

MUSIC at MSU DENVER

Metropolitan State University of Denver
College of Letters, Arts & Sciences
Department of Music
Presents



2021 Spring Choral Concert

University Treble Choir
MSU Denver Chorale

MB Krueger, conductor
Lara Jean O'Connor, pianist

*Featuring "Abraham Lincoln Walks at Midnight"
by Florence Price*

Friday, May 7, 2021
Live-Streamed from the King Center Concert Hall
855 Lawrence Way, Auraria Campus
7:30 pm
<https://fb.me/e/FSJvzm2Q>

Program

DeshAn Indian Raga, arr. Ethan Sperry (b. 1971)

MSU Denver Chorale



In the first half of the piece, the word “Mola,” meaning “Sleep” is sung. All other text is a form of rhythmic chant called Sollakattu, which has no translatable meaning, but is used as a pedagogical tool in teaching rhythmic patterns. In this way, the voices of the choir are intended to imitate percussion instruments.

Invitation to LoveMarques L. A. Garrett (b. 1984)

Poetry by Paul Laurence Dunbar (1872-1906)

University Treble Choir



Come when the nights are bright with stars
Or when the moon is mellow;
Come when the sun his golden bars
Drops on the hayfield yellow.
Come in the twilight soft and gray,
Come in the night or in the day,
Come, O love, when'er your may,
And you are welcome, welcome.

You are sweet, O Love, dear Love,
You are soft as the nesting dove.

Come to my heart and bring it to rest
As the bird flies home to its welcome nest.

Come when my heart is full of grief
Or when my heart is merry;
Come with the falling of the leaf
Or with the redd'ning cherry.
Come when the year's first blossom blows,
Come when the summer gleams and glows,
Come with the winter's drifting snows,
And you are welcome, welcome.

Seven Songs of the Rubaiyat.....Adolphus Hailstork (b. 1941)

Texts by Omar Khayyam (1048-1123)

English translations by Edward Fitzgerald (1809-1883)

MSU Denver Chorale



- I. Come! Come!
Come fill the cup, and in the fire of Spring
Your winter garment of repentance fling:
The bird of time has but a little way to flutter,
and the bird is on the wing.
Come fill the cup!
- II. The worldly hope men set their hearts upon
Turns ashes or it prospers; and anon
Like snow upon the desert's dusty face
Lighting a little hour or two is gone.
- III. Ah, my beloved, fill the cup that clears today of
past regrets and future fears.
Tomorrow! Why, tomorrow I may be Myself
with yesterday's seven thousand years.
- IV. Ah, make the most of what we yet may spend,
Before we into dust descend;
Dust into dust, and under dust to lie,
Sans wine, sans song, sans singer, and sans end!

- V. Oh, threats of Hell and hopes of paradise!
One thing at least is certain, This life flies;
One thing at least is certain and the rest is lies;
The flow'r that one has blown forever dies.
- VI. The revelation of devout and learn'd
Who rose before us, and as prophets burn'd
Are all but stories, which, awoke from sleep
They told their comrades, and to sleep return'd.
- VII. I sent my soul into the invisible,
Some letter of that after-life to spell:
And by and by my soul return'd to me and
answer'd:
“I myself am Heaven and Hell!”

Come! Come!
Come fill the cup, and in the fire of Spring
Your winter garment of repentance fling:
The bird of time has but a little way to flutter,
and the bird is on the wing.
Come fill the cup!

The Silver Apples of the Moon Gwyneth Walker (b. 1947)
Poetry from *The Song of the Wandering Aengus* by W. B. Yeats (1865-1939)



University Treble Choir

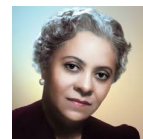
I went out to the hazel wood,
Because a fire was in my head,
And cut and peeled a hazel wand,
And hooked a berry to a thread;
And when white moths were on the wing,
And moth-like stars were flickering out,
I dropped the berry in a stream
And caught a little silver trout.

When I had laid it on the floor
I went to blow the fire a-flame,
But something rustled on the floor,
And someone called me by my name:

It had become a glimmering girl
With apple blossom in her hair
Who called me by my name and ran
And faded through the brightening air.

Though I am old with wandering
Through hollow lands and hilly lands,
I will find out where she has gone,
And kiss her lips and take her hands;
And walk among long dappled grass,
And pluck till time and times are done,
The silver apples of the moon,
The golden apples of the sun.

Abraham Lincoln Walks at Midnight Florence Price (1887-1953)
Poem by Vachel Lindsay (1879-1931)



University Treble Choir and MSU Denver Chorale

Introduction: Bianca Thomas, mezzo soprano

A bronzed, lank man! His suit of ancient black,
A high top-hat and plain worn shawl.

Overture: Lara Jean O'Connor, piano

1. **It is Portentous:** Chorus

It is portentous, and a thing of state
That here at midnight, in our little town
A mourning figure walks, and will not rest,
Near the old court-house pacing up and down.

Or by his homestead, or in shadowed yards
He lingers where his children used to play,
Or through the market, on the well-worn stones
He stalks until the dawn-stars burn away.

2. **Until the Dawn-Stars Burn Away:** Michael Swartz, baritone

Hannah Baty, soprano; Grace Dougherty, mezzo soprano; Justin Milner, tenor

He stalks until the dawn-stars burn away.
A bronzed lank man! His suit of ancient black,
A famous high top-hat and plain worn shawl

Make him the quaint great figure that men love,
The prairie-lawyer, master of us all.

