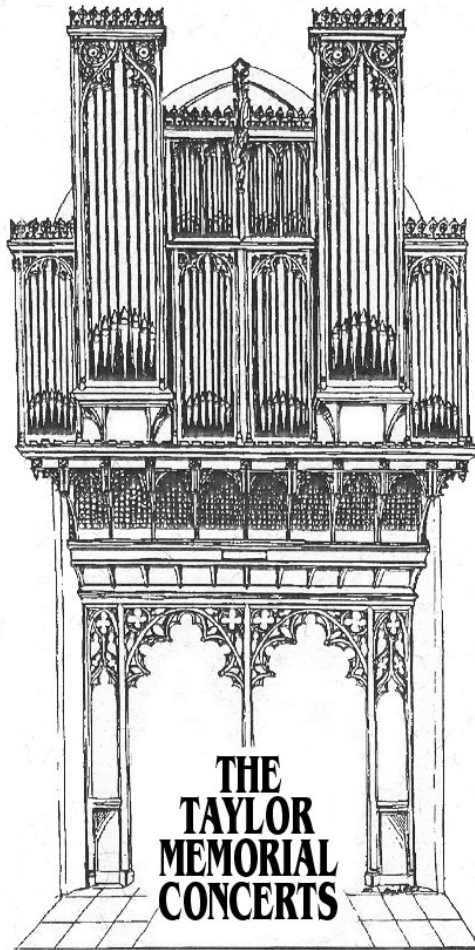


Colorado Vocal Arts Ensemble

Deborah Jenkins Teske, Conductor



Soundscapes

Sunday, April 14, 2024

3:00PM

Soundscapes

Deborah Jenkins Teske, Conductor

PROGRAM

Surge illuminare, Jerusalem
Giovanni Pierluigi da Palestrina
(c.1525/26-1594)

“Requiem and Kyrie,” from *Messa di Requiem* (1922/23)
Ildebrando Pizzetti
(1880-1968)

Immortal Bach
J.S. Bach (1685-1750)
arr. Knut Nysedt

Stabat Mater (OP. 111, 1986)
Knut Nystedt
(1915-2014)

Emma Patterson, *cello*

Walden Pond: Nocturnes and Barcarolles (excerpts)
Dominick Argento
(1834-1858)
i. The Pond
iv. Extolling
v. Walden Revisited

Two Scottish Folksongs
i. O Waly, Waly
Original arrangement by Daryl Runswick for the King’s Singers
Second arrangement by Dominick J. Dieterle
attrib. J.S. Bach (Cello Suite NO. 1)

Pamela Chaddon, *cello*

2. Loch Lomond
arr. Jonathan Quick

Aaron Reeve-Lobaugh, *baritone*

Emma Patterson, Jennifer Yopp and Pamela Chaddon, *cellists*
Jenna Hunt, *harpist*

TEXTS AND PROGRAM NOTES

Surge illuminare, Jerusalem

Giovanni Pierluigi da Palestrina

Arise, shine, O Jerusalem, for thy light is come, and the glory of the Lord is risen upon thee.
For, behold, the darkness shall cover the earth, and gross darkness the people:
but the Lord shall arise upon thee, and his glory shall be seen upon thee. (ISAIAH 60:1-2)

First published: 1575 in *Motetorum liber tertius*, 5-8vv, NO. 28

“Requiem and Kyrie,” from *Messa di Requiem* (1922/23)

Ildebrando Pizzetti

Give them eternal rest, O Lord, and let perpetual light shine on them.
There will be songs of praise to you in Zion, and prayers in Jerusalem.
O hear my prayers; all flesh returns to you.

Lord have mercy
Christ have mercy
Lord have mercy

Immortal Bach

J.S. Bach, arr. Knut Nystedt

Come sweet death,
come celestial ease.
Come, lead me to peace.

A variation of the beginning of Bach's chorale “*Komm süßer Tod*” (BWV 478)

Knut Nystedt was an organist, conductor, and composer born in Oslo, Norway in 1915. His compositional style was deeply influenced by Gregorian chant and the music of Palestrina. He studied composition with Aaron Copland. As an educator, he instructed several generations of conductors and composers, and his innovations can be found throughout contemporary choral repertoire. He strove to incorporate new vocal techniques, but also to make his works accessible.

Immortal Bach (1988), perhaps his most well-known piece, is an imaginative treatment of J.S. Bach's chorale “*Komm süßer Tod*.” After singing the opening lines of the chorale exactly as written by Bach, the choir divides into five groups, each singing the chorale again at their own tempo. This dense, overlapping sound resolves into exquisite calm at the phrase-ends as the choirs wait for one another to catch up.

