

The entire poster is framed by a highly detailed, ornate border. This border is composed of numerous small, rectangular panels, each containing a different classical or musical illustration. These include portraits of composers, scenes of musicians playing instruments like lutes and harps, and various allegorical figures. The border is further embellished with large, flowing, leaf-like motifs that seem to grow from the central text area, creating a sense of organic growth and artistic flourish. The overall style is reminiscent of late 19th or early 20th-century decorative arts.

Colorado Springs Chorale Presents

IF MUSIC BE THE FOOD OF LOVE...

Choral Settings of
Shakespearean Fancies

Saturday, October 19, 2024

COLORADO SPRINGS CHORALE PRESENTS

MONTE CARLO MASQUERADE

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A NOTE FROM OUR ARTISTIC DIRECTOR & CONDUCTOR

Welcome to today's concert! We are so grateful for the opportunity to connect with you through a musical experience celebrating the immortal words of William Shakespeare (alongside some of his fabulous contemporaries!) from a variety of musical styles and interpretations.

Music, and art from a wider perspective, is at its best, I think, when there is some connection between artist and audience through storytelling. When one looks at some of the great paintings from history (Da Vinci's Mona Lisa, as one example), it's a testament to our shared humanity that a portrait that is 500 years old can still compel discussion and perspective; it's equally a testament to the genius of Da Vinci's artistry that a still image can evoke such discourse evocative of some mysterious story for the viewer to conceptualize.

It is as such in all genres of art, of course, and I love music for its abstract representations of storytelling (subconsciously through melodic sections, harmonic tension and release, and a composer's manipulation of musical forms.) And, with vocal music, the added context of lyrics/text creates an opportunity for performers and audience to connect more specifically with a composer's vision of musical storytelling, offering an extra layer of depth for interpretation in the process.

Tonight's concert offers a myriad of musical perspectives of some of the most celebrated stories in the Western tradition, offering texts from works such as *The Tempest*, *Love's Labour's Lost*, *As You Like It*, *Othello*, *Measure for Measure*, *Hamlet*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, and various poems by Shakespeare and his contemporaries.

Part of music's enduring presence in all cultures lies in its ability to resonate with audiences from generation to generation. And although tonight's concert has a focus on living composers alongside early twentieth century master composer Ralph Vaughan Williams, western composers have set the texts of Shakespeare to music for centuries. Thus, while we celebrate Shakespeare and his contributions to the literary canon, this evening is an equal celebration of the shared heritage of a common inspiration we have through music, and the juxtaposition of the "old" and the "new".

Thank you for your willingness to engage with these wonderfully rich harmonic palettes, including those pieces offered tonight which might be unconventional in their style. We are grateful for you and your support of the Colorado Springs Chorale and its mission: "*To serve the Pikes Peak Region by celebrating the human voice in song and its power to rejoice, console, educate, enrich, unite, and inspire.*"

A handwritten signature in black ink that reads "Adam Torres".

-Adam Torres
Artistic Director, Colorado Springs Chorale

COLORADO SPRINGS CHORALE 2024-25 SEASON

We invite you to *join us* in
CELEBRATING THE UNIFYING POWER
OF CHORAL MUSIC

HOLIDAY CONCERT
Benefitting *Aspen Mine Center*
Saturday, December 14 @ 3:30
Cripple Creek Baptist Church, Cripple Creek, CO

CHRISTMAS SYMPHONY
As Guests of *Colorado Springs Philharmonic*
Saturday, December 21 @ 7:30 & Sunday, December 22 @ 2:30
Pikes Peak Center For The Performing Arts

MOZART'S REQUIEM
As Guests of *Chamber Orchestra of the Springs*
Saturday, January 11 @ 7:00 & Sunday, January 12 @ 2:30
First United Methodist Church

MONTE CARLO MASQUERADE GALA
Friday, February 14 @ 6:00
Doubletree By Hilton Hotel

CANCIONES DEL RIO
Featuring *Chamber Orchestra of the Springs*
Saturday, March 22 @ 7:00
First United Methodist Church
Special Performance with *Stratus Chamber Orchestra*, Denver, CO
Saturday, March 29

MADAMA BUTTERFLY
As Guests of *Colorado Springs Philharmonic*
Saturday, May 17 @ 7:30 & Sunday May 18 @ 2:30
Pikes Peak Center For The Performing Arts

Tickets & Information www.cschorale.org

IF MUSIC BE THE FOOD OF LOVE...
Choral Settings of Shakespearean Fancies

Colorado Springs Chorale
Saturday, October 19, 2024 at 7:00 pm
First United Methodist Church

Adam Torres, artistic director and conductor
Joseph Galema, principal pianist
Debra Siebert, assistant conductor

“The Isle is Full of Noises” Bob Chilcott
(b. 1955)

A Shakespearian Trilogy of Love Richard Robert Rossi
(b. 1962)

“Take, O Take Those Lips Away”
“It Was a Lover and His Lass”

Three Shakespeare Songs Ralph Vaughan Williams
(1872 – 1958)

“The Cloud-Capp’d Towers”
“Over Hill, Over Dale”

In Windsor Forest Ralph Vaughan Williams

A cantata for mixed voices

adapted from the opera *Sir John in Love*

The Conspiracy – “Sigh no more, ladies”
Drinking Song – “Back and side go bare”
Falstaff and the Fairies – “Round about in a fair ring-a”
Debra Siebert, Soprano
Wedding Chorus – “See the chariot at hand”
Epilogue – “Whether men do laugh or weep”

“Shall I Compare Thee?” Kara Stacy Bedwell
(b. 1998)

“Ophelia” Jocelyn Hagen
(b. 1980)

Shakespeare Songs, Book VII Matthew Harris
(b. 1956)

Come unto these yellow sands
Honour, riches, marriage, blessing
O Sweet Oliver
Willow, Willow

“If Music Be The Food of Love” David Dickau
(b. 1953)



COLORADO SPRINGS CHORALE PRESENTS

Canciones del Rio

March 22, 2025

Featuring Chamber Orchestra of the Springs

Featuring the world premiere
of a new work by
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Artwork: Living Waters by Deb Komitor

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Funding for tonight's performance is made possible by the generous donors to the **Donald Phelps Jenkins Fund for Excellence in Choral Music.**

ABOUT THE COLORADO SPRINGS CHORALE

Founded in 1956, the Colorado Springs Chorale is the premier chorus of the Pikes Peak Region. This 100-member auditioned adult choir presents concerts each season ranging from classical Masterworks to contemporary music. The Chorale also performs with area partners like the Colorado Springs Philharmonic, Chamber Orchestra of the Springs, and the US Air Force Academy Band.

