



Cantabile
PRESENTS

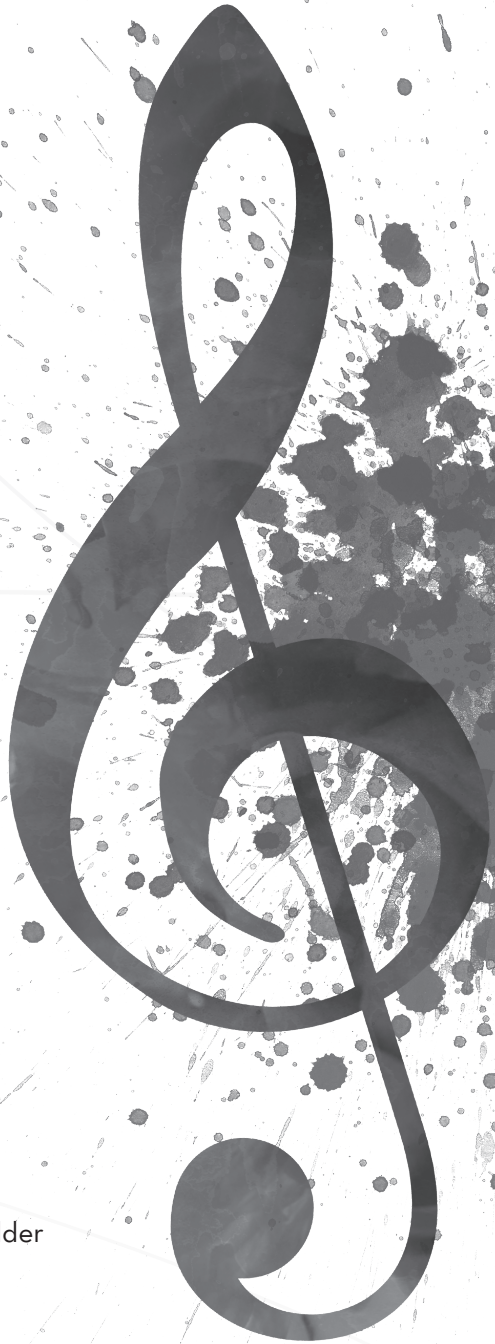
IF MUSIC BE THE FOOD OF LOVE

A VALENTINE'S DAY TREAT

Directed by Hannah Wunsch

Friday, Feb 6th, 2015 | 7:30 pm
Sunday, Feb 8th, 2015 | 2:00 pm
St Andrew Presbyterian Church | Boulder

CantabileSingers.org



IF MUSIC BE THE FOOD OF LOVE

PROGRAM

Help yourself to coffee or tea and enjoy our specially prepared desserts. The program will start after approximately 15 minutes, at which time we humbly ask for your open hearts and listening ears.

PART I

- Il est bel et bon** **Pierre Passareau (1509? - 1547?)**
Luci Care **W. A. Mozart (1756 - 1791)**
Ensemble: Marilyn Kruegel, Karen Ashcraft, Ben Herbert, Dave Norris
If Music Be the Food of Love **David Dickau (b. 1953)**
Vive L'amour **Robert Shaw (1916-1999) arr. Alice Parker**
Cantabile Men
Hamba Lulu **Mike Brewer (b. 1945)**

INTERMISSION

Help yourself to any further refreshments and enjoy special performances.

- Adiós a Bogotá** **L.A. Calvo (1882 - 1945)**
Pianist: Stella Pradeau
Sej Den Ja Pomnu **Sergei Rachmaninoff (1873 - 1943)**
Soloist: Hannah Wunsch, Pianist: Stella Pradeau
The Lighthearted Lovers **Kirke Mechem (b. 1925)**
Ensemble: Linda Johnson, Marilyn Kruegel, Julia Lehman, Mary Chapin Durling, Ben Herbert, Dave Norris, Brian Underhill, Phil Rice

PART II

- Sing We and Chant It** **Thomas Morley (1557 - 1602)**
Ensemble: Linda Johnson, Marilyn Kruegel, Julia Lehman, Mary Chapin Durling, Ben Herbert, Dave Norris, Brian Underhill, Phil Rice
Amor de mi alma **Z. Randall Stroope (b. 1953)**
Five Hebrew Love Songs **Eric Whitacre (b. 1970)**
I. Temuná II. Kalá kallá III. Lárov IV. Éyze shéleg V. Rakút
Violinist: Summer Lusk (Friday); Nathan Southwick (Sunday)
Soldier, Won't You Marry Me? **Paul Halley (b. 1952)**
Libertango **Astor Piazzolla (1921 - 1992) arr. Oscar Escalada**
Dancers: Jonathon Bruneau & Jessica Lanan (Friday)
Grant Fritz & Laura Niss (Sunday)

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TEXTS

Il est bel et bon

Il est bel et bon, commère, mon mari,

Ils estoient deux femmes toutes d'un pays,

Disans l'une à l'autre: avez bon mari?

