díes ílla, díes írae,
O that day, day of wrath,

Calamitátis et misériae,
Day of calamity and misery,

Díes mágna et amára valde.
Momentous day, and exceedingly bitter,

Dum véneris judicáre saéculum per ígnem.
When thou shalt come to judge the world by fire.

Réquiem aetérnam dona éis, Dómine:
Eternal rest grant to them, O Lord,

Et lux perpétua lúceat éis.
And let perpetual light shine upon them.

IX. In Paradisum

In paradísum dedúcant te Angeli:
May the angels lead you into paradise;

In túo advéntu sucípiant te Mártires,
May the Martyrs welcome you upon your arrival,

Et perdúcant te in civitátem
And lead you into

Sánctam Jerúsalem.
the holy city of Jerusalem.

Chorus Angelorum te suscípiat,
May a choir of angels welcome you,

Et cum Lázaro quondam páupere
And, with poor Lazarus of old,

Aetérnam hábeas réquiem.
May you have eternal rest.

University of Colorado Symphony Orchestra

Violin

Christopher Born
 Magee Capsouto *
 Allison Charles
 Kristen Demaree
 Morgan Denney
 Sarah Elert
 Matthew Farquharson
 Ryan Foley
 Danielle Heath
 Luke Hill
 Esther Hou
 Marisa Ishikawa
 Summer Lusk
 Lea Mattson
 Cameron May
 Julie Nelson
 Sharon Park +
 Kirsten Pedersen
 Lauren Pokorzynski
 Krystian Salva
 Crystal Schneckenberger
 Nathan Southwick
 Danielle Valdez
 Tracy Viator
 T.J. Wessel
 Stephanie Yu

Viola

Emma Carpenter
 Bergen Christensen
 Joey Fischer
 Amelia James
 Alicia Keener
 Andrew Keeve

Aleksa Kuzma
 Codi Ng
 Ariel Patkin
 Mercedes Quintana
 Lacie Savage
 Conrad Sclar
 Laura Seay *
 Alice Sprinkle
 Allyson Stibbards
 Ann Thomas

Cello

Andrew Brown *
 Dakota Cotugno
 Robert Erhard
 Ethan Fallis
 Ryan Farris
 Avery Johnson
 Trevor Minton
 Vela Mrdjen
 Elisabeth Murphy
 Greta Parks
 Haley Slauch
 Cecilia Swanson

Double Bass

Brett Armstrong *
 Dante Ascarrunz
 Jessica Beal
 Aidan Cook
 Megan Gore
 Zach Hislop
 Conner Hollingsworth
 Amanda Johnson
 Sélyne Tibbetts-Pagán

Flute

Kaleb Chesnic
 Leanne Hampton
 Andrea Murano
 Elisa Muzzillo
 Colleen White

Oboe

Ciara Glasheen-Artem
 Emily June
 Jordan Pyle
 Kelly Smestad

Clarinet

Peter Bauer
 Jacob Eichhorn
 Kai Lai
 Michael Moy
 Kellan Toohey

Bassoon

Ben Cefkin
 Michelle Gaffney
 Daniel Nester
 Yahaira Nieves

Horn

Angela Fiorini
 Liz Fryer
 John Geiger
 Taryn Lee
 Cort Roberts
 Maggie Rickard
 Jonathan Spoon

Trumpet

Robert Bonner
 Brianne Borden
 Julianna Chairez
 Aaron Jensen

Trombone

Brandon Bird
 Mark Hsieh
 Bryce Reiber
 Will Shaw
 Daniel Twentey

Tuba

Charlie Goodman

Percussion

J.R. Souders
 Derek Frank
 Jacob Bori
 Antuon Lopez
 Stephen Bott
 Danielle Gonzalez

