



Department of Music

presents

ELEMENTS

Choral Concert

University Choir

Chamber Singers

with

Min Sang Kim, countertenor

Penelope Shumate, soprano

Sara Crigger, mezzo-soprano

Jeffery Thomas, Ryan Jones, pianists

Korre Foster, conductor

7:30 p.m.

October 20, 2023

Mabry Concert Hall
Music/Mass Communication Building

—Program—

Oh day of fire and sun

Stephen Chatman
(b. 1950)

“Too Darn Hot” from *Kiss Me, Kate*

Cole Porter
(1891-1964)
arr. M. Hayes (b. 1953)

University Choir
Jeffrey Thomas, pianist

The Wisdom of the Moon

Susan LaBarr
(b. 1981)

University Choir
Morgan Christanson, soloist
Jeffrey Thomas, pianist

Unbewegte laue Luft (Op. 57, No. 8)

Johannes Brahms
(1833-1897)

Min Sang Kim
Jan Corrothers, pianist

City Trees

Joseph Gregorio
(b. 1979)

I will be Earth (Songs for Women’s Voices #6)

Gwyneth Walker
(b. 1947)

Chamber Singers
Ryan Jones, pianist

The Snow (Op. 26, No. 1)

Edward Elgar
(1857-1934)

Chamber Singers
Martha Guevara Ramirez, Timothy Lewis, violin
Ryan Jones, pianist

Shadow River

Elaine Hagenberg
(b. 1979)

Chamber Singers
Ryan Jones, pianist

“Belle nuit, ô nuit d’amour” from *Les Contes d’Hoffmann*

Jacques Offenbach
(1819-1880)

Penelope Shumate and Sara Crigger
Jan Corrothers, pianist

Falling Stars

Kevin Padworski
(b. 1987)

University Choir
Jeffrey Thomas, pianist

True Colors

Billy Steinberg (b. 1950) and Tom Kelly (b. 1952)
arr. Matthew Brown (b. 1978)

Choral Union
Carter Hallums, soloist
Jeffrey Thomas, pianist

—Program—

UNIVERSITY CHOIR

Jeffrey Thomas, pianist

Korre Foster, conductor

Soprano

Betsy Adair
Aspen Barrentine
Xiomara Pérez Batista
Morgan Christianson
Taylor Clarke-Vandermark
Makenzie Clyde
Eli Greene
Diah Minoza-Jackson
Angela Perry
Sabrina Sanford
Catherine Schilling
Alyssa Williams

Alto

Ally Davis
Cora Hernandez
Stephanie Knight
Jenifer Lacey
Julia Lewis
Lauryn Mayweather
Libby Polski
Bree Purrington
Sabrina Reece
Emily Rye
Logan Wallace
Jessica White
April Yates

Tenor

Larry Cotton
Matthew Johnson
Benjamin Sugarbaker
René Villareal
Darius Washington

Bass

Reginald Booker
Antonio Fields
Carter Hallums
Phillip Hoskins
Robert Lee
TJ Morin
Samuel Whitaker
Jack Whitfield

CHAMBER SINGERS

Ryan Jones, pianist

Korre Foster, conductor

Bailey Ables
Emma Bachman
Salem Bowman
Mikayla Cole
Hope Fashina
Ninfa Garcia
Rachel Irwin
Haley Leathers
Isadora Perez
Gwyn Stewart

—Program Notes—

Oh day of fire and sun, by Sara Teasdale (1884-1933), suggests a loud, fast musical setting. The syncopated homophonic choral texture, with high tessituras, exudes drama and excitement; it balances the expansive gestures of the piano accompaniment.

Oh day of fire and sun,
Pure as a naked flame,
Blue sea, blue sky, and dun
Sands where he spoke my name;
Laughter and hearts so high
That the spirit flew off free,
Lifting into the sky
Diving into the sea;
Oh day of fire and sun
Like a crystal burning,
Slow days go one by one,
But you have no returning.

