



THE "OTHER" SIDE OF

Love

FRIDAY, FEB 9, 7:30 PM

SUNDAY, FEB 11, 2:00 PM

FIRST CONGREGATIONAL CHURCH
BOULDER

DIRECTED BY BRIAN STONE

PROGRAM

PROGRAM

- Set Me As a Seal René Clausen (b. 1953)
- Moro Lasso Carlo Gesualdo (1566-1613)
- Selections from Neue Liebeslieder Johannes Brahms (1833-1897)
1. Verzicht, o Herz, auf Rettung
2. Finstere Schatten der Nacht
- Selections from Neue Liebeslieder Johannes Brahms
7. Vom Gebirge Well' auf Well'
8. Weiche Gräser im Revier
- Selections from Neue Liebeslieder Johannes Brahms
12. Schwarzer Wald, dein Schatten
14. Flammenauge, dunkles Haar
15. Zum Schluss: Nun, ihr Musen, genug!

INTERMISSION

- Five Romantic Miniatures from the Simpsons Paul Crabtree (b. 1960)
#3 Homer
- Love Lost (Four Satirical Poems on Love) Paul Sjolund (b. 1935)
I. One Perfect Rose
II. When You're Away
III. Careless Talk
IV. Your Little Hands
- Liebeslieder Polkas P.D.Q. Bach (1807-1742)
5. It Was a Lover and His Lass
7. Song to Celia
3. The Passionate Shepherd to His Love
Fifth hand accompanist: Greg Werner

SET ME AS A SEAL (Song of Solomon)

Set me as a seal upon your heart,
As a seal upon your arm,
For love is strong as death.
Many waters cannot quench love;
Neither can the floods drown it.

MORO LASSO

Moro, lasso, al mio duolo,
E chi può dar mi vita,
Ahi, che m'ancide e non vuol darmi aita!

O dolorosa sorte,
Chi dar vita mi può,
Ahi, mi dà morte!

I die, alas, in my suffering,
And she who could give me life,
Alas, kills me and will not help me.

O sorrowful fate,
She who could give me life,
Alas, gives me death.

SELECTIONS FROM NEUE LIEBESLIEDER

Translation: Georg Friedrich Daumer

1. VERZICHT, O HERZ, AUF RETTUNG

Verzicht, o Herz, auf Rettung,
dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

2. FINSTERE SCHATTEN DER NACHT

Finstere Schatten der Nacht,
Wogen- und Wirbelgefahr!
Sind wohl, die da gelind
rasten auf sicherem Lande,
euch zu begreifen im Stande?
Das ist der nur allein,
welcher auf wilder See
stürmischer Öde treibt,
Meilen entfernt vom Strande.

7. VOM GEBIRGE WELL' AUF WELL'

Vom Gebirge Well' auf Well'
kommen Regengüsse,
und ich gäbe dir so gern
hunderttausend Küsse.

1. RENOUNCE, O HEART, ALL HOPE OF RESCUE

Renounce, O heart, all hope of rescue,
Venturing forth on love's sea!
For a thousand boats are drifting,
Smashed and wrecked along the coast!

2. GLOOMY SHADOWS OF THE NIGHT

Gloomy shadows of the night,
Dangerous billows and whirlpools!
Are they who gently
Rest on secure land
Able to understand you?
Only he alone understands,
He who drifts on the high sea's
Stormy desolation,
Miles away from shore.

7. FROM THE MOUNTAINS, WAVE ON WAVE

From the mountains, wave upon wave,
Come the rushing torrents!
And I would so willingly give you
A hundred thousand kisses.

8. WEICHE GRÄSER IM REVIER

Weiche Gräser im Revier,
schöne, stille Plätzchen!
O, wie lind ruht es hier
sich mit einem Schätzchen!

8. SOFT GRASSES ON THE MEADOWS

Soft grasses on the meadows—
Such a lovely, quiet place!
How gently one rests here
With a sweetheart.

12. SCHWARZER WALD, DEIN SCHATTEN

Schwarzer Wald, dein Schatten ist so düster!
Armes Herz, dein Leiden ist so drückend!
Was dir einzig wert, es steht vor Augen;
ewig untersagt ist Huldvereinung.

12. DARK FOREST, YOUR SHADOW

Dark forest, your shadow is so gloomy!
Poor heart, your suffering is so great!
What you dearly prize is standing before your eyes
Forever forbidden is love's fulfillment.

