



1718

2017–2018 Season

Central Connecticut State University,
The Carol A. Ammon College of Liberal Arts & Social Sciences,
and the CCSU Department of Music
present

COLORS
OF
LOVE

Chorale

University Singers

Drew Collins, conductor

Elisabeth Tomczyk, piano

Founders Hall
Central Connecticut State University
New Britain, Connecticut
20 October 2017
7:30 p.m.



~ CHORALE ~

I. Colors of Love

Eros

Norman Dello Joio **Come to Me, My Love**
(1913–2008)

Ludus

Benjamin Britten **Fancie**
(1913–1976)

Agape

Maurice Duruflé **Quatre motets sur des thèmes
grégoriens**
I. Ubi Caritas

Storge

Eric Whitacre **The Seal Lullaby**
(b. 1970)

~ UNIVERSITY SINGERS ~

I. In the New Moon

John Rutter **A Choral Fanfare** (1989)

II. Colors of Love: Madrigals Old and New

Thomas Morley **Fyre, Fyre!** (1595)
(1557–1602)

Samuel Barber **Reincarnations** (1942)
(1910–1981) *I. Mary Hines*

III. Americana

Folk Song **Shenandoah**
arr. James Erb

Hymn **Come Sing to Me of Heaven**
arr. J. Aaron McDermid

Spiritual **Hold On!**
arr. Eugene Simpson

ABOUT THE PROGRAM

The ancient Greeks had no fewer than nine words for love. Some writers and philosophers maintain that there are four different kinds of love, others six, others seven. Chorale's portion of tonight's program explores four of these. In his book *Colours of Love*, from where the title of tonight's concert is drawn, John Allen Lee introduces his "color wheel theory of love," which may be viewed on the inside back cover of this program.

Eros refers to passionate love: romance, passion, eroticism, sexuality, desire. Symbols associated with this kind of love include St. Valentine, Cupid (the Latin name for the Greek god Eros), and the color red. Christina Rossetti's poem, *Echo*, explores the pain of this kind of love after it has been lost.

Ludus, which translates literally as "game," is romantic love associated with play: flirting, teasing, lovers' pranks, etc. Michèle Lowrie, a specialist in Roman literature points out that love poetry can be a form of playfulness: "Poetic play denotes two related things: stylistic elegance...[and] erotic poetry." Britten's playful setting of Shakespeare's poetry is a great illustration of ludus.

Agape is seen as the purest form of love, because it is the only one that is entirely selfless. It is often characterized as religious love, and may be summarized by words such as compassion, altruism, generosity, charity, and what Buddhists call loving-kindness. In his book *Colours of Love*, John Allen Lee represents agape with deep orange. Duruflé's classic *Ubi Caritas* captures this sentiment.

Storge is the instinctual affection often seen between parent and child. Lee colors this as a warm yellow. There is perhaps no better musical corollary representation of storge than a lullaby.

University Singers' portion of the program starts with a Rutter's vibrant setting of Psalm 81. His tutelage under Herbert Howells is belied in his sophisticated use of rhythm, melody, harmony, and especially tonality.

Next, "U.Singers" contributes a pair of love songs to the evening's theme. The first, a madrigal from Renaissance England, is virtuosic, dramatic, and erotic. The second, is excerpted from Barber's choral suite *Reincarnations*, a standard of the choral repertory for only the most adept choirs.

Our evening concludes with a set of three folk songs from America's diverse soundscape.

Thank you for joining us for an evening of choral music!



TEXTS & TRANSLATIONS

Come To Me, My Love

"Echo" by Christina Rossetti (1830–1894), alt. by the composer

Come to me in the silence of the night;
Come in the speaking silence of a dream;
Come with soft rounded cheeks and eyes as bright
As sunlight on a stream;
Come back in tears,
O memory, hope, love of finished years.

Oh dream how sweet, too sweet, too bitter sweet,
Whose wakening should have been in Paradise,
Where souls brimfull of love abide and meet;
Where thirsting longing eyes
Watch the slow door
That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live
My very life again tho' cold in death:
Come back to me in dreams, that I may give
Pulse for pulse, breath for breath:
Speak low, lean low,
As long ago, my love, how long ago.

Fancie

William Shakespeare (1564–1616), The Merchant of Venice, ii.3

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Reply, reply.

