

UNIVERSITY MEN'S CHORUS

Tenor I

Jeffrey Agan
Noah Breitigam
Brock Burkett
Christopher Carter
Joseph Fields
Alex Hackworth
Noah Halaoui
Alex Kuhn
Jason Rosensteel
Luke Schmidt *
James Sheehan

Tenor II

Bryce Absher
Adam Baty
Brandon Bryant
Tyler J. Dohar *
Addison Gribbin
Jacob Houtz
Troy LeFevre
Mitch Nolan *
Mike Rutkowski
Jacob Shellist
Nick Smith
Nathan Stelts *

Bass I

Daniel Baumgartner *
Brian Bryant
Andrew Kelly
Ryan Luchene
Michael Scott Medlin
Benjamin Noel
James Owens
Grant Pena
Daniel Perron *
Aaron Roos
Elias Sawyer
Wade Schimmoeller

Bass II

Adam Behrendt
Noah Froelich
Matthew Nolan
Tim Krueger
Sam O'Neal
E.J. Orr
Josh Pawelczyk
James Reece
Abraham Roos
Kevin Rowlands
Zebadiah Sharp *
Matthew Taylor
Logan VanDyke

*denotes officer

SCHOOL OF ART | COLLEGE OF MUSICAL ARTS | CREATIVE WRITING | THEATRE & FILM
B O W L I N G G R E E N S T A T E U N I V E R S I T Y

A CAPPELLA CHOIR

MARK MUNSON, *director*

MICHAEL GARTZ, *accompanist*



UNIVERSITY MEN'S CHORUS

TIMOTHY CLOETER, *director*

OLGA TOPUZOVA-MEADE, *accompanist*

SUNDAY, APRIL 2, 2017

3:00 P.M.

KOBACKER HALL

MOORE MUSICAL ARTS CENTER

A CAPPELLA CHOIR

Im kühlen Mäyen..... Hans Leo Hassler (1564–1612)

Die Nachtigall..... Felix Mendelssohn (1809–1847)
Lerchengesang

Amor de mi Alma..... Z. Randall Stroope (b. 1953)

Shakespeare Songs Book III..... Matthew Harris (b. 1956)
I. It Was a Lover and His Lass
II. You Spotted Snakes
III. Sigh No More, Ladies
IV. O Mistress Mine

Jeffrey Agan, tenor soloist

Please Stay..... Jake Runestad (b. 1986)
Tess Marjanovic, soprano soloist

Ching-a-Ring Chaw..... Aaron Copland (b. 1900)
arr. Irving Fine (b. 1914)

Old Dan Tucker..... American Folk Song
arr. Carol Barnett (b. 1949)

A CAPPELLA CHOIR

Soprano

Sarah Alexander
Victoria Anderson
Jackie Burns
Mary Curtis
Jessica James
Krista King*
Kasey Madsen
Tess Marjanovic
Tabitha Miner
Kathrin Phillips
Allison Rader
Clare Rivetti
Samantha Woodward

Alto

Kersten Davis*
McKinnell Ferguson
Jacqueline Hearst
Misty Lovejoy
Amanda Martinez
Brooke Metzker
Adesina Odidro
Reagan Patterson
Erica M. Ross
Rachel Thornsberry
Caity Warner
Kelly Weihl
Monica Yost

Tenor

Jeffrey Agan, Jr.*
Noah Breitigam
Brandon Bryant*
Brock Burkett
Christopher Carter
Bennett Clark
Daniel C. Cox
Joseph Fields
Avery Gerwin
Noah Halaoui
Alexander Kuhn
Preston Lawrence
Kwan To Ng
Anthony Youmans

Bass

Bryce Absher
Jayce Bender
Michael Carder
Antuan Hairston
Michael Hambrick
Jacob Hoverman
Devin P. Klinger
Daniel Perron
Aaron Roos*
Abraham Roos
Zachary A. Shock
Jonah Wilson

*denotes officer

something true and more noble than a sleazy affair. In addition, this compositional choice allows Lord Barnard to express a true love as well, and to nobly honor his wife even in the midst of his grief.

—notes by Tim Cloeter

El Chuchumbé
Dudes, what is this sound?
Why, it’s the Chuchumbé:
Pretty its intonation,
charming in all you see and hear.

Refrain:
For good or for evil,
the chuchumbé will get you.

Remigio had a cow
he knew not how to treat.
He milked her so much
that the poor cow died.

Refrain

Said a choral director
with a philosophy of life:
There’s always a chuchumbé
for those who can’t carry a tune.

Refrain

In BGSU Men’s Chorus
we have this theme:
Sing to everyone,
sing with feeling.

