



University of North Texas College of Music

Guest Artist Recital | Tuesday, February 7, 2023 | 8:00 pm | Voertman Hall

University of Wyoming Collegiate Chorale
Dr. Brian C. Murray, conductor
Henrique Rabelo, piano

Nothing Gold Can Stay

Happy We, Acis and Galatea,
HWV 49 (1718)George Frideric Handel (1685–1759)

Figures de danse (1975)Lionel Daunais (1901–1982)

1. Pas Grave
2. Jetés-battus
3. Grand-Écart
4. Adagio
5. Bayadère
6. Maryse and partner

Barcarolle, Les contes
d'Hoffmann (1880)Jacques Offenbach (1819–1880)

Camila Rabelo, soprano • Amanda Silva, mezzo-soprano

Love: Then and Still (2019)Susan LaBarr (b. 1981)

That Lonesome Road (1981)James Taylor/Don Grolnick
(b. 1948)/(1947–1996)
arr. Simon Carrington (b. 1942)

from A Frost Sequence (2021)Stephanie Martin (b. 1971)
1. Nothing Gold Can Stay

from *Illuminare* (2022) Elaine Hagenberg (b. 1979)
3. Nox

Sing with the Lark (2013) Laura Farnell (b. 1975)

O Sing Joyfully (n.d.) Adrian Batten (c. 1591–c. 1637)

Sing Out, My Soul (2020) Marques L.A. Garrett (b. 1984)

Come Paride vezzoso,
L'elisir d'amore (1832) Gaetano Donizetti (1797–1848)

Dr. Erik Erlandson, baritone

from *All-Night Vigil*, Opus 37 (1915) Sergei Rachmaninoff (1873–1943)
VI. Bogoroditse Dyevo

Until I Reach My Home Traditional Negro Folk Tune
arr. 2019 Brandon A. Boyd

Collegiate Chorale

Tyra Araas, Katelyn Cathcart, Aydin Cossel,
Jeffrey Cuevas, James Damey, Sabrina Donaldson, Diana Fittje,
Anna Maitri Foley, Samantha Hensley, Jesse Gable,
Carson Gilbar, Joe Gilbar, Brynley LaChance, Michael Lechner,
Lily Malone, Raechel Miller, Coy Morris, Wyatt Olivas, Riley Ovard,
Camila Rabelo, Amanda Silva, Dominick Singleton,
Emma Sorensen, Elizabeth Stauffer, Zane Steele,
David Van Slyke, Chloe Stone, Zach Wolz, Bethany Wunibald

Vocal Arts Area Faculty

Prof. Sabina Balsamo, Lecturer

Dr. Erik Erlandson, Assistant Lecturer

Dr. Brian C. Murray, Assistant Professor and Vocal Arts Area Coordinator

Camila Rabelo, Graduate Student

Amanda Silva, Graduate Student

Dr. Susan Cogdill Vollbrecht, Visiting Assistant Professor

Dr. Katrina Zook, Professor and Chair of the Department of Music

Pas Grave

Natasha, Natasha a quitté les entrechats,
Pour un schah, pour un schah,
Qui lui donne des colliers d'oeils-de-chat.

Jetés-battus

Pleurez, les jetés battus,
De la belle Idoménée.
Pleurez, pleurez, Idoménée.
Qui réchauffa son tutu,
Trop près, trop près de la cheminée.
Hélas!

Grand Écart

Pour un clou qui était là
Pointe en l'air près du décor,
La danseuse Graziella,
Ne fait plus le grand écart.

Adagio

Les deux nièces de l'abbé,
Ont un sommeil bien troublé,

Depuis qu'à Wilfrid Pell'tier,
elles ont vu le beau Saltarello,
Déchirer son bleu maillot,
En plein milieu d'son "adagio."

Bayadère

Fatima la Bayadère souriant aux abonnés,
Sur le dos d'une panthère chaque soir fait son entrée.
Fatima la Bayadère n'est plus là pour son entrée,
Elle est dedans la panthère qui sourit aux abonnés.