Too Darn Hot is a popular song performed by Ann Miller in the 1953 film adaptation of the Broadway musical *Kiss Me, Kate*. Written by Cole Porter, the song has become an iconic representation of fiery passion and the scorching heat of desire. Its lively tempo and catchy lyrics make it a favorite among fans of both classic Broadway tunes and jazz music.

It's too darn hot
It's too darn hot
I'd like to sup with my baby tonight
Refill the cup with my baby tonight
I'd like to sup with my baby tonight
Refill the cup with my baby tonight
But I ain't up to my baby tonight
'Cause it's too darn hot
It's too darn hot
It's too darn hot
I'd like to coo with my baby tonight
And pitch the woo with my baby tonight
I'd like to coo with my baby tonight
And pitch the woo with my baby tonight
But brother, you fight my baby tonight
'Cause it's too darn hot
According to the Kinsey Report, ev'ry average man you know
Much prefers his lovey-dovey to court
When the temperature is low
But when the thermometer goes 'way up
And the weather is sizzling hot
Mister man, with a plan is not
'Cause it's too, too, too darn hot

It's too darn hot
It's too, too darn hot
I'd like to coo with my baby tonight
And pitch the woo with my baby tonight
I'd like to coo with my baby tonight
And pitch the woo with my baby tonight
But brother, you fight my baby tonight
'Cause it's too darn hot
According to the Kinsey Report, ev'ry average man you know
Much prefers his lovey-dovey to court
When the temperature is low
But when the thermometer goes 'way up
And the weather is sizzling hot
Mr. Gob for his squab
A marine for his queen
A G.I. for his cutie-pie is not
'Cause it's too, too, too darn hot
It's too darn hot
It's too darn hot
It's too darn hot
It's too darn hot
It's too darn hot

—Program Notes—

The Wisdom of the Moon expresses how easy it is to be happy when things are going well, but how we all need to learn to persevere and trust during difficult times, knowing that we will come out better and stronger in the end. The poem was written by Jan Richardson (2010).

[God of the two lights,
I love the sun,
Its revealing brilliance,
Its lingering warmth;
But in the dark of night,
Let me learn
The wisdom of the moon,
How it waxes and wanes
But does not die,
How it gives itself
To shadow,
Knowing it will emerge whole
Once more.

Unbewegte laue Luft begins with an opening motif, a yearning flattened sixth. This repeats again after an impassioned middle section where it dissolves into a still summer night, as if the fast breeze has gone away.

Motionless mild air,
Nature deep at rest;
Through the still garden night
Only the fountain plashes;
But my soul swells
With a more ardent desire;
Life surges in my veins
And yearns for life.
Should not your breast too
Heave with more passionate longing?
Should not the cry of my soul
Quiver deeply through your own?
Softly on ethereal feet
Glide to me, do not delay!
Come, ah! come, that we might
Give each other heavenly satisfaction!

City Trees is a call to mindfulness in our busy lives: We could hear city trees play the same beautiful music their country-dwelling counterparts do if we would only take a moment to stand under them and listen. The poem was written by Edna St. Vincent Millay (1892-1950).

The trees along this city street,
Save for the traffic and the trains,
Would make a sound as thin and sweet
As trees in country lanes.
And people standing in their shade
Out of a shower, undoubtedly
Would hear such music as is made
Upon a country tree.
Oh, little leaves that are so dumb
Against the shrieking city air,
I watch you when the wind has come,
I know what sound is there.

—Program Notes—

Songs for Women's Voices are musical settings of six poems by American poet May Swenson. The poems address a variety of topics—from feminism to God to romance to death—yet they speak with one voice, one style and one life-affirming philosophy. The musical settings are intended to present these poems in a simple and straightforward manner which seeks to portray the beauty, humor, and passion of the words.

I will be earth, you be the flower.
You have found my root, you are the rain.
I will be boat, and you the rower.
You rock me and toss me, you are the sea.
How be steady earth that is now a flood.
The root is the oar afloat where has blown our bud.
We will be desert, pure salt the seed.
Burn radiant love, born scorpion need.