Harp

Kathryn Harms

Celesta

Joshua Horsch

Concertmaster +
 Principal *

Western Illinois University Singers

James Stegall, conductor

José Clavell, Eric Mohlis, choral graduate assistants

Soprano

Lauren Bender
 Baylee Brynteson
 Alyssa Burno
 Mariah Chapdelaine
 Kaselyn Hart
 Alison Huntly
 Lydia Lewis
 Angeline Sullivan
 Julie Winter

Alto

Micaela Bratland
 Laura Bremmer
 Jazmine Hamilton
 Alisabeth Hopper
 Abigail Landau
 Natasha Morgan
 Caitlin Pennington
 Sophie Peterson
 Hannah Porter
 Carolee Stark

Tenor

Tyler Bryant
 David Caldwell
 Devin Combs
 Tyler Hast
 Thomas Heise
 Jordan Mance
 Arturo Martinez
 Eric Mohlis
 Jack Scherer
 Alec Taylor

Bass

Alex Adams
 Johnnie Cambell
 Jack Dessent
 James Flaherty
 Thaddius Goldner
 Ethan Nueva
 Malcom O' Donnell
 Benjamin Rogers
 Leonel Villarreal
 Brandt Zimmermann

University Singers

Gregory Gentry, conductor
Paul Thompson, assistant conductor
Christina Lalong, collaborative pianist

Soprano

Vidushi Goyal
Kathryn Huether
Rebecca Knack
Jenna Margiasso
Maggie Masciarelli
Lauren Morales
Faith Prager
Hannah Wunsch

Alto

Lia Bendix
Jordan Flewelling
Elizabeth Gangware
Hannah Judson
Stacey Landes
Nichol Meshew
Melanie Reiff
Anne Lonowski
Jessica Nilles

Tenor

Michael Coduto
Jimmy Howe
Aaron Jenkins
David Lonowski
Lane Melott
Jason StClaire
Paul Thompson

Bass

Zachary Begley
Zachary Brake
Matthew Brown
Chas Douthit
Michael Hardey
Erik Jensen
Christopher McKenney
Kevin McKenzie
Kurt Mehlenbacher
Tyler Polen
Adam Schneider
Oliver Wipfli

University Choir

Andrea Ramsey, conductor
Jason St. Claire, assistant conductor
Drew Donica, collaborative pianist

Soprano

Natalie Buchholz
Valerie DeGroot
Elise Delaware
Jade Espina
Taylor Graham
Madison Hershiser
Anna Knapp
Christine Marshall
Caroline Martin
Chloe Mathis
Alyssa Muir
Delia Ottomanelli
Rebecca Ramsey
Greta Reider
Anna Royer
Meg Tazelaar
Julia Wirth
Diana Wohler

Alto

Anne Bennett
Hannah Joy Bloom
Meredith Cahill
Rachel Garstang
Karson Good
Skyanne Hamilton
Megan Irvine
Hikari Kumagai
Jessica Leigh
Winona Martin
Heather Monagle
Robin Pope
Chelsea Wright

Tenor

Sean Butcher
Cade Haley
Luke Harrison
Aran Kagen
Seth Osborn
Peter Rock
Jason St. Claire
Matthew Starr
Danny Thompson

Bass

Berry Allen
Paul Ashour
Zac Barger
Matthew Brown
Brandon Cott
Samuel Girardeau
Jacob Helleckson
Phillip Prager
Kellen Rice
Jack Skinner
Donaven Smith

CU Choral Union

Gregory Gentry, conductor
Paul Thompson, assistant conductor
Jessica Nilles, collaborative pianist

Soprano

Evanne Browne
Nora Connor
Kamilla Macar
Peggy Madsen
Diane Magliolo
Jennifer McCauley
Madeline Smith
Anna Wheeler

Alto

Elise Belnap
Susan Bennett
Rachel Flesner
Lucy Kelly
Mary O'Brien
Jennifer Painter

Tenor

T.J. Henderson
Zach Kester
Steve Macky

Bass

Torin Blair
Doug Dumm
Austin Kootz
Michael Madsen
Marc Painter
Bal Patterson
Benjamin Sabey
Steve Stapp