Brahma, dieu des croyants,
Faites que les entrailles de la panthère,
Digèrent la Bayadère.

Maryse and partner

Il n'était pas là, Jos,
Quand Maryse du haut des frises,

Donna tête basse dans la contrebasse.
Il n'était pas là, Jos!
Jos n'était pas là!

Happy We

Happy we!
What joys we feel!
What charms we see!
Happy we!
--John Gay (1685–1732)

Not Serious

Natasha has quit dancing for a Shah,
For a Shah, for a Shah,
Who gives her tiger's eye necklaces.

Beating Jumps

Weep for the jetés battus,
Of the beautiful Idoménée,
Weep, weep for Idoménée,
Who warmed her tutu,
Too close to the fireplace.
Alas!

Splits

Because of a nail that was there,
Sticking straight up near the stage,
Graziella, the dancer,
can no longer do the splits.

Slow Steps

The abbot's two nieces,
Had a very troubled smile on their faces,
Since at the Wilfrid Pelletier,
They saw the handsome Saltarello,
Tear his blue leotard,
In the middle of his "adagio."

Indian Dancing Girl

Fatima, the dancer, made her entrance each night,
Smiling at the patrons from the back of a panther.
Fatima, the dancer, is no longer there for her entrance,
She is inside the panther who smiles at the patrons.

Brahma, god of the believers,
allow the entrails of the panther,
to digest the dancer.

Maryse and partner

Jos was not there,
When Maryse from the top of the frieze,
Fell headfirst into the double basses.

He was not there!
Jos was not there!

Et pourtant, depuis vingt ans,
En un voltige à donner vertige

Chaque soir de son perchoir elle
venait choir
dans les bras costauds de Jos!

Mais ce soir,
Oh! Désespoir!
Il n'était pas là Jos!
Où est Jos?

Est-il indispos? Est-il allé payer
son impôt?
Où est Jos? Où est Jos?
A-t-il été victime d'un complot?

Mystère et boule de gomme,
Jamais ni femm' ni homme,
Sur ma foi ne saura pourquoi.

Il n'était pas là, Jos,
Quand Maryse du haut des frises,

Donna tête basse dans la
contrebasse.
Car Jos n'était pas là! Où est Jos?

Jos n'était pas là! Où est Jos?
Jos n'était pas là! Où est Jos?
Jos n'était pas là! Où est Jos?
Jos n'était pas là! Jos!

--Lionel Daunais (1901–1982)

Barcarolle

Belle nuit, ô nuit d'amour
Souris à nos ivresses
Nuit plus douce que le jour
Ô, belle nuit d'amour!

Le temps fuit et sans retour
Emporte nos tendresses
Loin de cet heureux séjour
Le temps fuit sans retour

Zéphyrs embrasés
Versez-nous vos caresses
Zéphyrs embrasés
Donnez-nous vos baisers!
Vos baisers! Vos baisers! Ah!
--Jules Barbier (1825–1901)

Nox

Kyrie eleison.
Christe eleison.
Nox et tenebrae et nubila,
confusa mundi et turbida
Caligo terrae scinditur
percussa solis spicula
--Aurelius P. Clemens (348–c. 413)

And yet, for twenty years,
In aerobatic acts that would give
you vertigo,
Every night, from her perch,

She had fallen into the strong arms
of Jos!

But tonight,
Oh despair!
He was not there.
Jos was not there.

Is he indisposed? Is he paying a tax
bill?
Where is Jos? Where is Jos?
Has he been the victim of some
plot?
Mystery and bubblegum!
Never would a man nor woman,
Of my faith know why.

Jos was not there,
When Maryse from the top of the
frieze,
Fell headfirst into the double basses.

Because he wasn't there. Where is Jos?

Jos was not there! Where is Jos?
Jos was not there! Where is Jos?
Jos was not there! Where is Jos?
Jos was not there! Jos!