Il ne me courousse, ne me bat aussi.

Il fait le ménage,

Il donne aux poulailles,

Et je prens mes plaisirs.

Commère, c'est pour rire,

Quand les poulailles crient:

Co, co, co, co, dac, petite coquette, qu'est-ce ci?

Luci Care

Luci care, luci belle

Cari lumi amate stelle

Date calma a questo core.

Se per voi sospiro e moro

Idol mio, mio bel tesoro

Forza e solo del Dio d'amore.

Hamba Lulu

Hamba Lulu,

a nimamele i zinto zonke.

Sej Den Ja Pomnju

Sej den', ja pomnju, dlja menja
byl utrom, zhiznennogo dnja.

Stojala molcha predo mnoju,

Vzdymalas' grud' jeja volnoju,

Aleli shcheki kak zarja,

Vse zharche rdeja i gorja...

I vdrug, kak solnce zolotoje,

Ljubvi priznan'e molodoje,

Istorglos' iz grudi jeja,

I novyj mir uvidel ja!

He Is Handsome And Fine

He is handsome and fine, dear,
my husband is.

There were two women gossiping
in the village,

Saying one to the other, do you have a
good husband?

He doesn't scold me, or beat me either.

He does the chores,

He feeds the chickens

And I take my pleasure.

Really you have to laugh

to hear the cries of the chickens:

Co, co, co, co, dac, little flirt, what's this?

Dear Lights

Dear lights, beautiful lights

Beloved lights, loving stars

That give peace to this heart.

If I sigh and suffer for you

My idol, my lovely treasure,

It is only from the force of love.

Zulu Wedding Song

Go well, Lulu,

listen to all the things they are telling you.

The Hour I Remember

The hour, I remember, when the morn of
Life first broke within my heart.

She stood in silence there before me;

her breath came quick and fast,

and on her cheeks the flush of day,

glowing more brightly, as if stolen...

And then, like a sudden gleam of sunshine,

the flame of passion newly kindled,

arose to set her soul on fire.

And all the world was changed for me!

Amor de mi alma

Yo no nací sino para quereros;
Mi alma os ha cortado a su medida;
Por hábito del alma misma os quero.

Escrito está en mi alma vuestro gesto;
Yo lo leo tan solo que aun de vos
Me guardo en esto.

Quanto tengo confieso yo deveros;
Por vos nací, por vos tengo la vida,
Y por vos e de morir y por vos
muero.

Five Hebrew Love Songs

I. Temuná

Temuná belibí charutá;
Nodédet beyn ór uvey n ófel:
Min dmamá shekazó et guféch kach otá,
Usaréch al paná'ich kach nófel

II. Kalá kallá

Kalá kallá
Kulá shelí.
U'vekalút
Tishák hí lí!

III. Laróv

"Laróv," amár gag la'shama'im,
"Hamerchák shebeynéynu hu ad;

Ach lifnéy zman alu lechán shna'im,
Uveynéynu nishár sentiméter echád."

IV. Éyze shéleg!

Éyze shéleg!
Kmo chalamót ktaním
Noflím mehashamá'im;

V. Hu hayá malé rakút

Hu hayá malé rakút
Hi haytá kashá
Vechól káma shenistá lehishaér kach,
Pashút, uvlí sibá tová,
Lákach otá el toch atzmó,
Veheniách
Bamakóm hachí, hachí rach.

Love Of My Soul

I was born to love only you;
My soul has formed you to its measure
I want you as a garment for my soul.

Your very image is written on my soul;
Such indescribable intimacy
I hide even from you.

All that I have, I owe to you;
For you I was born, for you I live,
For you I must die, and for you
I give my last breath.

Five Hebrew Love Songs

I. A Picture

A picture is engraved in my heart;
Moving between light and darkness:
A sort of silence envelopes your body,
And your hair falls upon your face just so.

II. Light Bride

Light bride
She is all mine,
And lightly
She will kiss me!

III. Mostly

"Mostly," said the roof to the sky,
"the distance between you and me is
endlessness;
But a while ago two came up here,
And only one centimeter was left between us."

IV. What Snow

What snow!
Like little dreams
Falling from the sky.

V. Tenderness

He was full of tenderness;
She was very hard.
And as much as she tried to stay thus,
Simply, and with no good reason,
He took her into himself,
And set her down
In the softest, softest place.

