

**Colorado Vocal Arts Ensemble**  
Deborah Jenkins Teske, Conductor  
Simon Jacobs, piano

**Mirth and Memory**

Saturday, May 21 3:00 p.m. and 7:00 p.m.  
Chapman Foundations Recital Hall  
Ent Center for the Arts

**PROGRAM**

**I. Time**

**Tempus (#1 from *Time Pieces*)**  
Text: Auctoritates Aristotelis (Medieval)

**Stephen Chatman (b. 1962)**

Tempus est mensura motus rerum mobilium.  
*Time is the means of measuring moving things.*

**II. Tales from the Dark Wood**

**Im Walde (Op. 75, No. 2)**  
Poem by Joseph von Eichendorff (1788-1857)

**Robert Schumann (1810-1856)**

A wedding procession wound over the mountain,  
I heard the warbling of birds,  
Riders flashed by, hunting horns peeled,  
That was a merry chase!

The groom kissed the pale bride.  
The mother spoke softly, "Don't complain!"  
Suddenly the horn blared loudly through the gorges.  
It was a merry chase!

And before I knew, all had faded,  
Darkness covers the land,  
Only the forest sighs from the mountain,  
And deep in my heart I quiver with fear.

**Der König von Thule (From Op. 67, No. 1)**  
Poem by Johann Wolfgang von Goethe (1749-1832)

**Robert Schumann**

Megan Pfeiffer Miller, *soprano*; Donna Nuñez, *alto*;  
Paul Heinecke, *tenor*; Jim Sena, *bass*

There was a king in Thule  
faithful unto the grave,  
whose dying mistress  
gave him a golden goblet.

Nothing was more precious to him  
He drained it at every feast.  
His eyes filled with tears  
whenever he drank from it.

And when he came to die  
he counted the towns in his realm,  
bequeathed all to his heirs,  
except for that goblet.

He sat at the royal banquet,  
his knights around him  
in the lofty ancestral hall  
in his castle by the sea.

The old toper stood there,  
drank life's last glowing draught,  
and hurled the sacred goblet  
into the waves below.

He watched it fall and drink  
and sink deep into the sea.  
His eyes, too, sank;  
he drank not one drop more.

**From *Trois Chansons***

**Words and music by Maurice Ravel (1875-1937)**

1. Nicolette

Nicolette, at evensong,  
Went for a walk in the meadow, to pick  
the daisy, the daffodil and the lily of the valley.  
Merrily she was skipping and tripping  
Glancing here, there, and everywhere.

A growling old wolf came to pass  
All bristly-haired, his eyes shining:  
"Hey there! my Nicolette, aren't you coming to Grandmother's?"  
Out of breath, Nicolette fled,  
Leaving her cap and white clogs there.

A gentle page came by,  
with blue breeches and gray doublet:  
"Hey there! my Nicolette, will you have a true lover?"  
Wise, poor Nicolette turned away, very slowly,  
With a sore heart.

Last she met a gray-haired lord,  
Ugly, smelly, and pot-bellied:  
"Hey there! my Nicolette, don't you want all this gold?"  
Quickly she was in his arms, good Nicolette,  
Never to return again to the meadow.

## 2. Trois beaux oiseaux du Paradis

Kacie Kenton, *soprano*; Lori Bammesberger, *alto*;  
Todd Teske, *tenor*; Chris Arroyo, *bass*

Three lovely birds from Paradise  
(My belov'd is to the fighting gone)  
Three lovely birds from Paradise  
Have flown along this way.

The first was bluer than Heaven's blue  
(My belov'd is to the fighting gone)  
The second white as the fallen snow  
The third was wrapt in bright red glow.

"Ye lovely birds from Paradise  
(My belov'd is to the fighting gone)  
Ye lovely birds from Paradise  
What bring ye then this way?"

"I bring to thee a glance of azure  
(Thy belov'd is to the fighting gone)"  
"And I on fairest snow white brow  
A fond kiss must leave, yet purer still."

"Thou bright red bird from Paradise  
(My belov'd is to the fighting gone)  
Thou bright red bird from Paradise  
What bringest thou to me?"

"A faithful heart all crimson red,  
(Thy belov'd is to the fighting gone)"

"Ah! I feel my heart glowing cold...  
Take it also with thee."