In his *Stabat Mater*, composed in 1986, Nystedt uses a solo cello to add raw emotion to the choir's declamation of the 20 verses of this ancient sequence. The singers act as a turba (a chorus of the people), sometimes commenting on the violence inherent in the text, other times offering quiet reflection or prayers to the Virgin Mary. The vocal writing explores the outer limits of the choir's dynamic range, from powerful homophonic chords at full volume to delicate, chant-like melodies and close, unsettled dissonances marked *pianissimo*. The cello part is a technical tour-de-force in which the range of the instrument and its dramatic and expressive capabilities are on full display.

Stabat Mater (OP. 111, 1986)

Knut Nystedt

His mother wept. She stood
beside the cross. Upon its wood
hung the body of her Son.

Her spirit moaned
with sadness, pained
and punctured.

How grieved and lost,
and yet how blessed,
childless and alone

In sadness,
trembling, witness
to His despair.

Who would not ache
to see such pain?
Christ's mother –

Imagine any mother –
the loss of any other
mother's love...

She beheld his torment,
Punishment —
for us, for sins.

She stayed. She was there
in that place where
he gave his spirit up.

Mother, source of love,
join me when I grieve –
mourn with me.

Make my heart strong
in love of Christ. I long
to please.

Holy Mother, help me understand
the meaning of the wounds.
Help me to believe

All injuries,
all penalties
are His, for me.

Let me ever share
the weight you bear,
the crucifixion.

Let me also stand
beside the cross, in
witness to His passion.

Woman among women,
mother, also virgin,
please be kind.

Let me also know His death,
hear with you his parting breath,
healed, no longer blind.

Scales lifted from my eyes,
mind open, alive
for His love's sake.

Spread light, sow love,
Virgin, lift me up
in my last days.

Let the cross protect
by faith, in life and death,
with grace.

And when my body dies
grant me paradise!
A new beginning, not an end. Amen.

13TH CEN. Franciscan hymn

i. *The Pond*

Nothing so fair, so pure lies on the surface of the earth. It is a clear and deep green well, half a mile long, a perennial spring in the midst of pine and oak woods.

It is earth's eye; looking into which the beholder measures the depth of his own nature; it is a mirror which no stone can crack, whose quicksilver will never wear off; a mirror which retains no breath that is breathed on it, but sends its own to float on clouds high above its surface, and be reflected on its bosom still.

There are few traces of man's hand to be seen. The water laves the shore as it did a thousand years ago. This water is of such crystalline purity that the body of the bather appears of an alabaster whiteness, which as the limbs are magnified and distorted, produces a monstrous effect, making fit studies for Michelangelo.

So pure, so fair.

iv. *Extolling*

Sky water.

Lake of light.

Great crystal on the surface of the earth.

Successive nations perchance have drunk at, admired, and fathomed it, and passed away, and still its water is green and pellucid as ever. Who knows in how many unremembered nations' literatures this has been the Castalian Fountain? or what nymphs presided over it in the Golden Age?

Perhaps on that spring morning when Adam and Eve were driven out of Eden Walden Pond was already in existence, and even then breaking up in a gentle spring rain and covered with ducks and geese, which had not heard of the fall. Even then it had clarified its waters and colored them of the hue they now wear, and obtained a patent of Heaven to be the only Walden Pond in the world.

v. *Walden Revisited*

Since I left those shores, the woodchoppers have laid them waste, but I remember, I remember...

I remember when I first paddled a boat on Walden, it was completely surrounded by thick and lofty pine and oak woods, and in some of its coves grape-vines had run over the trees next the water and formed bowers under which a boat could pass. I have spent many an hour floating over its surface as the zephyr willed, in a summer fore-noon, lying on my back across the seats, dreaming awake.

And though the woodchoppers have laid bare first this shore and then that, it struck me again tonight,—Why, here is Walden, the same woodland lake that I discovered so many years ago; where a forest was cut down last winter another is springing up as lustily as ever; the same thought is welling up to its surface that was then; it is the same liquid joy and happiness to itself and its Maker. He rounded this water with his hand, deepened and clarified it in his thought. I see by its face that it is visited by the same reflection; and I can almost say,

Walden, is it you?