14. FLAMMENAUGE, DUNKLES HAAR

Flammenauge, dunkles Haar,
Knabe wonnig und verwogen,
Kummer ist durch dich hinein
in mein armes Herz gezogen!

14. FLAMING EYE, DARK HAIR

Flaming eye, dark hair,
Delightful and audacious youth:
Because of you, misery
Has lodged itself in my poor heart.

Kann in Eis der Sonne Brand,
sich in Nacht der Tag verkehren?
Kann die heisse Menschenbrust
atmen ohne Glutbegehren?

Can the sun's blaze turn into ice?
Can the day change itself to night?
Can the ardent human heart
Breathe without passionate desire?

Ist die Flur so voller Licht,
dass die Blum' im Dunkel stehe?
Ist die Welt so voller Lust,
dass das Herz in Qual vergehe?

Is the field so full of light
That the flower stands in darkness?
Is the world so full of bliss
That the heart dies in anguish?

15. ZUM SCHLUSS: NUN, IHR MUSEN, GENUG!
(Johann Wolfgang Goethe)

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
Wie sich Jammer und Glück wechseln
in liebender Brust.
Heilen könnet die Wunden ihr nicht,
die Amor geschlagen!
Aber Linderung kommt einzig,
ihr Guten, von euch.

15. CONCLUSION: NOW, YOU MUSES, ENOUGH!

Now, you Muses, enough!
In vain you try to describe
How grief and happiness alternate
In a grieving heart.
You cannot heal the wounds
That Cupid has inflicted,
But relief comes solely,
Dear Muses, from you.

#3 HOMER (*from Five Romantic Miniatures from the Simpsons*)

Marge, you make the best pork chops!

LOVE LOST (Four Satirical Poems on Love)

I. ONE PERFECT ROSE (Dorothy Parker)

A single flow'r he sent me, since we met.
All tenderly his messenger he chose;
Deep-hearted, pure, with scented dew still wet
One perfect rose.

I knew the language of the flow'ret;
"My fragile leaves," it said, "His heart enclose."
Love long has taken for his amulet
One perfect rose.

Why is it no one ever sent me yet
One perfect limousine, do you suppose?
Ah no, it's always just my luck to get
One perfect rose.

II. WHEN YOU'RE AWAY (*Samuel Hoffenstein*)

When you're away, I'm restless, lonely,
Wretched, bored, dejected;
Only here's the rub, my darling dear,
I feel the same when you are near.

III. CARELESS TALK (*Mark Hollis*)

Bill was ill.
In his delirium
He talked about Miriam.
This was an error
As his wife was a terror
Known as Joan.

IV. YOUR LITTLE HANDS (*Samuel Hoffenstein*)

Your little hands, your little feet,
Your little mouth, Oh, God, how sweet!
Your little nose, your little ears,
Your eyes that shed such little tears.
Your little voice, so soft and kind,
Your little soul, your little mind!

LIEBESLIEDER POLKAS

5. IT WAS A LOVER AND HIS LASS

(William Shakespeare)

It was a lover and his lass,
 With a hey, and a ho, and a hey nonino,
 That o'er the green cornfield did pass,
 In springtime, the only pretty ring time,
 When birds do sing, hey ding a ding, ding;
 Sweet lovers love the spring.

Between the acres of the rye,
 With a hey, and a ho, and a hey nonino,
 Those pretty country folks would lie,
 In springtime, the only pretty ring time,
 When birds do sing, hey ding a ding, ding;
 Sweet lovers love the spring.

This carol they began that hour,
 With a hey, and a ho, and a hey nonino,
 How that a life was but a flower
 In springtime, the only pretty ring time,
 When birds do sing, hey ding a ding, ding;
 Sweet lovers love the spring.

And therefore take the present time,
 With a hey, and a ho, and a hey nonino,
 For love is crownèd with the prime
 In springtime, the only pretty ring time,
 When birds do sing, hey ding a ding, ding;
 Sweet lovers love the spring.

7. SONG TO CELIA

(Ben Jonson, adapted by P.D.Q. Bach)

Eye me only with thy drink,
 And I will pledge with this;
 Or leave some wine but in the cup,
 And I'll not look to kiss.
 The thirst that from the soul doth rise
 Doth ask a drink divine;
 But if Jove's nectar I can't sip,
 Some ale will do just fine.