### **Les djinns (*The Jinn*)**

Poem by Victor Hugo (1802-1885)

**Gabriel Fauré (1845-1924)**

*Jinn are supernatural creatures in pre-Islamic Arabian and later in Islamic mythology and theology. They may also represent numerous pagan beliefs. Hugo's poem depicts them as terrifying, although in folklore they may be either evil or benevolent. In some representations they are invisible or can take on animal form.*

Walls, town / And port / Refuge / From death / Grey sea / Where the wind / Breaks /  
All sleep.

In the plain / A sound is born. / It is the breathing / Of the night. / It roars / Like a  
soul / That a flame / Pursues.

The higher voice / Seems a shiver. / It is the gallop / Of a leaping dwarf. / He flees, he  
springs, / Then dances rhythmically / On one foot / At the end of a billow.

The murmur draws near, / The echo repeats it, / It's like the bell / Of a cursed convent,  
/ Like the noise of a crowd / That thunders and rolls / And sometimes crumbles / And  
sometimes swells.

God! The sepulchral voices / Of the Jinn! The noise they make! / We flee down the long  
/ Spiral staircase! / My lamp has already died, / And the shadow of the ramp, / Which  
crawls along the wall, / Ascends to the ceiling.

It's the swarming Jinn passing by, / Whirling and hissing, / Yew trees, stirred by their  
flight, / Crackle like burning pine. / Their herd, heavy and swift, / Flying in the void, /  
Seems like a livid cloud, / Ringed with lightning.

They are so near! – Let us keep closed / This room where we flout them. / What a din  
outside! Hideous army / Of vampires and dragons! / The beam of the crumbling  
ceiling / Sags like drenched grass, / And the old rusted door / Trembles, as though its  
hinges would snap.

Cries from hell! A voice that roars and weeps! / The horrible swarm, driven by the  
north wind, / Must now, O heavens, be assailing my home! / The walls sag beneath the  
black battalion. / The house cries out, staggers and lists, / As though, ripped from the  
soil, / The winds were rolling and swirling it along, / Chasing a desiccated leaf.

Prophet, if your hand saves me / From these impure demons of the night, / I would  
prostrate my bald pate / Before your sacred incense burners! / Make their breath of  
sparks / Die on these faithful doors, / And make the talons of their wings / Scrape and  
screch in vain at these black windows!

They have passed! – Their cohort / Takes flight and flees, and their feet / Cease beating  
at my door / With their multiple blows. / The air is filled with a sound of chains, / And  
in the nearby forests / All the great oaks quiver, / Bent beneath their fiery flight!

The beating of their wings / Fades into the distance, / So indistinct in the plains, / So  
faint, that you believe / You hear the grasshopper / Cry with a shrill voice / Or the hail  
crackling / On the lead of an old roof.

Strange syllables / Keep approaching us, / And when the horn sounds, / It's like the  
chant / Of Arabs on the shore / Rising up at moments, / And the dreaming child /  
Dreaming of gold.

The funereal Jinn, / Threads of death / In the dark / Accelerate their approach;  
Their swarm snarls; / Like the rumbling / Of a deep wave / One does not see.

This vague sound / That falls asleep, / It is the wave / On the rim; / It is the moan, /  
Almost extinct, / Of a saint / For a death.

One doubts / The night . . . / I listen: - / All flees, / All fades; / Space / Erases / Sound

### III. Child's Play

Jenny Rebecca

Carol Hall (1936-2018)  
Arr. Claire T. McElfresh

**Goodnight Moon**

Text by Margaret Wise Brown

**Eric Whitacre (b. 1970)**

**One Boy Told Me**

Text: Naomi Shihab Nye (excerpts from "One Boy Told Me")

**Tim Takach (b. 1978)**

**The Look**

Poem by Sara Teasdale (1884-1933)

**Jussi Chydenius (b. 1972)**

Erin Tucker, mezzo-soprano

**Only in Sleep**

Poem by Sara Teasdale

**Ēriks Ešenvalds (b. 1977)**

Madeline Smith, soprano

**IV. Whimsy****Ah, Leave Me Not**

(From *The Pirates of Penzance*)

**Words: W. S. Gilbert (1836-1911)**

**Music: Sir Arthur Sullivan (1842-1900)**

**arr. Bob Chilcott**

**Here's a Howdy Do**

(From *The Mikado*)

**Gilbert & Sullivan; arr. Peter Gritton**

*The young lovers Yum Yum and Nanki Poo are to be married. But much to the delight of KoKo, who also loves Yum Yum, the draconian laws of the land don't promise them a happy ending.*