American composer **Dominick Argento's** *Walden Pond* was commissioned by the Dale Warland Singers and premiered in 1996. It is a cycle of five songs scored for chorus, three violoncellos, and harp on texts by philosopher, poet, environmental scientist, and political activist Henry David Thoreau. Today's performance will include three of these songs.

Walden is Thoreau's most famous work. In it, he explores the problems of living in the world as a human being and reflects on the spiritual importance of nature. Argento was a master of text setting, choosing exactly the right musical language with which to marry sound and sense. We are transported to the Pond- its surface, shores, and surrounding woods. In Argento's own words:

For some reason, bodies of water—rivers, lakes, seas—hold a great fascination for me. Of all [my] compositions, *Walden Pond* would be the one work most unabashedly evincing this preoccupation, using it not merely as a circumstance or colorful backdrop, but focusing directly on a body of water itself. One of its most satisfying elements is the idyll-like savor it has for me. Naturally much of this is due to Thoreau's beautiful text which I edited freely and extensively in order to obtain the specific images I wanted. But a good part of the ambience of the piece is due to its instrumentation: the harp, I think, lends a properly watery, rippling tone while the three violoncellos provide a sense of warmth, darkness, and a feeling of depth.

BIOGRAPHIES

DEBORAH JENKINS TESKE is the founder and artistic director of Colorado Vocal Arts Ensemble. She is Director of Choirs at Colorado College, a position she has held since 2003, where she conducts the Colorado College Choir and Chamber Chorus and teaches conducting. From 2015 to 2022 she served as Artistic Director of the Colorado Springs Chorale, the 140-voice premier symphonic chorus in the Pikes Peak region. Under her direction the Chorale travelled to France as the official choral ensemble for the 2022 D-Day ceremonies in Normandy and Brittany. Before choosing to focus her career on choral music, she worked extensively in opera and musical theater in Boulder, Denver, and Colorado Springs. Ms. Teske holds a bachelor's degree in music from Pomona College and a Master of Music in Choral Conducting from the University of Colorado at Boulder.

COLORADO VOCAL ARTS ENSEMBLE (CVAE) was founded in 1992 by Artistic Director Deborah Jenkins Teske. Under her direction CVAE has garnered praise for flawless sound, courageous programming, and steadfast commitment to artistic excellence and community involvement. While a cappella singing is at the heart of CVAE's identity, collaborations have brought opportunities to explore a broader repertoire. Vital partnerships with the Chamber Orchestra of the Springs, Parish House Baroque, and the Colorado College Summer Music Festival have allowed for performance of such diverse works as Handel's *Messiah*, Menotti's *The Unicorn*, the *Gorgon*, and the *Manticore*, and Stravinsky's *Les Noces*.

Through special outreach programs CVAE shares the choral art with community members of all ages. Most notably, Gateways: Opening Door to the Choral Art is an annual high school residency program allowing CVAE to mentor students in secondary choral programs.

Reaching beyond the Pikes Peak Region, the Ensemble has been a featured performer at national conferences of Chorus America, The American Guild of Organists, and The Association of Anglican Musicians.

GUEST ARTISTS

EMMA PATTERSON, *cello*, received her Bachelor's and Master's degrees in Cello Performance and Pedagogy from Brigham Young University, where she studied with Roger Drinkall, Terry King and Gayle Smith. She was principal cellist of the BYU Philharmonic as well as the Chamber Orchestra, with whom she traveled to Russia, Eastern Europe, and the Middle East. Some of the ensembles Emma has performed with include the Augusta Symphony, the Heidelberg Opera Orchestra, the Atlantic Trio and Trio Vivante. She is currently Assistant Principal Cellist in the Chamber Orchestra of the Springs and performs regularly with the Colorado Springs Philharmonic. Emma taught private cello lessons at BYU, as faculty at the Augusta State Conservatory and has maintained a private studio for over 30 years.