The Chorale is honored to perform as the official chorus of the IAFF Fallen Firefighter Memorial Ceremony each September. The Chorale also presents a benefit concert supporting Aspen Mine Center in Cripple Creek, CO each December.

To learn more about the Chorale, including how to audition to join us as a singing member, please visit www.cschorale.org





ADAM TORRES

Artistic Director & Conductor

Adam Torres, a Denver-based artist, is quickly emerging as a significant musical voice in the United States and beyond. 2023 marks Torres' second season as Artistic Director and Conductor of The Colorado Springs Chorale, and he is excited to continue offering his energy and passion to the Chorale season through standalone concerts and collaborations with the Colorado Springs Philharmonic, Chamber Orchestra of the Springs, and other organizations. Additionally, Maestro Torres holds appointments as Music Director for Stratus Chamber Orchestra and Senior Instructor for the Colorado State University School of Music Theatre and Dance, where he also serves as the Program Director for the Summer Residency Master of Music Program (Conducting Emphasis) for Music Educators. Recent highlights of Torres' work include his main stage conducting debut with the Cheyenne Symphony, alongside engagements with Colorado Symphony (Cover Conductor), St. Louis Symphony (Cover Conductor), and the Cabrillo Festival of Contemporary Music (Assistant Conductor) in Santa Cruz, CA, where he returned last Summer as a Conducting Fellow.

Through the years, Adam has been a significant contributor to the arts scene along the Front Range. In addition to his work with the Cheyenne Symphony, Torres served as Principal Conductor for Loveland Opera Theatre and held Assistant Conductor positions with Fort Collins

Symphony and Denver Young Artists Orchestra. Guest conducting and cover conducting engagements include Opera Fort Collins, Opera Steamboat, Colorado Pops Orchestra, Chamber Orchestra of the Springs, Boulder Chamber Orchestra, Colorado Springs Conservatory, and Hyperprism Music.

Beyond the US, Adam served as a rehearsal pianist and assistant conductor for Opera Orvieto (Italy) and traveled to Paris and Cologne in 2022 to apprentice with Cristian Macelaru and the Orchestre National de France and WDR Sinfonieorchester of Cologne. Deeply committed to inspiring young minds through music, Adam has assisted with community programs such as El Sistema Colorado and has served as a clinician in public schools in Colorado and Texas. Recent guest conducting with Honor Orchestras include the Continental League (2022) and Cherry Creek Honor Orchestra (2023). Other community and student engagement projects include work with ensembles such as the Alpharetta Symphony, Fort Collins' Health and Wellness Orchestra, Bas Bleu Theatre, San Angelo Symphony Chorus, Colorado State University Orchestra and CSU Opera, Angelo State University Wind Ensemble, and Angelo Civic Theater.

For more information on Adam's work and upcoming engagements, please visit <http://www.adamtorresmusic.com>.

ABOUT THE DONALD PHELPS JENKINS FUND

The Colorado Springs Chorale is privileged to have funds specifically allocated to performance-related expenses, like orchestra players and venue rentals. These Board-controlled funds pay for significant amounts of our concert expenses each performance season.

Designating your donation to the Donald Phelps Jenkins Fund, named for our conductor emeritus, is a great way to ensure that every dollar you give to the Colorado Springs Chorale helps make music!

To learn more about the DPJ Fund and how to contribute, please visit our website: www.cschorale.org

COLORADO SPRINGS CHORALE'S CHORAL SCHOLAR PROGRAM

The Chorale invites high school students
to join us for an *extraordinary* experience

Students today, singers for LIFE

Founded in 2006, the Colorado Springs Chorale's Choral Scholars program gives high school students the exciting opportunity to participate in a semester of music as a Chorale singer.

Choral Scholars rehearse and perform with the Chorale, singing all of the challenging and moving programming that their adult counterparts perform. Not only do they join us for Chorale-produced concerts, but they also sing with us as we perform as guests of our area partners like CS Philharmonic, US Air Force Academy Band, and Chamber Orchestra of the Springs.

The program is entirely free to participating students. The scholarship pays for membership in the Chorale, as well as their sheet music.

The purpose of the Choral Scholar program is to demonstrate what choral music participation looks like after high school, particularly for singers who don't choose a career in music.

Many adult singers audition to join Chorale after a ten or 15 year gap (or more!) after they leave school, because they didn't realize they could keep singing in a chorus after high school.

Many full-fledged members of the Chorale started with us as Scholars. More importantly, we hope the experience inspires students to seek out choral music in their communities wherever they land after high school.

To apply to the Choral Scholar Program

High school teachers who would like to recommend a student for the scholarship can email Jamie Grandy, Chorale Executive Director at jamie@cschorale.org

More information about the program can be found at www.cschorale.org/choralscholars

The Choral Scholar Program is made possible with support from:

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JOSEPH GALEMA
Collaborative Pianist

Joseph Galema recently retired as music director and academy organist at the United States Air Force Academy, a position he held for almost 32 years. He currently serves as principal organist at First United Methodist Church in Colorado Springs, one of the largest and most active congregations in the city. In September 2008, he joined the Lamont School of Music at the University of Denver, as organ instructor and taught there until 2024. Galema was born in West Lafayette, Indiana, and chose to pursue his college education in Michigan. He received a bachelor of arts degree from Calvin College in Grand Rapids. He pursued post-graduate work in organ performance studying with the renowned artist-teacher Marilyn Mason at The University of Michigan, earning both master of music and doctor of musical arts degrees. The University of Michigan's 1987 Palmer Christian Award is one of many honors Galema has received for outstanding accomplishments in the field of music. Other achievements include several United States Air Force Sustained Superior Performance awards, a listing in the 1985 edition of Outstanding Young Men of America and current listings in Who's Who in America and Who's Who in the World. He maintains leadership positions in the Colorado Springs chapter of the American Guild of Organists (AGO) and is on the National Board of the Association of Anglican Musicians (AAM).