I sent thee late a rosy wreath,
 Not so much hon'ring thee
 As giving it a hope that there

(Original text)

Drink to me only with thine eyes,
 And I will pledge with mine;
 Or leave a kiss but in the cup,
 And I'll not look for wine.
 The thirst that from the soul doth rise
 Doth ask a drink divine;
 But might I of Jove's nectar sup,
 I would not change for thine.

I sent thee late a rosy wreath,
 Not so much honouring thee
 As giving it a hope, that there

It could not withered be.
But thou thereon didst only breathe,
And sent'st it back to me
Since when it smells, I kid thee not,
Of pretzels and chablis.

It could not withered be.
But thou thereon didst only breathe,
And sent'st it back to me;
Since when it grows, and smells, I swear,
Not of itself, but thee.

3. THE PASSIONATE SHEPHERD TO HIS LOVE
(Christopher Marlowe)

Come live with me and be my love,
And we will all the pleasures prove,
That Valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

And we will sit upon the Rocks,
Seeing the Shepherds feed their flocks,
By shallow Rivers to whose falls
Melodious birds sing Madrigals.

And I will make thee beds of Roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of Myrtle;

A gown made of the finest wool
Which from our pretty Lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and Ivy buds,
With Coral clasps and Amber studs:
And if these pleasures may thee move,
Come live with me, and be my love.

DIRECTOR'S NOTES

Valentine's Day is a short week away and love is in the air! Love, whether it is young or old, romantic or familial, will be celebrated with gifts of chocolate, flowers, and all signs of affection. There is no shortage of choral music that celebrates the unconditional and undying qualities of love, but let us veer away from the obvious choices on the "warm and fuzzy" side of love. Instead, let's focus on the silly, flirtatious, and darker sides of love.

Our trip to the unrequited and desperate side of love begins with "Moro Lasso" by 16th century composer Carlo Gesualdo. The poetry plays with the juxtaposition of life and death. Gesualdo's music energizes that pairing with sudden changes in tempo, soaring and expansive chords, and unexpected harmonies.

Thoughts about "the darker side of love" led me immediately to Johannes Brahms's *Neue Liebeslieder* (Op. 65). This set of dances was composed just after the death of Clara Schumann who was the object of Brahms' long unrequited love. The varied origins of the poetry (Turkish, Persian, Serbian, Russian, and German) offer a wide array of the ways love can betray the human heart: imagery of a heart tossed on the rough sea and eventually smashed into the rocky coast; passionate questions about how a forbidden love can ever be fulfilled; misery accompanies the pangs of love at every turn. The final poem by Johann Wolfgang von Goethe is set plaintively yet with a lullaby-like satisfaction: the inflicted wounds of affection are only healed by the "Muses," otherwise known as art.

After as uplifting an ending as one might ask for in the first half (particularly considering the depths of desperation in which we began!), the second half of the program continues to lift us up with music and poetry designed to bring a smile to your face, and a chuckle to your belly. Silliness and satire can be found in each of these pieces, so I encourage you to follow along with the texts in this half of the program while also keeping your eye on the musicians. From an ode to Marge Simpson's pork chops, to the satirical warnings about the old meanings behind giving a "perfect rose," to the antics that might occur when there are 4 hands at a piano with not enough music to keep them busy, we hope the whimsical side of love brings you thoughts of the good times shared with loved ones.

Despite the uncommon musical path we may take today, we hope you are able to think of family, friends, lost loves, and perhaps even "the one that got away." Thank you for joining us tonight to explore how the other sides of love may feel and sound.



BRIAN STONE, MUSIC DIRECTOR

Brian Stone arrived in Colorado by way of the Pacific Northwest in 2008 in order to attend graduate school at CU Boulder. After finishing his Master of Music in choral conducting, he directed high school choirs for several years. Brian is currently pursuing a Doctor of Musical Arts degree in choral conducting and literature at CU Boulder.

In addition to teaching and conducting choral music, Brian is active as a professional singer, appearing with St. Martin's Chamber Choir, the Evans Choir, and the Anima Chamber Ensemble, an elite 13-voice ensemble. Brian also serves as the Choir Director at First Unitarian Society of Denver. In the summers, Brian has worked and studied at the Oregon Bach Festival as a conductor, singer, and most recently as the Chorus Manager for the Stangeland Family Youth Choral Academy, an honor choir for aspiring and talented high school singers. Additionally, Brian has appeared as an choral adjudicator and clinician across Colorado. In his free time, Brian enjoys getting outside hiking and fishing with his beautiful wife Emily and their lovable handful of a dog, Bear.