The Snow by Caroline Alice Elgar (1848-1920). Although Alice was fluent in German, Italian, Spanish, and French, she wrote many "o" vowels into this poem she set in English. It includes a wonderful ending with hope that the hearer's heart will endure throughout the years, and not melt away like the snow.

O snow, which sinks so light,
Brown earth is hid from sight
O soul, be thou as white as snow,
O snow, which falls so slow,
Dear earth quite warm below;
O heart, so keep thy glow
Beneath the snow.

O snow, in thy soft grave
Sad flow'rs the winter brave;
O heart, so soothe and save, as does the snow.
The snow must melt, must go,
Fast, fast as water flow.
Not thus, my soul, O sow
Thy gifts to fade like snow.

O snow, thou'rt white no more,
Thy sparkling too, is o'er;
O soul, be as before,
Was bright the snow.
Then as the snow all pure,
O heart be, but endure;
Through all the years full sure,
Not as the snow.

—Program Notes—

Shadow River from “Flint and Feather” (1912) by E. Pauline Johnson. Emily Pauline also published under her paternal grandfather's Mohawk name Tekahionwake. Her spirit's love of life and earth seems very clear in this poem.

A stream of tender gladness,
Of filmy sun, and opal tinted skies;
Of warm midsummer air that lightly lies
In mystic rings,
Where softly wings
The music of a thousand wings
That almost tones to sadness.
Mine is the undertone;
The beauty, strength, and power of the land
Will never stir or bend at my command;
But all the shade
Is marred or made,
If I but dip my paddle blade;
And it is mine alone.
Midway 'twixt earth and heaven,
A bubble in the pearly air I seem
To float upon the sapphire floor, a dream
Of clouds of snow,
Above, below,
Drift with my drifting, dim and slow,
As twilight drifts to even.
For others Fame
And Love's red flame,
And yellow gold: I only claim
The shadows and the dreaming.

Belle nuit, ô nuit d'amour is often referred to as the “Barcarolle” from The Tales of Hoffmann (1881), Jacques Offenbach's final opera. A duet for soprano and mezzo-soprano, it is considered the most famous barcarolle ever written and the text, concerning the beauty of the night and of love, is by Jules Barbier (1825-1901).

Beautiful night, oh night of love
Smile upon our joys!
Night sweeter than the day
O, beautiful night of love!
Time flees and never returns
Carrying away our endearments
Far from this happy stay
Time flees and never returns.
Burning Zephyrs
Give us your caresses
Burning Zephyrs
Give us your kisses!
Your kisses! Your kisses! Ah!
Beautiful night, oh night of love
Smile upon our joys!
Night sweeter than the day
O, beautiful night of love!
Smile upon our joys!
Night of love, O, night of love!
Ah! ah! ah! ah! ah! ah! ah! ah! ah!

—Program Notes—

Untitled – sometimes know “Falling Stars” (1918) was written by Rainer Maria Rilke (1875-1926). This poem is a profound exploration of the beauty and fragility of life. The poet poignantly reflects on the transient nature of existence and the importance of living in the present moment—a simple yet powerful message for us all.

Do you still remember: falling stars,
How they leapt slantwise through the sky
Like horses over suddenly held-out hurdles
Of our wishes—did we have so many?—
For stars, innumerable, leapt everywhere;
Almost every gaze upward became wedded to the swift hazard of their play,
And our heart felt like a single thing
Beneath the vast disintegration of their brilliance—
And was whole, as if it would survive them!

Upcoming Events

Oct 21	GOMB-Mid-South Marching Invitational at Fortera	
Oct. 22	Saxophone Day– A CECA Event	
	Stanley Yates Classical Guitar Concert	3p.m.
	at 1st Presbyterian	
	Jackson Howard Sr. Viola Recital	12:45p.m.

Events listed above are held in the George and Sharon Mabry Concert Hall in the Music/Mass Communication Building and are free and open to the public, unless indicated otherwise.

If you would like to be added to the Music Department patron database to be notified about future events, please send your name, address and email to music@apsu.edu or call 931-221-7818.

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