Refrain

Now I take my farewell
as is my custom.
Goodbye, enjoy life,
and so ends the chuchumbé.

Refrain

*—translation by D.C. Hawley
(edited Tim Cloeter)*

UNIVERSITY MEN’S CHORUS

FlightDaniel Elder (b. 1986)

If Ye Love Me Thomas Tallis (1510–1585)

Ubi caritas.....Ola Gjeilo (b. 1978)

Sure on This Shining Night Morten Lauridsen (b. 1943)

The Ballad of Little Musgrave and Lady Barnard Benjamin Britten (1913–1976)

Fare Ye Well.....arr. Stacey Gibbs
Aaron Roos, Tyler Dohar, Luke Schmidt, *soloists*
*Commissioned by the College of Musical Arts for the Bowling Green State University Men’s Chorus and
published by Santa Barbara Music Press as part of the Bowling Green State University Choral Series.*

El Chuchumbéarr. Jorge Cozatl
Daniel Baumgartner, *güiro*; Jacob Houtz, *shaker*;
Daniel Perron, *claves*; Abraham Roos, *cajón*

Vocal Soloists:
Jeffrey Agan, verse 1; Bryce Absher, verse 2; Jason Rosensteel, verse 3;
Alex Kuhn, verse 4; Nathan Stelts, verse 5

Swing Down Chariot arr. Vagabonds

Manly Men (Men’s Chorus Extravaganza)Kurt Knecht (b. 1971)

Brothers, Sing On Edvard Grieg (1843–1907)

BGSU Alma Mater.....Edith Bell

A CAPPELLA CHOIR

TRANSLATIONS

Im kühlen Mäyen

In the cool Maytime all things take pleasure. Little flowers in the field also renew themselves and the maidens sing in their roundelays: “Welcome Maytime!” Two dear hearts are full of joy and jest. In the cool shade they forget all suffering. Blind Cupid, the very cunning child, joins them together with his swift arrow. Venus always adds her blessing so that two hearts are moved to love.

Die Nachtigall

The nightingale was far away but springtime is drawing her back again. Hasn’t she learned anything new? She sings the old, cherished songs.

Lerchengesang

O lovely sound of your song, O lark, you rise and you sing in delight! You take me away from here. I’m singing with you. We’re going up to the sun through the clouds!

Amor de mi Alma

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.

UNIVERSITY MEN’S CHORUS

NOTES AND TRANSLATIONS

Flight (I am Love)

A flash of wonder from eternal height,
I give anew to all the world its sight;
A blinding rush of colors all alight,
To see full well the sum of joys in flight.

Ubi caritas

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. Amen.

—translation by Ron Jeffers

The Ballad of Little Musgrave and Lady Barnard

Benjamin Britten’s dramatic and engaging setting of this ballad has become a favorite of the Men’s Chorus because it resonates with emotion. In the opening scene, Little Musgrave and Lady Barnard discover in a rare unsupervised moment that they have each loved the other deeply and silently for years. Emboldened by this discovery, Lady Barnard invites Little Musgrave to spend the night with her at her private cottage in Bucklesfordberry. A footpage of the Lady overhears the plan for this tryst, however, and in loyalty to Lord Barnard the page races to the Lord’s castle to report the infidelity. Enraged, Lord Barnard and his men saddle their horses and ride through the night to Bucklesfordberry. In the wee hours of the morning, Little Musgrave is troubled by the sounds of the awakening birds and what he believes to be Lord Barnard’s hunting horn, but Lady Barnard snuggles closer, assuring him that he hears only a shepherd and his flock. Lord Barnard stealthily enters the cottage and, discovering the lovers in bed, challenges Little Musgrave to a duel with tragic consequences for everyone involved.

While there are numerous aspects of this composition worth mentioning, I am particularly struck by how adeptly and expressively Britten employs recurring musical material in a way that not only gives this extended composition a comprehensible structure but also provides dramatic commentary. For instance, the piece opens with church bell figures in the piano that grow increasingly dissonant over an ominous and rhythmically unpredictable pedal E-flat, and this ominous pedal E-flat returns underneath the reassurances of Lady Barnard, underscoring the danger Musgrave is in. Similarly, Britten uses nearly identical musical material for the duel and for the galloping horses of Lord Barnard and his men, casting both testosterone-fueled events with the same foolish recklessness.

The most poignant and moving example of Britten’s dramatic musical commentary, however, occurs near the very end of the piece. The climactic music with which Lord Barnard lamentingly acknowledges the love his Lady and Little Musgrave shared is the very same music with which Lady Barnard and Little Musgrave professed their love for each other at the church the previous morning! In this way, I believe Britten aims to declare the love they shared as