A critically-acclaimed organ soloist, Galema has toured throughout the United States, England, France, Scandinavia and the Baltic States. He has also performed at Region VI AGO Conventions, at an Organ Historical Society National Convention, at an American Institute of Organ Builders' National Convention, at AAM Conferences, for the national biennial convocation of the Fellowship of United Methodists in Music and Worship Arts and at an annual conference of the Hymn Society in the United States and Canada. Galema's editions of Widor's Organ Symphonies and Reubke's Sonata on the 94th Psalm for Organ have been published by Masters Music Publications, Inc.

He can be heard on six recordings – Fireworks for Organ and Brass with Stellar Brass (USFA Band AFA 0602); From Age to Age with The Denver Brass (Klavier K 11165); Brass and Organ: Feel the Sound with The Denver Brass; 'Twas the Brass Before Christmas with The Denver Brass and Young Voices of Colorado; The Last Full Measure of Devotion with the USAF Academy Cadet Chorale; and Soaring Sounds, featuring solo organ music in celebration of the 50-year anniversary of the USAF Academy Protestant Cadet Chapel organ.



DEBRA SIEBERT
Assistant Conductor

Debra Siebert has a varied background in music, all of which heavily involve vocal, choral, and piano teaching and performing. Her professional teaching appointments include running choral programs in both Middle School and High School, Adjunct Professor at the college level, and her own private studio. Her High School choral programs flourished with orchestral masterworks, jazz choirs, show choirs, several All-State students each year, superior ratings at festivals, and Solo & Ensemble successes.

Her varied professional background also includes non-profit work where she co-founded two nonprofit organizations in Houston that give music and performing opportunities of all ages to the community.

Debra regularly engages in choral directing appointments. She is currently the Assistant Conductor of the Colorado Springs Chorale, and is a conductor of interfaith seasonal choirs.

Before focusing on music education and non-profit work, she appeared on operatic stages across the US and abroad in principal roles in operas such as The Magic Flute, Hansel and Gretel, Don Giovanni, La Boheme, and many others. She also had contracts with the Houston Grand Opera chorus, and performed in professional choirs such as the Houston Symphony chorus, and other chamber choirs in Houston and Colorado. Her versatile musical background also includes piano accompanying many school and community events, vocal coaching various groups, musical theatre directing, as well as composing and arranging music. She has published choral works with Brilee Music.

Debra holds Vocal Performance degrees from BYU, Baylor, and her Doctorate of Musical Arts is from UNLV. She studied conducting with Mack Wilberg, and traveled with BYU Singers. Her greatest passion is serving and enriching the community through music. Her husband Jim is Meteorologist and professional broadcaster, and together produced an album called "Our Father's Mercy" of sacred hymn arrangements with their four children, available on all audio streaming platforms. They enjoy their recent move to Colorado, and it didn't take long to jump in on all the Colorado outdoor activities!

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Your generosity helps support a wide range of *programs, concerts, & events* for Colorado Springs and the Pikes Peak Region!

Thank you for partnering with us to bring choral music to our community.

TEXTS & PROGRAM NOTES

“The Isle is Full of Noises” Bob Chilcott (b. 1955)

Text
from *The Tempest*
Act III, Scene 2

Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,
(*That, if I then had waked after long sleep,
Will make me sleep again: and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me; that, when I waked,
I cried to dream again.*)

* omitted from Chilcott's setting

Plot Synopsis, *The Tempest*

In Shakespeare's *The Tempest*, Prospero, the exiled Duke of Milan, uses his magical powers to conjure a storm that shipwrecks his usurping brother Antonio and other nobles on his remote island. With the help of his spirit servant Ariel and the monstrous Caliban, Prospero seeks to reclaim his dukedom and exact revenge. However, as the shipwrecked nobles encounter the island's strange inhabitants, themes of forgiveness, power, and the nature of humanity emerge. Ultimately, Prospero chooses reconciliation over vengeance, leading to a dramatic resolution that restores order and allows him to return to Milan, renouncing his magical powers in the process.

About the Work:

In Act III, Scene 2 of *The Tempest*, Caliban speaks to Stephano and Trinculo, offering an explanation of the mysterious music that they hear by magic. This speech is generally considered to be one of the most poetic in the play, and it is remarkable that Shakespeare chose to put it in the mouth of the drunken subhuman son of the sea witch Sycorax. Just when Caliban seems to have debased himself completely and to have become a purely ridiculous figure, Shakespeare gives Sycorax this speech and reminds the audience that Caliban has something within himself that Prospero, Stephano, Trinculo, and the audience itself generally cannot, or refuse to, see. It is unclear whether the “noises” Caliban discusses are the noises of the island itself or noises, like the music of the invisible Ariel, that are a result of Prospero's magic. Caliban himself does not seem to know where these noises come from. Thus his speech conveys the wondrous beauty of the island and the depth of his attachment to it, as well as a certain amount of respect and love for Prospero's magic, and for the possibility that he creates the “sounds and sweet airs that give delight and hurt not.”

Chilcott's imagination offers a rather unique setting of “**The Isle Is Full of Noises**”, beginning with a mysterious two note rhythmic ostinato in the altos followed by an almost-haunting melody by the sopranos (with echoing by the tenors). Chilcott's setting is almost reminiscent of a minimalistic texture, reaching a gradual climax of ‘a thousand twangling instruments’ before a return to the near-whisper textures cleverly employed by the composer to represent the mysterious nature of noises heard by those on the island.

About the Composer:

Hailed by The Observer as ‘a contemporary hero of British choral music’, composer and conductor **Bob Chilcott** has enjoyed a lifelong connection with singing and choirs. He sang in the choir of King's College, Cambridge as a chorister and choral scholar, and in the vocal group The King's Singers. He is Principal Guest Conductor of the BBC Singers and is conductor of the Birmingham University Singers. He has guest-conducted choirs in more than thirty countries.

As a composer he has a large catalogue of music published by Oxford University Press that reflects his broad view of musical styles and genres. His large canon of sacred works ranges from St John Passion and Requiem to *A Little Jazz Mass*. His catalogue includes music for Christmas, from his extended work *Christmas Oratorio* to “The Shepherd's Carol”, written in 2000 for the Choir of King's College, Cambridge.

His works are widely recorded by many groups including The Sixteen, Tenebrae, The King's Singers, The Choir of King's College, Cambridge, Westminster Abbey Choir, Wells Cathedral Choir, Ora, Commotio, and the Houston Chamber Choir. In 2016 he collaborated with the celebrated singer songwriter Katie Melua and the Gori Women's Choir on the album *In Winter*, and his most recent recording collaborations are with The Choir of Merton College, Oxford with *Christmas Oratorio* on Delphian, and *St Martin's Voices* on Resonus.