Yum Yum- Kacie Kenton

Nanki Poo- Todd Teske

KoKo- Paul Heinecke

**Pal-So-Seong (8 Laughing Voices)**

Chris Arroyo, stage director

**Hyo-won Woo (b. 1974)**

## MEMBERS OF COLORADO VOCAL ARTS ENSEMBLE

### *Soprano*

Beth Hembd  
Kacie Kenton  
Jessica Larson  
Katy Mariotti  
Megan Pfeiffer Miller  
Madeline Smith  
Erin Vreeman

### *Tenor*

Dillon Cordray  
Paul Heinecke  
Ely Merenstein  
Andrew Strange  
Todd Teske  
Kory Turner

### *Alto*

Lori Bammesberger  
Judy Gudvangen  
Heather McMurray  
Donna Nuñez  
Daryll Stevens  
Erin Tucker

### *Bass*

Chris Arroyo  
Chas Douthit  
Jeff Hodur  
Grant Jenkins  
Jody Manford  
Jim Sena  
Michael Thomas  
Jeremy Vreeman

## BIOGRAPHIES

### **Colorado Vocal Arts Ensemble (CVAE)**

Founded in 1992 by Artistic Director Deborah Jenkins Teske, CVAE's unwavering demand for artistic excellence has resulted in many awards, invitations for concerts, and collaborations. Although primarily an a cappella ensemble, CVAE has developed a reputation for versatility. A performance with the Colorado College Summer Music Festival of Stravinsky's incredibly demanding *Les Noces* in the original Russian drew rave reviews from conductor and audience alike. CVAE returned to CCSMF in June 2019 for Brahms' *Requiem*. In the summers of 2016 and 2017 the ensemble was honored to present opening night performances at the Green Box Arts Festival in Green Mountain falls, CO. CVAE has enjoyed many collaborations with the Chamber Orchestra of the Springs, including February of 2019 for sold-out performances of Menotti's *The Unicorn*, *the Gorgon*, and *the Manticore* with the Colorado Ballet Society. Other collaborations have included work with Parish House Baroque, Colorado Springs Children's Chorale, the Denver Brass, and Ormao Dance Company. Reaching beyond the Pikes Peak region, CVAE has performed for the national conventions of Chorus America, the American Guild of Organists, and the Association of Anglican Musicians.

In addition to a regular concert season and unique collaborations, CVAE offers excellent outreach programs, most notably *Gateways: Opening Doors to the Choral Art*. Designed to give high school students the opportunity to rehearse and perform with professional

singers, Gateways is a short-term residency in which CVAE members mentor young singers to promote a deeper understanding of and foster a lifelong passion for the choral art. Workshop sessions culminate in a joint concert that sets professional standards for production, promotion, and presentation. Voice, Verse and Vision, a multimedia arts collaboration involving singers, poets, visual artists, and composers, received Chorus America's prestigious Education Outreach Award, bringing CVAE national recognition for a highly effective program. CVAE has been the recipient of the Pikes Peak Arts Council's Arts/Business/ Education award, and the Arts Council's award for Best Concert by a Small Ensemble on three separate occasions. Now in its 29<sup>th</sup> season, CVAE is committed to its mission to enrich lives through excellence in the choral art. Thomas Wilson, Artistic Director and Conductor of the Chamber Orchestra of the Springs says, "CVAE has become such an asset to this community. They've built something truly amazing and admirable. Any ensemble that can take an audience away from earthly concerns and give them a moment on another plane is not just serving a community but changing lives."

**Deborah Jenkins Teske** is founder and artistic director of Colorado Vocal Arts Ensemble. Under her direction CVAE's reputation for excellence has led to many collaborations and guest artist appearances with the region's finest festivals and organizations. In 2015 she was appointed Artistic Director of the Colorado Springs Chorale, the 140-voice premier symphonic chorus in the Pikes Peak region. 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. As a conductor of opera and musical theater in Boulder, Denver, and Colorado Springs, Ms. Teske's credits include *Madama Butterfly*, *The Magic Flute*, *The Turn of the Screw*, *Semele*, *The Mikado*, *Fiddler on the Roof*, and *Camelot*. She serves regularly as chorus master for Opera Theatre of the Rockies. 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.

## **ACKNOWLEDGEMENTS**

### **Vocal Arts Ensemble Board of Directors**

Wendy Mike - *President*

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