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PROGRAM NOTES

Though Pierre Passereau was one of the most popular composers of the fashionable early 16th-century French polyphonic chanson, information about his life is vague. The dates and places of his birth and death are unknown, although the first documentary evidence of him was in 1509, when he was a singer in the chapel of the Duke of Angoulême (later King Francis I); an otherwise unsubstantiated statement in the encyclopedic *Biographie Universelle des Musiciens* (1834) of François-Joseph Fétis reported that he was a priest at the church of St. Jacques-de-la-Boucherie in Paris. Passereau later appeared in the records of the cathedrals in Bourges and Cambrai; he was documented as a singer at the latter church between 1525 and 1530. His known works, some two dozen French chansons and a single Latin motet, were published in several collections during the 1530s and 1540s. Passereau's chansons follow the conventions of the form: four voices, graceful melodies, vivacious rhythms, and lighthearted texts frequently enlivened with puns, word plays, onomatopoeia and ribaldry. In *Il est bel et bon*, a woman describes how "handsome and fine" her husband is: he doesn't beat her, he washes the dishes, and he feeds the chickens (which can be heard clucking) while she amuses herself elsewhere.

The small ensemble sings *Luci Care* as W. A. Mozart intended it: one voice per part. One of Mozart's *Notturmi*, *Luci Care* was written for a gathering of Mozart's social acquaintances, and the music is delightful, rewarding, and not often performed. Dating from around 1787, Mozart included

parts for a wind trio, but the ensemble will perform the piece a cappella.

While the first line of David Dickau's *If Music Be the Food of Love* hails the well-known opening line of Shakespeare's Twelfth Night, the text of the piece is actually a poem by Henry Heveningham (1651-1700). With Shakespeare's opening line as fodder for this lovely poem, Heveningham's work was set by many composers, including Henry Purcell. Contemporary composer David Dickau creates a rich choral setting of this poem that trades motivic ideas from voice to voice, uses the piano to create tension as well as resolution, and finally ends in a joyous and vibrant sonority.

Alice Parker, internationally renowned composer, conductor and teacher, began composing at age eight, and wrote her first orchestral score while still in high school. She studied composition and conducting at Smith College and the Juilliard School where she began her long association with Robert Shaw. As Shaw began to organize the Robert Shaw Chorale, he enlisted the young Parker to do research and create choral arrangements for the new touring and recording ensemble. Today, many arrangements by "Parker/Shaw" are the staples of choral libraries across the country. *Vive L'amour* is an upbeat arrangement of a traditional drinking song, where the men toast everything from bachelors to old married men, and promise to always drink to each other.

Mike Brewer's Hamba Lulu songs are a wonderful affirmation of African life. The

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PROGRAM NOTES

title song, *Hamba Lulu*, is derived from the Zulu people, for whom music plays a strong cultural role in village and tribal life. *Hamba Lulu* is a wedding song, as the women prepare Lulu to go forth and celebrate her marriage. The 5/4 meter throughout the piece creates momentum, as well as contributing to the beautiful chaos of the rhythmic motives stacking in each voice throughout the piece.

The second half of the concert begins with *Sing We and Chant It* by Thomas Morley. A well-known madrigal, *Sing We and Chant It* advises the young lovers to enjoy life's pleasures while they can, as they gain nothing from waiting until it is too late!

Z. Randall Stroope is an American composer known for his text selection as well as vibrant choral compositions. In *Amor de Mi Alma*, Stroope selected the poetry of Garcilaso De la Vega. Although De la Vega did not write many poems—only 38 sonnets and a few songs and odes—their quality ensured that his poetry is still appreciated today. Stroope's setting manages to capture the passion and emotion from the poetry, creating a rich tapestry in ABA form. In the B section, the women intone that the love is so intimate, they hide it even "from you" (the lover). When the A section returns, the material changes just slightly, building throughout to the climax of emotion and music before the final hushed chords.

Eric Whitacre originally wrote the *Five Hebrew Love Songs* as a solo composition for his now-wife Hila Plitmann, for soprano with violin and piano. The songs were later re-set for choir with violin and piano. The

pieces are intensely personal for Whitacre and Plitmann, and Whitacre states on his website that "Each of the songs captures a moment that Hila and I shared together. *Kalá Kallá* (which means 'light bride') was a pun I came up with while she was first teaching me Hebrew. The bells at the beginning of *Éyze Shélag* are the exact pitches that awakened us each morning in Germany as they rang from a nearby cathedral." The pieces are at once melancholy, invigorated, and above all, passionate.

Drawing from the traditional English folk song, Paul Halley arranged *Soldier, Won't You Marry Me* using an alternating 6/8 and 3/4 meter. This creates a somewhat improvisatory feeling, with the lines traded quickly back and forth between the women and men. While the text begins with the story of a young woman and a soldier discussing marriage, the meaning changes quickly by the end. Be sure to listen carefully!