A Shakespearian Trilogy of Love
Richard Robert Rossi (b. 1962)

Texts

“Take, O Take Those Lips Away”
from *Measure for Measure*
Act IV, scene 1

Take, O Take Those Lips Away
Take, O take those lips away,
That so sweetly were forsworn;
And those eyes, the break of day,
Lights that do mislead the morn!
But my kisses bring again, bring again,
Seals of love, but sealed in vain, sealed in vain!

“It Was a Lover and His Lass”
from *As You Like It*
Act V, Scene 3

It was a lover and his lass,
With a hey and a ho and a hey nonino,
That o'er the green corn-field did pass,
In spring-time, the only pretty ring-time,
When birds do sing, hey ding a ding, ding,
Sweet lovers love the spring.

Between the acres of the rye,
With a hey and a ho and a hey nonino,
These pretty country-folks would lie,
In spring-time, the only pretty ring-time,
When birds do sing, hey ding a ding, ding,
Sweet lovers love the spring.

This carol they began that hour,
With a hey and a ho and a hey nonino,
How that a life was but a flower,
In spring-time, the only pretty ring-time,
When birds do sing, hey ding a ding, ding,
Sweet lovers love the spring.

And therefore take the present time,
With a hey and a ho and a hey nonino,
For love is crowned with the prime
In spring-time, the only pretty ring-time,
When birds do sing, hey ding a ding, ding,
Sweet lovers love the spring.

Plot Synopsis, *Measure for Measure*

In Shakespeare's *Measure for Measure*, the Duke of Vienna, feeling overwhelmed by the city's moral decay, disguises himself as a friar and entrusts his authority to his strict deputy, Angelo. Angelo enforces harsh laws against fornication, condemning the young Claudio to death for impregnating his fiancée, Juliet. Claudio's sister, Isabella, a novice nun, pleads for her brother's life and finds herself entangled in Angelo's corrupt bargain: he will spare Claudio if Isabella agrees to sleep with him. As the Duke, still in disguise, orchestrates a complex plan to expose Angelo's hypocrisy and restore justice, the play grapples with themes of morality, justice, and mercy. Ultimately, it explores the gray areas of human behavior and the complexities of governance, culminating in a resolution that emphasizes forgiveness and the potential for redemption.

Plot Synopsis, *As You Like It*

In Shakespeare's *As You Like It*, the spirited Rosalind, daughter of the exiled Duke Senior, flees to the Forest of Arden after her father is usurped by her uncle, Duke Frederick. Disguised as a young man named Ganymede, she encounters a cast of quirky characters, including the melancholic Orlando, who has been pining for her. Amidst the forest's pastoral charm, love blossoms, friendships deepen, and identities are hilariously mistaken. The play explores themes of love, nature, and the complexities of human relationships, culminating in a series of joyful reunions and

weddings that restore harmony to both the forest and the court. Through witty dialogue and engaging antics, Shakespeare celebrates the transformative power of love and the beauty of life's simpler pleasures.

About the Work:

Richard Robert Rossi's collection of three texts (two movements of which are offered tonight) takes a glimpse into different perspectives on the notion of love. In "Sigh no more, ladies" (the first movement of the set, omitted in this performance), the lyrics serve to remind the audience that relationships are fraught with difficulties, specifically from differing attitudes about love. In **"Take, O Take Those Lips Away"**, Mariana (in act IV of *Measure by Measure*) offers this song in frustration of her stalled betrothal to Angelo, who will not marry her without a dowry. Ah, the frustration of wishing a kiss had never occurred whilst simultaneously craving another kiss ("But my kisses bring again")! In **"It Was a Lover and His Lass"**, the text explores a budding romance between Touchstone (a court jester) and Audrey (a common goat-herder) from *As You Like It*, where this song looks at these side characters as they are encircled by dancing pages. Rossi offers clever scale-ascending musical motives to show this movement, coupled with silly nonsensical words like "nonino" (which perhaps had a somewhat scandalous connotation back in the day). Whether one interprets this text as a simple tune from the countryside or suggestive of something more scandalous is purely at the discretion of the listener, the multiplicity of meaning a signature characteristic of Shakespeare's literary genius.

About the Composer:

A native of Oyster Bay, Long Island, New York, **Richard Rossi** grew up in Virginia Beach, VA, where he began to carry on a family tradition of making great music. His father, Anthony F. Rossi, studied opera at the Julliard School of Music and sang professionally in a number of Broadway musicals. In fact, Anthony met his soon-to-be bride, Barbara Winfield, while the couple toured together in the Broadway production of *South Pacific*.

Richard holds a DMA in Conducting from the University of Illinois in Urbana-Champaign, an MFA in both orchestral and choral conducting from Carnegie Mellon University in Pittsburgh, PA, a BM in music education with a concentration in piano and organ from Saint Vincent College in Latrobe, PA, and a Master of Divinity from Saint Vincent Seminary. In addition to conducting, Richard continues to perform professionally as a countertenor soloist.

Presently, Richard is Director of Orchestral and Choral Activities at Eastern Illinois University where he directs the Eastern Symphony Orchestra, Eastern Symphony Chamber Orchestra, Concert Choir, Oratorio Society and teaches both graduate and undergraduate conducting, choral arranging, organ, harpsichord and voice. In the Fall of 2006 Richard established and directs both the Sinfonia and the Camerata Singers as part of the Collegium Musicum (Early Music Ensembles) at EIU.

Three Shakespeare Songs Ralph Vaughan Williams (1872 – 1958)

Texts

from *The Tempest*
Act III, Scene 2

"The Cloud-Capp'd Towers"
from *The Tempest*
Act IV, Scene 1

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

"Over Hill, Over Dale"
from *A Midsummer Night's Dream*
Act II, Scene 1

Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire
I do wander everywhere.

Swifter than the moon's sphere;

And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.

Plot Synopsis, *A Midsummer Night's Dream*

A Midsummer Night's Dream is a whimsical comedy by William Shakespeare that intertwines the lives of four young Athenians—Hermia, Lysander, Helena, and Demetrius—who find themselves in a magical forest where fairy king Oberon and his mischievous servant Puck create chaos with a love potion. As the characters navigate confusion and enchantment, love triangles ensue, leading to humorous misunderstandings. Meanwhile, a group of amateur actors, known as the “rude mechanicals,” rehearses a play for the Duke's wedding. Ultimately, the magic of the night resolves their conflicts, and the lovers are united, culminating in a joyful celebration of love and harmony.