3. **He Cannot Sleep:** Grace Dougherty, mezzo soprano

He cannot sleep upon his hillside now.
He is among us: - as in times before!

And we who toss and lie awake for long
Breathe deep, and start, to see him pass the door.

4. **His Head is Bowed:** Chorus

His head is bowed. He thinks on men and kings.
Yea, when the sick world cries, how can he sleep?
Too many peasants fight, they know not why,
Too many homesteads in black terror weep.

The sins of all the war-lords burn his heart.
He sees the dreadnaughts scouring every main.
He carries on his shawl-wrapped shoulders now
The bitterness, the folly and the pain.

Program

5. **He Cannot Rest Until a Spirit Dawn Shall Come:** Justin Milner, tenor

Hannah Baty, Bianca Thomas, Grace Dougherty, solo trio

Chorus

He cannot rest until a spirit-dawn
Shall come; - the shining hope of Europe free;

The league of sober folk, the Worker's Earth,
Bringing long peace to Cornland, Alp and Sea.

6. **Who Will Bring White Peace?:** Chorus

It breaks his heart that kings must murder still,
That all his hours of travail here for men

Seem yet in vain. And who will bring white peace
That he may sleep upon his hill again?

Florence Price (1887-1953) was the first African-American woman to be recognized as a composer of classical music, and also the first to have her work performed by a major symphony orchestra. She wrote in a variety of genres – symphonic music, chamber music, vocal music, choral music – and her catalog of works is currently being re-discovered and recognized for its depth and breadth. Price composed with great skill in the late-Romantic style, and deserves a place in the classical music canon.

“Abraham Lincoln Walks at Midnight” was composed sometime after 1914, when the poem by Vachel Lindsay (1879-1931) was published, and before 1949; unfortunately, the composer herself did not indicate the year of its composition. When the poem was written, 50 years had passed since the end of the American Civil War and the death of Abraham Lincoln, and the world found itself poised on the brink of the First World War. The romantic and melancholy theme of the poem is that the spirit of the great man cannot rest because humankind has not yet learned the lessons he hoped to impart, and is still mired in fighting and terror and murder; as true in 1914 as it was a couple of decades later, when Florence Price was personally impacted by racism (as well as sexism) in her work as a composer. And although some of the language chosen by the poet may strike our modern ears as slightly archaic, surely the lessons are just as pertinent for us today.

There is no record of this work having been performed during the composer's lifetime. We are honored to be among the first choirs to shed some light on this overlooked but important composition. Thanks to Michael Driscoll, who created the edition of the score that we are using, and who conducted what was possibly the world premiere of this piece with the Andover Choral Society in 2019. Thanks also to our technical producer Will Stowe and cameraman Ian Wells for making this livestreamed performance possible.

MB Krueger

Personnel

University Treble Choir

Soprano 1

Joan Foster*
Jessica Ornelas
Jessica Schoenfelder
Miranda White
(*MSU Denver Faculty)

Soprano 2

Jeremy Burns
Kharis Grams
Erin Hanlon
Colleen Swift

Alto 1

Leilani Gomez
Madi Raichart
Autumn Schmidt
Kaylah Wear

Alto 2

Shianne Cruz
Elisa Dean
Kelly Kerr
Jordan Rhoades
Ashley Stitt

MSU Denver Chorale

Soprano

Hannah Baty
Lindsay Cann
Junelle Flores
Emily Ho
Darcy Naugle
Lily Timmons
Brianna Winkler

Alto

Lexi Bauer
Grace Dougherty
Abigail Sheehan
Chloe Short
Bianca Thomas
Isabella Weiss

Tenor

Kaleb Archer
Jordan Antonio
Alex Artyomenko
Alex Hess
Justin Milner

Bass 2

Grant Hamilton
Caden Hirsch
Bryan Lastrella
Bryce Lockwood
Camden McPhee
Carter Skau
Mikey Swartz

Technical Crew

Will Stowe, producer

Ian Wells, camera



MB Krueger is the Director of Choral Activities at Metropolitan State University, where she directs the Chorale, University Treble Choir, and University Basso Choir, and teaches Basic and Advanced Conducting. She earned her bachelor's degree at Michigan State University, where she was a National Merit Scholar, and her master's degree from Miami University in Oxford, Ohio. MB served ten years on the board of the Colorado Chapter of American Choral Directors Association, and has been a regular presenter at the annual CoACDA Summer Workshop. She is also active as a clinician for middle school, high school, and college choral festivals. She is a member of St. Martin's Chamber Choir and St. Andrew's Episcopal Church Choir, and has also sung professionally with the Santa Fe Desert Chorale, the Santa Fe Opera, the Baroque Chamber Orchestra of Colorado, and others.



Lara Jean O'Connor holds a Bachelor's Degree in Music Education and Oboe Performance from Dana College in Blair, Nebraska. After graduate work at the University of Nebraska-Lincoln, she returned to Denver to pursue her music career. She has been a staff accompanist at Metropolitan State University of Denver since 2009. Lara Jean is the principal accompanist for the University Treble Choir and University Basso Choir, and has assisted with the MSU Denver Chorale in Spring 2021. She is also the coach accompanist for MSU Denver's BFA students. Lara Jean is also organist/pianist at Broomfield United Methodist Church and is a freelance accompanist in the Denver area.

For more information on Music at MSU Denver

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