

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 screech 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)

Erin Tucker, mezzo-soprano

Jussi Chydenius (b. 1972)

Only in Sleep

Poem by Sara Teasdale

Madeline Smith, soprano

Ēriks Ešenvalds (b. 1977)

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)

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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 29th 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

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