About the Work:

Three Shakespeare Songs gives listeners a glance beyond the “quintessential Vaughan Williams sound”. In this work, Vaughan Williams employs many exotic harmonies alongside complex and intricate rhythmic layers which do not coincide with the vintage folksong-like style of Vaughan Williams's notoriety.

We offer two movements from the work tonight, beginning with the second movement of the work, **“The Cloud Capp'd Towers.”** The text comes from Act IV, Scene 1 of *The Tempest*, immediately following a pastoral wedding blessing by the spirits of Juno and Ceres (for more on this scene, see Harris' Shakespeare Songs, “Honour, Riches, Marriage, Blessing.”). These nuptial blessings are quickly interrupted, however: after Ferdinand is moved and proclaims his desire to permanently remain on the island (with Prospero as his father and Miranda as his wife), Prospero is suddenly startled and sends Juno and Ceres away, remembering that Caliban and company will soon attempt to murder him. Vaughan Williams' setting of (a portion of) the monologue offers ethereal wisps of delicate sounds, ending with a call to a dream-state (“We are such stuff as dreams are made on, and our little life is rounded with a sleep”).

In the third movement, **“Over Hill, Over Dale”**, Vaughan Williams continues to explore texts of a dream-like state, leaving behind the world of *The Tempest* for a foray into *A Midsummer Night's Dream*. This final text comes from Act II, Scene 1 of the play, spoken by a fairy, a servant of the Fairy Queen Titania, in a wood near Athens. The poem evokes a sense of magic and whimsy, a prominent theme within the play. In the spirit of this mystical world, Vaughan Williams leaves the listener with a mysterious ending that does not feel fully resolved, perhaps a musical metaphor for the curious midway point between the conscious and dream-state.

About the Composer:

Ralph Vaughan Williams (1872–1958) was an influential English composer, conductor, and musicologist, widely regarded as one of the leading figures in 20th-century classical music. His work is notable for its incorporation of English folk music and its rich harmonic language, which helped shape the identity of British music.

Born on October 12, 1872, in Down Ampney, Gloucestershire, Vaughan Williams was the son of a vicar. He began studying music at a young age, and his early education included time at the Royal College of Music in London, where he studied under notable figures such as Hubert Parry and Charles Villiers Stanford. He later continued his studies in Germany with Max Bruch and at the University of Cambridge, where he developed his interest in folk music.

Vaughan Williams's early works were influenced by the romantic traditions of composers like Wagner and Brahms. However, his style evolved significantly over time, particularly as he began to explore English folk songs and incorporate them into his compositions. This shift is perhaps most famously represented in his symphonies, choral works, and operas. Vaughan Williams was also a dedicated musicologist, collecting and transcribing folk songs from across England. His work in this area not only preserved many traditional songs but also influenced the development of a uniquely English sound in classical music. His passion for folk music is evident in many of his compositions, which often reflect the rhythms, melodies, and themes of the folk tradition.

Vaughan Williams continued to compose until his death on August 26, 1958. His music remains widely performed and celebrated for its emotional depth, innovation, and connection to the English landscape and cultural heritage. He is remembered not only for his compositions but also for his role in shaping the identity of British music in the 20th century.



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Wintersong

Saturday, Dec. 14 4:00 pm & 7:30 pm
Shove Memorial Chapel, Colorado College

Music and spoken word combine in the quiet glow of Shove Chapel by candlelight, telling stories of mystery, timelessness, and the beauty of the natural world in winter.

Admission is free. Suggested minimum donation \$10/person

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In Windsor Forest
Ralph Vaughan Williams (1872 – 1958)
A cantata for mixed voices
music adapted from the opera *Sir John in Love*

Texts

No. 1 – The Conspiracy

‘Sigh no more, ladies’

from *Much Ado About Nothing*

Act II, Scene 3

Sigh no more, ladies, sigh no more,
Men were deceivers ever;
[One foot in sea and one on shore;
To one thing constant never.]
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no more,
Of dumps so dull and heavy;
[The fraud of men was ever so
Since summer first was leavy.]²
Then sigh not so,
But let them go,
And be you blithe and bonny;
Converting all your sounds of woe
Into Hey nonny, nonny.

No. 2 – Drinking Song

‘Back and side go bare’

Text attributed to Sir William Stevenson and/or John Still

Back and side go bare, go bare,
Both foot and hand go cold;
But, belly, God send thee good ale enough,
Whether it be new or old.
- Jolly good ale and old.

I cannot eat but little meat,
My stomach is not good;
But sure I think that I can drink
With him that wears a hood.

Though I go bare, take ye no care,
I am nothing acold;
I stuff my skin so full within
Of jolly good ale and old.

I love no roast but a nutbrown toast,
And a crab laid in the fire,
A little bread shall do me stead,
Much bread I no desire.

No frost nor snow, no wind I trow,
Can hurt me if I would,
I am so wrapt, and thoroughly lapt
Of jolly good ale and old.

And Tib my wife, that as her life
Loveth well good ale to seek,
Full oft drinks she, till ye may see
The tears run down her cheek.

Then doth she trowl to me the bowl,
Ev'n as a maltworm should;
And saith 'sweetheart, I've take my part
Of this jolly good ale and old.'

Now let them drink, till they nod and wink,
Even as good fellows should do;
They shall not miss to have the bliss
Good ale doth bring men to.

And all poor souls that have scoured black bowls,
Or have them lustily trowled,
God, save the lives of them and their wives
Whether they be young or old.