It is engender'd in the eyes,
With gazing fed; and fancy dies
In the cradle, where it lies.
Let us all ring fancy's knell;
I'll begin it – Ding, dong, bell.

Ubi Caritas

Ubi caritas et amor Déus íbi est.
Congregávit nos in únum Chrísti amor.
Exsultémus et in ípso jucundémur.
Timeámus et amémus Déum vívum.
Et ex córde diligámus nos sincéro.

*Where there is charity and love, God is there.
The love of Christ has gathered us together.
Let us rejoice and be glad in it.
Let us revere and love the living God.
And from a sincere heart let us love one another.*

Seal Lullaby

Rudyard Kipling (1865–1936)

Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us
At rest in the hollows that rustle between.

Where billow meets billow, there soft be thy pillow;
Ah, weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow-swinging seas.

A Choral Fanfare

Psalm 81: 3–4 (KJV alt.)

Blow up the trumpet in the new moon, even in the time appointed, and upon our solemn feast day,
For this was made a statute for Israel, and a law of the God of Jacob.

Fyre, Fyre!

Fyre, fyre! My hart!
O help, alas, O help!
Ay me! I sit and cry me
And call for help, alas, but none comes ny me.

Mary Hynes

James Stephens (1881–1950), after the Irish of Raftery

She is the sky of the sun,
She is the dart
Of love,
She is the love of my heart,
She is a rune,
She is above
The women of the race of Eve
As the sun is above the moon.

Lovely and airy the view from the hill
That looks down Ballylea;
But no good sight is good until
By great good luck you see
The Blossom of the Branches walking towards you
Airily.

PERSONNEL

UNIVERSITY SINGERS

Drew Collins, conductor

Soprano

Lydia Borgio
Cassandra Doll *
Cecilia Gigliotti
Sarah Golden
Jessica Grote
Savannah Moore
Carina Rosa

Alto

Olivia Bernier *
Emily Blumenfield
Katelyn Byrne
Amanda King
Sarah Rollins
Alexandra Wise

Tenor

Kevin Hasson
Samuel Middlebrook
Alexander O'Neil †
Armando Osorio
Ethan Sadoian
Connor Sullivan *

Bass

Francesco Blackmore
Logan Blaisdell
Tevin Jourdain *
Colby LaMarche
Gage Marshall
Collin Schuster
Jonathan Sobanski

University Singers is CCSU's elite, pre-professional vocal ensemble. The auditioned singers represent departments from across the University. CCSU's "Global Music Ambassadors," Singers has embarked on nine international tours, and will visit China this coming May. To date, they have recorded four CDs, with two more in production. They have appeared at CMEA and ACDA professional conferences, on music series, in music festivals, and on television. They have appeared in concert with professional choirs Concora, Voce, and the U.S. Air Force Singing Sergeants, as well as the professional chamber orchestra Connecticut Virtuosi. In 2015, University Singers was honored and recognized by Gov. Dannel Malloy for its "long-standing reputation for musical and artistic excellence." The 2017–18 season marks the group's 25th "Silver Jubilee" anniversary.

CHORALE

Drew Collins, conductor • Elisabeth Tomczyk, piano

Soprano

Briana Alvarez
Lydia Borgio
Cassandra Doll *
Sarah Golden ^
Charlotte Hass
Elizabeth Htoo
Coreybeth Laflamme
Delia Light
Melanie Michaud
Savannah Moore

Paula Ostrowski
Julie Pelland
Carina Rosa
Lauren Santiago

Alto

Katelyn Byrne *
Amanda King
Elisabette Labonte
Era Lloga
Sierra Manning †

Kayla Mastracchio
Jordin-Rae Nicolae
Sarah Rollins

Tenor

Hunter Bustamante *
Jarvis Delisme
Dijon Johnson
Samuel Middlebrook
Armando Osorio

Bass

Dylan Avena Francesco
Blackmore Jose
Corchado Clayton
Cushing Colby
LaMarche * Michael
Sakowski Collin
Schuster
Jonathan Sobanski
Trey Wiley

Chorale is CCSU's open-enrollment vocal ensemble. It is comprised of student singers from across the campus community. Membership is open to all university students without audition regardless of major. Chorale performs a wide variety of musical styles; while our repertoire is rooted in historic masterworks, we also sing music of living composers, folk music from around the world, opera, Broadway, and beyond. The group was founded in 1920.