PAMELA CHADDON, *cello*. A passionate advocate for the arts, cellist Pamela Chaddon currently serves as Patron Manager and Associate Principal Cellist for the Chamber Orchestra of the Springs, baroque cellist for early music ensemble Parish House Baroque, and an alternate sub for the Colorado Springs Philharmonic. She has developed multiple cross-disciplinary award-winning projects for the Chamber Orchestra including *INTERRUPTED* *INTERRUPTED: Suppressed Composers of the Holocaust*, *ENOUGH: Voices of Intimate Partner Violence*, *Sensory-Friendly Carnival of the Animals* and *DESTINATION: Space*. Every Monday, Pamela can be heard on Classical KCME 88.7FM as the on-air host for Midday Mozart, where she explores the music composed and inspired by W.A. Mozart within a historical framework. Her love of theater keeps her busy as well. She has performed with the Colorado Springs Fine Arts Center (*The Bridges of Madison County*, *Hands on a Hardbody*, *Fun Home*, *A New Brain*, *Dogfight*, *Cinderella*), *THEATREWORKS* (*AnIliad*), and the Colorado Springs Conservatory (*The Last Five Years*, *Amahl and the Night Visitors*). Pamela currently serves on the Board of Directors for the Unity Project, an artistic collective seeking to dismantle individual and systemic biases through education and service. In her free time Pamela loves researching under-performed and disenfranchised composers as well as exploring innovative ways to reach diverse corners of our communities through music. She is thankful for the support of her children, who make the world a more beautiful place through their own contributions to the visual and performing arts.

JENNIFER YOPP, *cello*, has lived in Colorado Springs since 1991, at which time she joined the Colorado Springs Symphony, and she has played with the CS Symphony/Philharmonic ever since. Jennifer was a member of the Hausmusik string quartet from 2001-2023, which fed her primary love of chamber music. She has also been a soloist with the Chamber Orchestra of the Springs and Breckenridge Music Festival, and she is currently a member of the Sunriver (Oregon) Music Festival. Jennifer has performed in numerous chamber music concerts locally and maintains a private teaching studio, having registered teacher training courses with the Suzuki Association of the Americas. She is an alum`nus of Indiana University and Portland State University.

JENNA HUNT, *harp*. Known for her versatility and intense musical interpretation, Colorado harpist, Jenna Hunt, with training in both jazz and classical, brings a fresh perspective to being a professional musician in today's culture. She received her bachelor's degree in jazz performance at University of Northern Colorado in 2015 and completed her master's degree in harp performance at University of Denver Lamont School of Music in 2020. While at University of Denver, Ms. Hunt was a finalist in the University's concerto competition, performing the final movement of Ginastera's Harp Concerto. She has studied under such legendary harpists as AnnMarie Liss, Grace Browning and Kathy Bundock-Moore and she regularly performs for orchestras including the Chamber Orchestra of the Springs, the Colorado Springs Philharmonic, and the Colorado Symphony Orchestra, among others. In addition to performing as a soloist, chamber musician, jazz musician, and orchestra musician, Jenna maintains a private lesson studio for aspiring harpists of all ages. She is currently the harp instructor at Colorado College and University of Colorado in Colorado Springs.

Colorado Vocal Arts Ensemble

Deborah Jenkins Teske, conductor

Soprano	Alto	Tenor	Bass
Ellie Hackbarth	Lori Bammesberger	Jake Brumley	Chris Arroyo
Beth Hembd	Kara Brewer	Paul Heinecke	Chas Douthit
Alyssa Koogler	Ariana Fannesbeck	Lee Henry	Grant Jenkins
Jessica Larson	Judy Gudvangen	Simon Jacobs	Jody Manford
Megan Pfeiffer Miller	Heather McMurray	Shane Mosser	Aaron Reeve-Lobaugh
Katy Mariotti	Samantha Morrison	Todd Teske	Jim Sena
Erin Tucker	Donna Nuñez		Michael Thomas
	Daryll Stevens		
	Abigail Thomas		

Simon Jacobs, *Accompanist*
Donna Nuñez, *Personnel Manager*
Brooke Graves, *Concert Manager*
Catherine Creppon, *PAGE Public Relations, Marketing Consultant*

Board of Directors

Wendy Mike, *President*
Brooke Graves, *Secretary*
Lisa Cush, Donna Nuñez, Daryll Stevens

UPCOMING TAYLOR CONCERTS AND SERVICES

Sunday, April 28, 2024 at 8pm: Choral Compline

Compline is an ancient evening service sung by candlelight, and a contemplative way to begin a busy week. The Compline Choir will sing plainchant and glorious music of the Renaissance.

Thursday, May 9, 2024 at 7pm: Choral Evensong

The Taylor Choir will sing a service of Choral Evensong including music by Charles Villiers Stanford, Ralph Vaughan Williams, and Richard Ayleward.

Sunday, May 12, 2024 at 3pm: Maurice Clerc

French Organist, Maurice Clerc is the Organist Emeritus at Dijon Cathedral. Known for his glorious and vigorous playing, Clerc will offer a concert of French organ masterworks.



GRACE *and* ST. STEPHEN'S
+ EPISCOPAL CHURCH +

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