No. 3 – Falstaff and the Fairies

'Round about in a fair ring-a'

An amalgam of texts:

Shakespeare – Merry Wives of Windsor (Act V Scene 5)

John Bennet – "The Elves' Dance" from Ravenscroft

John Lyly – Fairy Revels

Round about in a fair ring-a,
Thus we dance and thus we sing-a,
Trip and go, to and fro, over this green-a
All about, in and out over this green-a.
Fairies black, grey, green and white
You moonshine revellers and shades of night,
You orphan heirs of fixed destiny,
Attend your office and your quality.
But till 't is one o' clock,
Our dance of custom round about the oak
Of Herne the hunter let us not forget.
Lock hand in hand, yourselves in order set,
And twenty glow-worms shall our lanterns be
to guide our measure round about the tree.
But stay! I smell a man of middle earth.
Vile worm, thou wast o'erlooked even in thy birth.
Corrupt, corrupt and tainted with desire!
A trial, come, come, will this wood take fire?
About him, fairies, sing a scornful rhyme;
And, as you sing, pinch him to your time.
Pinch him pinch him black and blue,
Saucy mortals must not view
What the Queen of stars is doing,
Nor pry into our fairy wooing.
Pinch him blue, and pinch him black
Let him not lack, let him not lack
Sharp nails to pinch him blue and red
Till sleep has rocked his addle head,
Pinch him fairies, mutually,
Pinch him for his villainy.
Pinch him and burn him and turn him about,
Till candles and starlight and moonshine be out.

No. 4 – Wedding Chorus

'See the chariot at hand'

Ben Johnson – "Her Triumph", from A Celebration of Charis in Ten Lyric Pieces

See the chariot at hand here of love
Wherein my lady rideth.
Each that draws is a swan or a dove,
And well the car Love guideth;
As she goes all hearts do duty
Unto her beauty;

And enamoured do wish, so they might
 But enjoy such a sight,
 That they still were to run by her side
 Through swords, through seas whither she would ride.
 Do but look on her eyes,
 They do light all that Love's world compriseth.
 Do but look on her hair,
 It is bright as Love's star when it riseth.
 Do but mark, her forehead's smoother
 Than words that soothe her;
 And from her arched brows such a grace
 Sheds itself through the face,
 As alone there triumphs to the life,
 All the gain, all the good of the elements' strife.
 Have you seen but a bright lily grow
 Before rude hands have touched it?
 Have you marked but the fall of the snow
 Before the soil hath smutched it?
 Have you felt the wool of the beaver
 Or swan's down ever?
 Or have smelt of the bud of the brier
 Or the nard in the fire?
 Or have tasted the bag of the bee?
 O so white, O so soft, O so sweet is she!

No. 5 – Epilogue

'Whether men do laugh or weep'

Author unknown

Inspired by Shakespeare's *As You Like It*

Act II, Scene 7

"All the world's a stage, and all the men and women merely players."

-William Shakespeare (*As You Like It*, Act II, Scene 7)

Whether men do laugh or weep,
 Whether they do wake or sleep,
 Whether they die young or old,
 Whether they feel heat or cold,
 There is underneath the sun
 Nothing in true earnest done.

All our pride is but a jest.
 None are worst and none are best.
 Grief and joy and hope and fear
 Play their pageants ev'rywhere.
 Vain opinion all doth sway,
 And the world is but a play.

About the Work

Sir John in Love is a four-act opera with a libretto based upon Shakespeare's *The Merry Wives of Windsor*. Originally titled *The Fat Knight* (which is, of course, Falstaff himself), the work was premiered in 1929 in London.

The story revolves around Sir John Falstaff, a roguish knight who, in a bid to win the affections of two wealthy wives, Mistresses Ford and Page, sends them identical love letters.

However, the wives quickly see through his ploy and decide to teach him a lesson. The opera unfolds with humorous escapades, misunderstandings, and the scheming of Falstaff, who becomes increasingly entangled in his own web of deception. Ultimately, the opera celebrates themes of love, mischief, and the triumph of wit over folly, showcasing Vaughan Williams' rich musical style and comedic flair.

The opera prominently features Vaughan Williams' signature style through English folk tunes (including "Greensleeves"). In 1930, Vaughan Williams adapted music from the opera to be performed by a chorus in a concertized standalone version, naming the work *In Windsor Forest* with the hopes of more accessibility (and thus more performances). Each movement is lyrical, rhythmic, and tuneful. Beginning with a setting of "Sigh no more ladies" set for Soprano/Alto voices, the second movement pivots to a Tenor/Bass drinking song, "Back and Side Go Bare". The chorus finally joins in full forces in the third movement as Falstaff, dressed as Ferne the Hunter, antlers and all, where he is teased by forest fairies whilst waiting for the arrival of Mistress Ford. There is a wedding scene of secret identities ("See

The Chariot At Hand”), and, after an exhaustive list of pranks to poor Falstaff, everyone gathers together for a chorus of reconciliation (“Whether Men Do Laugh or Weep”) – after all, what harm is a practical joke (or several) amongst friends? All the world, after all, is a stage, and we are all but players.

“Shall I Compare Thee?”
Kara Stacy Bedwell (b. 1998)

Text
“Sonnet 18”

Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer’s lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm’d;
And every fair from fair sometime declines,
By chance or nature’s changing course untrimm’d;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow’st;
Nor shall death brag thou wander’st in his shade,
When in eternal lines to time thou grow’st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

About the Work:

In 1596, William Shakespeare lost his eleven-year-old son, Hamnet. By the time he made it back home from London, his son had already been buried. With no body to bury or to mourn, Shakespeare grieved in the only way he knew how, and wrote the words “Shall I compare thee to a summer’s day?” I wrote this piece after watching family friends and role models of mine lose their own son. While many interpretations and settings of this poem have been lighthearted and romantic, this setting explores the darker, more bittersweet aspects of Sonnet 18. With a focus on the fragile and changing nature of life and the rapid passage of time, this mournful choral setting reflects the grief of one of the greatest writers of all time. -program note by the composer

About the Composer:

Kara Stacy Bedwell is an emerging composer based in Florida who has graduated with a BA in Music Education from Florida Southern College and is pursuing an MME from Florida State University. Most recently, Kara was the winner of the 2020 Raymond Brock Memorial Student Composer’s Competition through the American Choral Director’s Association. As a primarily choral composer, she prides herself in writing melodies that are both accessible and exciting to her students, and lyrics from a wide variety of poets.

“Ophelia”
Jocelyn Hagen (b. 1980)

Text
based on passages from *Hamlet*
Act IV, Scene 7

There is a willow grows aslant the brook
That shows his hoar leaves in the glassy stream;
There with fantastic garlands did she come
Of crow-flowers, nettles, daisies, and long purples,
That liberal shepherds give a grosser name,
But our cold maids do dead men’s fingers call them:
There, on the pendent boughs her coronet weeds
Clambering to hang, an envious silver broke;
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And mermaid-like a while they bore her up:
Which time she chanted snatches of old tunes,
As one incapable of her own distress,
Or like a creature native and indued
Unto that element: but long it could not be

A CELTIC CHRISTMAS



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Till that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.

Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears:

Plot Synopsis, *Hamlet*

In *Hamlet*, Prince Hamlet of Denmark is driven to avenge his father's murder by his uncle Claudius, who has usurped the throne and married Hamlet's mother, Gertrude. Amidst this turmoil, Ophelia, the daughter of Polonius and Hamlet's love interest, becomes a tragic figure caught in the conflict. As Hamlet grapples with his existential doubts and his quest for revenge, he rejects Ophelia, leading her to a state of emotional turmoil. Pressured by her father and brother, Ophelia's descent into madness reflects the chaos surrounding her, ultimately culminating in her tragic death by drowning. Her fate highlights the destructive impact of the royal court's corruption, reinforcing themes of innocence lost and the consequences of revenge. Hamlet's struggle with indecision, existential questions, and the moral implications of vengeance lead to madness, betrayal, and a series of tragic events. Ultimately, the play explores themes of mortality, madness, and the complexity of human emotion, culminating in a devastating conclusion that sees the downfall of nearly all the main characters.

About the Work:

"Ophelia" is based on passages from *Hamlet* (Act IV, Scene 7) in which Queen Gertrude brings news of the death of Ophelia to her brother, Laertes. [The text begins with a reference to a willow tree, a metaphor of the day for tragedy and loss, which is further explored in Matthew Harris' setting of "Willow, Willow"].

Ms. Hagen's approach to this text is simple – purposely uncomplicated – allowing the text to be the focus. She keeps the vocal range quite small for most of the work, expanding only to word-paint certain passages such as those describing clothes filling with water. It is a lovely combination of precise text setting offset with surprising musical lines and dynamics that bring the varying emotions alternately receding into blank shock, and bubbling – even churning to the surface.

Also subtly injected into the work is the little song of Ophelia who, sinking into madness, laments her lost love for Hamlet (Act IV, Scene 5). Ingeniously these lines, sung in the play, are the only ones Ms. Hagen sets without pitch; they are instead whispered as an eerie sort of accompaniment to the telling of her demented descent to the bottom of a pond.

Laertes' response to the news concludes the work; "Too much of water hast thou, Poor Ophelia, And therefore I forbid my tears." – *Notes by Timothy Brown*

About the Composer:

Jocelyn Hagen composes music that has been described as "simply magical" (Fanfare Magazine) and "dramatic and deeply moving" (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Her first forays into composition were via songwriting, still very evident in her work. The majority of her compositions are for the voice: solo, chamber and choral. Her melodic music is rhythmically driven and texturally complex, rich in color and deeply heartfelt. In 2019 and 2020, choirs and orchestras across the country are premiering her multimedia symphony *The Notebooks of Leonardo da Vinci* that includes video projections created by a team of visual artists, highlighting da Vinci's spectacular drawings, inventions, and texts. Hagen describes her process of composing for choir, orchestra and film simultaneously in a Ted Talk given at the Walker Art Center in Minneapolis, now available on YouTube. Her work is independently published through JH Music, as well as through Graphite Publishing, G. Schirmer, EC Schirmer, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes.

Shakespeare Songs, Book VII Matthew Harris (b. 1956)

Texts

"Come unto these yellow sands"
from *The Tempest*
Ariel's Song, Act I, Scene 2

Come unto these yellow sands,
And then take hands:
Courtsied when you have and kiss'd
The wild waves whist,
Foot it feately here and there;
And sweet sprites, the burthen bear.
Hark, hark!
Bow-wow.

The watch-dogs bark:
Bow-wow.
Hark, hark! I hear
The strain of strutting chanticleer
Cry, Cock-a-diddle-dow.

“Honour, riches, marriage, blessing”
from *The Tempest*
Act IV, Scene 1

JUNO

Honour, riches, marriage-blessing,
Long continuance, and increasing,
Hourly joys be still upon you!
Juno sings her blessings on you.

CERES

Earth's increase, foison plenty,
Barns and garners never empty,
Vines with clust'ring bunches growing,
Plants with goodly burthen bowing;

Spring come to you at the farthest
In the very end of harvest!
Scarcity and want shall shun you;
Ceres' blessing so is on you.

“O Sweet Oliver”
from *As You Like It*
Act III, Scene 3

O sweet Oliver,
O brave Oliver,
Leave me not behind thee:
Wind away,
Begone, I say,
I will not to wedding with thee.

Willow, Willow
from *Othello*
Act IV, Scene 3

The poor soul sat sighing by a sycamore tree,
Sing all a green willow;
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow:
The fresh streams ran by her, and murmur'd her moans;
Sing willow, willow, willow;
Her salt tears fell from her, and soften'd the stones;
Sing willow, willow, willow;
Sing all a green willow must be my garland.
Let nobody blame him; his scorn I approve;
I called my love false love; but what said he then?
Sing willow, willow, willow:
If I court moe women, you'll couch with moe men.

Plot Synopsis, *Love's Labour's Lost*

In Shakespeare's *Love's Labour's Lost*, the King of Navarre and his three companions—Berowne, Longaville, and Dumain—swear off women to focus on their studies, only to be quickly challenged by the arrival of the spirited Princess of France and her ladies-in-waiting. Despite their initial vows, the men find themselves irresistibly drawn to the women, leading to a series of humorous misunderstandings and romantic entanglements. As the characters navigate their feelings and playful banter, they grapple with themes of love, honor, and the folly of human ambition. Ultimately, the play concludes on a bittersweet note, as the men decide to honor their commitments and separate from their newfound loves for a year, leaving the future of their relationships uncertain.

Plot Synopsis, *Othello*

In Shakespeare's *Othello*, the noble Moor and general of the Venetian army, Othello, falls victim to the manipulations of his envious ensign, Iago. Consumed by jealousy, Iago devises a cunning plot to convince Othello that his wife, Desdemona, is unfaithful with Cassio, Othello's lieutenant. As Iago's deceit unfolds, Othello's trust in Desdemona erodes, leading him down a tragic path of rage and suspicion. Miscommunication and betrayal spiral into a heartbreaking climax, culminating in Othello's devastating realization of the truth too late. The play explores themes of jealousy, manipulation, and the destructive power of doubt, ultimately portraying the tragic consequences of misplaced trust and the fragility of love.