UPCOMING EVENTS

November 7

Faculty Recital: Nick Cutroneo, guitar

November 15, 2017

Concert: Sinfonietta

November 18, 2017

Senior Recital, feat. Sierra Manning, soprano

December 1, 2017

CCSU Choirs: "Welcome Yule!"

December 5, 2017

Annual Holiday Concert

December 5, 2017

Big Band

December 7, 2017

Jazz Combos

February 2, 2018

Prism Concert

March 2, 2018

Poetry Night

feat. Chorale, Univ. Singers, vocal soloists

April 13, 2018

3rd Annual Masterworks Concert,

feat. Chorale & Sinfonietta

May 6, 2018

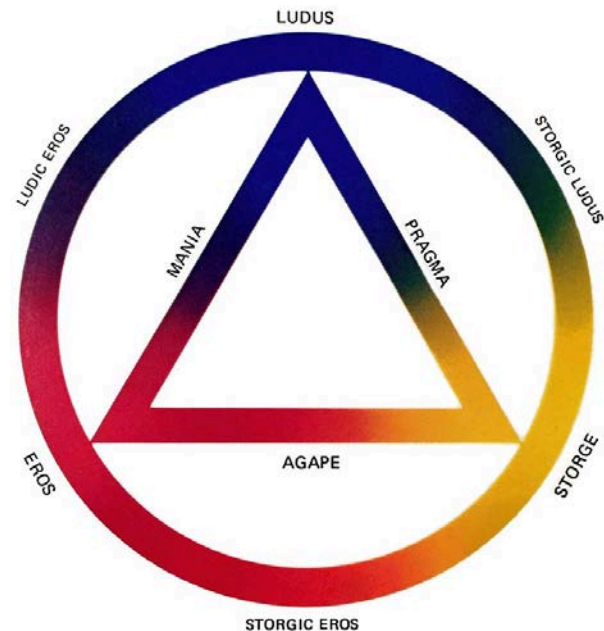
University Singers Silver Jubilee Gala:

Fundraiser, Concert, & China Tour Send-off

Visit music.ccsu.edu for venues, times, and up to date information

The Greeks spoke of eight types of love: eros, philia, storge, ludus, mania, pragma, philautia, and agape.

In his book *Colours of Love: An Exploration of the Ways of Loving*, author John Allen Lee divides these into primary, secondary, and tertiary types. His "colour wheel theory of love" shows what he considers the primary types of love—ludus, storge, and eros—in a circle surrounding the secondary types of love. The tertiary types do not appear on Lee's color wheel.



Central Connecticut State University is a regional, comprehensive public university. Founded in 1849 as the New Britain Normal School—a teacher-training facility—CCSU is Connecticut’s oldest publicly supported institution of higher education. It became the Teachers College of Connecticut in 1933, then Central Connecticut State College in 1959. The present name and educational charter were conferred in 1983. CCSU is the largest of the four comprehensive universities of the Connecticut State University System, serving nearly 12,500 undergraduate and graduate students. CCSU offers Connecticut citizens access to distinctive academic programs of high quality. The University is also a responsive and creative intellectual and economic resource for the people and institutions of our state’s Capitol Region. More than 85% of CCSU graduates remain in Connecticut, contributing to the intellectual, cultural, and economic health of the state. CCSU is, above all else, a vibrant learning-centered community dedicated to teaching and scholarship. Princeton Review selected CCSU as one of “**The Best Northeastern Colleges**” and one of “**America’s Best Value Colleges.**”

The Central Connecticut State University Department of Music is one of the state’s leading training grounds for Connecticut’s future musical artists. The department offers bachelor degrees in Music and Music Education, and concentrations in Jazz Studies, Performance, and Theory/Composition. Many students in other degree programs minor in music. CCSU’s Summer Music Institute—which celebrated its 30th year in 2014—is a unique graduate program, offering the Master of Music degree in Music Education to educators across the state and beyond. The students and faculty of the Department of Music contribute to the musical life of the campus and the community through performances both on and off campus. Entrance to the major is by competitive audition. Many music-oriented scholarships are available to incoming and transfer students. To learn more about CCSU’s Department of Music, visit music.ccsu.edu.



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