STELLA PRADEAU, COLLABORATIVE PIANIST

A native Arkansan, Stella grew up surrounded by the sounds of gospel and bluegrass in a family of self-taught musicians. She began study of the piano at the age of 10 with a local church pianist. Lessons took place in the broom closet at the local high school. After a few years, Stella began lessons with a classically focused teacher located in a nearby town. She immediately fell in love with the sounds, colors and beauty of classical music. By the age of 14 Stella accompanied all music at her church and at the age of 18, she performed the second piano concerto by Saint Saëns with the University of Arkansas Concert Orchestra.

Currently a private teacher and popular choral collaborator in the Boulder area, Stella is a graduate of the University of Colorado where she studied with pianists Angela Cheng and Alvin Chow and successfully completed her Masters Degree in Piano Performance. While at CU, Stella was a graduate assistant and winner of the Norris Piano Award.



MAC MERCHANT, GUEST PIANIST

Mac Merchant studied at CU Boulder for his Master of Music degree in Collaborative Piano and graduated last May, having studied with Alexandra Nguyen and Margaret McDonald. He received his bachelor's degree in Piano Performance from Whitworth University and his master's degree in Piano Performance from Washington State University. Mac has collaborated with numerous musicians, ensembles, and theater groups in both Washington state and Colorado. One of Mac's favorite gigs was playing a keyboard part in the national touring production of *Wicked*. Mac's wife, Sarah, is a pastor in Boulder; Mac and Sarah are happy parents to their 20 month old daughter, Lydia Grace.

SINGERS

SOPRANO

Penny Anderson
Roxanne Bailin
Linda Johnson
Annie Lerner
Kate Klotz
Marilyn Kruegel
Kamilla Macar
Katie Malzbender
Kathleen
McCormick
Carol Nielsen
Mary O'Brien
Audrey Windolph

ALTO

Hari Baumbach
Mary Chapin
Durling
Michelle
Fitzgerald
Cathy Frye
Linda Haertling
Joanne Karpinski
Lucy Kelly
Debbie Kullby
Pam Malzbender
Kay Norris
Cindy Pierce
Maddie Pluto
Ellen Ross
Katja Stokley

TENOR

Spencer Carr
Aloke Guha
Ben Herbert
Bill Horst
David Norris
Tony Porter
Julien Salmon
Jeremy Skelton

BASS

Mike Callan
Jonathan Dings
Orin Hargraves
John Kitching
Rob Lane
Tim O'Brien
Phil Rice
Benjamin
Tarasewicz
Brian Underhill
Tom Voll
Greg Werner
Dick Van Pelt
Joshua Young

ASSISTANT DIRECTOR

Jeremy Skelton

MUSIC DIRECTOR EMERITUS

Robert Farr

MEMBER EMERITUS

Doug Burger

GRATITUDE

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Diane Schwemm & Eliot Young
Brian Underhill
Laura Wallace

GRANTS AND COMMUNITY DONATIONS

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



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

Thank you to the following organizations for lending music to Cantabile for this concert:

- Alpine Chorale
- Boulder Chorale
- CU College of Music

HOW TO SUPPORT

Cantabile accepts and appreciates donations of every size. Your support helps us share important works of art with the community and support the talented musicians with whom we collaborate.

If you feel moved to support Cantabile, you may leave your contribution in the remittance envelope found in this program and leave it with the ushers at the end of the concert or mail in at a later time.

You may also donate online at CantabileSingers.org/support.

Cantabile is 501(c)3 organization and all donations are tax deductible. Please make checks payable to Cantabile Singers.

Join us in May for
VENETIAN MASTERS
Friday, May 4, 7:30 pm
Sunday, May 6, 2:00 pm
First Congregational Church, Boulder



Cantabile is an auditioned choral ensemble in Boulder County, Colorado, dedicated to performing a wide range of music, including classical, jazz, gospel, folk music from many lands, and other international works. Our members are volunteers from a variety of ages, backgrounds, and musical experience, and include trained musicians as well as skilled amateurs. Cantabile performs three programs each year.

Join our mailing list to learn about upcoming performances. We send out periodic reminders (no more than 6 per year) and we will never share your information. Join our mailing list at cantabilesingers.org.

It is our pleasure to bring choral music to the community. Thank you for your support of local music and of Cantabile. We look forward to sharing more music with you!