About the Work:

Matthew Harris has developed a reputation over his storied career for his wonderful settings of Shakespeare texts. **Shakespeare Songs, Book VII**, is the most recent iteration of these settings. The Chorale offers tonight four of the five movements contained within the work.

"Come Unto These Yellow Sands" comes from *The Tempest* (Ariel's Song, Act I, Scene 2), words that lure Ferdinand to safety on the shore of Prospero's island from the wrecked ship. This is where the young lovers Ferdinand and Miranda first meet. Harris presents a fun and whimsical setting of this text, with hints of influence from pop music, adding in some fun musical ideas for the animal sounds "Bow-wow" and "Cock-a-diddle-dow".

In Act IV of the *Tempest*, Prospero releases Ferdinand and gives him Miranda as his bride-to-be. To celebrate the prospect of their union, Prospero instructs Ariel to have the spirits under Prospero's control perform a masque. In **"Honour, Riches, Marriage, Blessing"**, Harris explores a rustic setting for this text, with pastoral and serene elements tied together by the prospect of a joyfully blessed union.

Harris' imagining of the **"O Sweet Oliver"** text offers a sweet and seemingly-simple tune filled with gentle tenderness (though actually very tricky!), with just a little bit of a bite to it capturing Touchstone's sharp tongue. Contextually, this brief text comes from Act III, Scene 3 of *As You Like It*, where the court jester Touchstone is interrupted by Sir Oliver Martext, the vicar, who refuses to marry Touchstone to Audrey under a bush in the middle of a forest. As a man of the court, after all, Touchstone should be married in the church (a logical response from a vicar). Some of Touchstone's wit is captured with a sharper/more angular musical texture by Harris for the lines "Wind away / Begone, I say, I will not to wedding with thee." Harris chooses to omit Oliver's retort, "'Tis no matter. Ne'er a fantastical knave of them all shall flout me out of my calling.", which ends the scene.

The willow tree is a conventional symbol of disappointed love throughout *Othello* and carries foreboding tragedy alongside it. In the play, Othello believes that Desdemona has been unfaithful, despite her unyielding loyalty to him. Their love has become discontented at the hands of Iago; the Willow Song (**"Willow, Willow"**) captured by Harris foreshadows Desdemona's fate. The Willow Song, a well known lute song, is actually eight verses in its entirety but was adapted by Shakespeare for its appearance in *Othello* (including changing the victim in the ballad from a man to a woman). Audiences of the time would have likely been very familiar with the entire ballad and the tragic tale contained within. Harris' treatment of this text captures a foreboding and more somber mood juxtaposed against a pulsing rhythmic drive throughout the movement.

About the Composer:

Matthew Harris has had orchestral works performed by The Minnesota, Houston, Florida, Jacksonville, Chattanooga, Spokane and Modesto Symphony Orchestras; chamber works by the Lark Quartet, New York New Music Ensemble and League-ISCN; and vocal works by Sheryl Studer and Faith Esham.

Mr. Harris's highly popular choral works have been commissioned or premiered by leading choruses such as the Dale Warland Singers, Phoenix Bach Choir, Los Angeles Chamber Singers, Western Wind, and Cantori New York, and sung by countless school and community choirs across America. His *A Child's Christmas in Wales*, a cantata for chorus and orchestra commissioned by Harmonium, is performed throughout the US and UK. Other commissions have come from the Fromm Foundation/Aspen Music Festival (where he was a guest composer), Verdehr Trio, Modesto Symphony Orchestra, Haydn-Mozart Orchestra, American Composers Forum, Schubert Club and US-Mexico Cultural Fund.

Mr. Harris studied at The Juilliard School, New England Conservatory and Harvard University, and has taught at Fordham University and Kingsborough College, CUNY. In 1988 he founded Harris Musicology. He currently teaches at Brooklyn College, CUNY and New York City College of Technology, CUNY.

“If Music Be The Food of Love”
David Dickau (b. 1953)

Texts

Poem by Henry Heveningham
inspired by Shakespeare’s *Twelfth Night* (Act I, scene 1)

“If music be the food of love play on”
Twelfth Night (Act 1, Scene 1) – William Shakespeare

If music be the food of love,
Sing on till I am fill'd with joy;
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music ev'rywhere.

Pleasures invade both eye and ear,
So fierce the transports are, they wound,
And all my senses feasted are,
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

About the Work:

We turn to a lovesick Duke and Shakespeare’s *Twelfth Night* for inspiration for this final musical number. At his court, Orsino, the Duke of Ilyria, learns that the Lady Olivia (who has rejected him many times) is grieving for her dead brother and refuses to be seen for seven years. Orsino opens the play with these words:

If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.

This passage was inspirational for many, including a 17th century Colonel and member of Parliament Henry Heveningham. Heveningham created a poem, adapting the opening seven words to a poem of his creation: **“If Music Be The Food of Love”**. The poem itself differs in many ways from Shakespeare’s original text, but many composers over the centuries have offered musical settings of Heveningham’s poem, including (and perhaps most famously) Henry Purcell in the 1690s (shortly before his death in 1695). This setting by David Dickau offers lush textures and gratifying melodies, accompanied by a gently flowing piano accompaniment.

About the Composer:

David Dickau (b.1953) is a choral conductor and nationally known composer. He has advanced degrees in choral music from Northwestern University in Evanston, Illinois and the University of Southern California in Los Angeles. David composes numerous commissioned pieces each year and his compositions are widely performed throughout the United States. Since 1991, David has served as Director of Choral Activities at Minnesota State University, Mankato, where he conducts the Concert Choir and Chamber Singers and teaches conducting and composition. He has led the MSU Concert Choir on several regional and international concert tours. Dr. Dickau recently received the Distinguished Faculty Scholar award from the university.



:24:
25:

MOZART'S REQUIEM

Jan 11, 7:00PM • Jan 12, 2:30PM
First United Methodist Church

If you've seen the movie Amadeus, you might think you know the story behind Mozart's Requiem - **but you would be wrong.**

In this concert, we'll lay out the true story of this remarkable piece, highlighting the individual contributions from as many as five (or possibly six!) different composers who helped - or say they helped - complete the music after Mozart's death.

You will learn all there is to know about the many layers of deception and mystery surrounding this piece, before we perform it for you in its entirety **alongside your Colorado Springs Chorale.**

Tickets: Adults \$35 • Seniors & Military \$30 • Youth \$10
chamberorchestraofthesprings.org/mozarts-requiem