Astor Piazzolla once stated that "*Libertango* stands for the freedom which I allow for my musicians." The title merges *Libertad* (Spanish for liberty) and *Tango*, symbolizing Piazzolla's break from Classical Tango to a new style termed Tango Nuevo, incorporating elements from jazz and classical music. The tango, born in Argentina, has often been described as a relationship translated into dance. In this arrangement of *Libertango*, the voices act as the instruments in the well-known tango music, while local dancers thrill us with their art.

Cantabile

SINGERS & BIOS

SOPRANO

Roxanne Bailin
Kyong Johnson*
Linda Johnson
Marilyn Kruegel
Annie Lerner
Kathleen McCormick
Carol Nielsen
Mary O'Brien
Abigail Stokley
Chelsea Thomas
Ursula Wade
Audrey Windolph

ALTO

Karen Ashcraft
Mary Chapin Durling
Cathy Frye
Linda Haertling
Joanne Karpinski*
Lucy Kelly
Debbie Kullby*
Julia Lehman
Pam Malzbender
Kay Norris
Cindy Pierce*
Kristin Speedy
Katja Stokley

TENOR

Mark Bottemiller
Aloke Guha*
Ben Herbert
Bill Horst
Dave Norris
Julien Salmon
Jeffrey Wang

BASS

Doug Burger
Orin Hargraves
Jonathan Hough
John Kitching
Tim O'Brien
Phil Rice
Brian Underhill
Tom Voll
Greg Werner

* Indicates Cantabile member
not singing in this concert.



Stella Pradeau, Collaborative Pianist

Stella Pradeau has been Cantabile's collaborative pianist since 1999. She graduated from the University of Colorado with a Master's degree in piano performance in 1998. During her studies at CU, Stella was a teaching assistant and a winner of the Norris Piano Award. Studying under Angela Cheng, Stella was selected as a semi-finalist in the Hilton Head International Piano Competition in 1997. As an undergraduate,

Stella was a scholarship recipient of Rotary International and studied music in Paris. Presently Stella is a full time mother of three daughters, Chloe, Clara and Lily, and enjoys time at home with her husband, Francois.



Hannah Wunsch, Music Director

Hannah became the Music Director of Cantabile in Fall 2014. Hannah is also the Conductor of the University of Colorado Women's Choir, and is currently directing the inaugural season of the University of Colorado Madrigal groups, The Montagni Singers and Madri-Gals. In Summer 2014, Hannah co-founded the Summer Lab Choir, a new ensemble at the University of Colorado devoted to the development of undergraduate conductors. She is also the Director of the Bel Canto Children's Choir, part of the Boulder Children's Chorale. Hannah has been Director of Worship and Music at Mount Calvary Lutheran Church since 2010, and has enjoyed performing as a vocal soloist in Macky Auditorium and around the Boulder and Denver area since 2009. Hannah's previous appointments include Assistant Conductor of the University of Colorado University Singers and University Choir, Director of University of Colorado Collegiate Chorale, and the Boulder Aria Singers. She was the St. Martin's Chamber Choir Mark Sheldon Conducting Intern in 2011-2012.

Hannah received her Bachelor's Degree from Gustavus Adolphus College in St. Peter, MN in Vocal Performance. In 2012, she received her Master of Music in Choral Conducting with a vocal performance emphasis from the University of Colorado in Boulder, where she studied with Dr. Larry Kaptein and Dr. Patti Peterson. Hannah is currently pursuing her Doctorate of Musical Arts Degree in Choral Conducting at the University of Colorado with Dr. Greg Gentry.

Cantabile

THANK YOU!

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Thank you to our donors for their generous support of Cantabile. Your support enriches the lives of others through music.

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Kathleen McCormick & Michael Leccese
Phil Rice
Shmuel Shottan
Kay & Dave Norris

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Joanne Karpinski

Grants and Community Donations



Cantabile thanks Sturtz and Copeland Florist of Boulder for donating the beautiful flowers featured in today's table centerpieces.

Cantabile thanks Calico & Boots: Traditional American Square Dance Group of Louisville for loaning today's dance floor.



Cantabile receives funding from the Scientific and Cultural Facilities District to continue bringing art to our community.



The Community Foundation
BOULDER COUNTY

Funds were also received from The Community Foundation serving Boulder County.

Thanks to the generous support of our donors, Cantabile is able to offer our singers, our audience members and our community excellent performances of a wide range of choral music. We invite you to help us continue this great tradition by making a charitable contribution at cantabilesingers.org/support.



Save the Date! Schubert Mass in G

May 1 & May 3
St. Andrews Presbyterian Church
Mountain View United Methodist Church
Boulder

CantabileSingers.org