Folk Song

Lovely night, oh, night of love
Smile upon our joys!
Night much sweeter than the day
Oh beautiful night of love!

Time flies by, and carries away
Our tender caresses forever!
Time flies far from this happy oasis
And does not return

Burning zephyrs
Embrace us with your caresses!
Burning zephyrs
Give us your kisses!
Your kisses! Your kisses! Ah!

Night

Lord have mercy.
Christ have mercy.
Night and darkness and fog,
confused world and turmoil
dark gloom tears the earth
beats and stabs the sun

Love: Then and Still

We were married in late September,
Among the changing leaves;
Crimson banners in the courtyard
Heralding our union,
We were so happy, then.

The music we shared brought us together,
A duet most unlikely.
Work and home and son and daughter,
Busy in joy and love.
How simple it seemed, then.

But who could have known what fate awaited
Our little family of four?
A spectre came and dwelt among us,
And robbed us of our joy.
And then we were only three.

But time has passed and wounds have healed,
Leaving scars behind;
But scars remind us
What was, and what yet may be,
That we loved, and love you, still.
--Anthony Silvestri (b. 1965)

That Lonesome Road

Walk down that lonesome road all by yourself
Don't turn your head back over your shoulder
And only stop to rest yourself
When the silver moon is shining high above the trees

If I had stopped to listen once or twice
If I had closed my mouth and opened my eyes
If I had cooled my head and warmed my heart
I'd not be on this road tonight

Carry on, never mind feeling sorry for yourself
It doesn't save you from your troubled mind
--James Taylor (b. 1948)/
Don Grolnick (1947-1996)

Nothing Gold Can Stay

Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.
--Robert Frost (1874-1963)

Sing with the Lark

Night is for sorrow and dawn is for joy,
Chasing the troubles that fret and annoy;
Darkness for sighing and daylight for song,—
Cheery and chaste the strain,
heartfelt and strong.
All the night through, though I moan in the dark,
I wake in the morning to sing with the lark.

Deep in the midnight the rain whips the leaves,
Softly and sadly the wood-spirit grieves.
But when the first hue of dawn tints the sky,
I shall shake out my wings like the birds and be dry;
And though, like the rain-drops,
I grieved through the dark,
I shall wake in the morning to sing with the lark.

On the high hills of heaven, some morning to be,
Where the rain shall not grieve thro' the leaves of the tree,
There my heart will be glad for the pain I have known,
For my hand will be clasped in the hand of mine own;
And though life has been hard and death's pathway been dark,
I shall wake in the morning to sing with the lark.
--Paul Laurence Dunbar (1872-1906)

O Sing Joyfully

O sing joyfully unto God our strength: make a cheerful noise unto the God of Jacob.
Take the song, bring hither the tabret, the merry harp with the lute.
Blow up the trumpet in the new moon: ev'n the time appointed, on upon our solemn feast day.
For this was a statute for Israel: and a law of the God of Jacob.
--from Psalm 81: 1-4

Sing Out, My Soul

Sing out, my soul, your songs of joy;
Sing as a happy bird will sing
Beneath a rainbow's lovely arch
In early spring.

Think not of death...
Strive not for gold...

Train up your mind to feel content,
What matters then how low your store?
What we enjoy, and not possess,
Makes rich or poor.

--William Henry Davies (1871–1940)

Come Paride vezzoso

Come Paride vezzoso
Porse il pomo alla più bella,

Mia diletta villanella,
Io ti pongo questi fior.
Ma di lui più glorioso,
Più di lui felice io sono,
Poiché in premio del mio dono
Ne riporto il tuo bel cor.

Veggo chiaro in quel visino
Ch'io fo breccia nel tuo petto.
Non è cosa sorprendente;
Son galante, son sergente.
Non v'ha bella che resista
Alla vista d'un cimiero;
Cede a Marte, Dio guerriero,
Fin la madre dell'Amor.
--Felice Romani (1788–1865)

Like Charming Paris

As charming Paris
gave the apple to the most beautiful,
my darling rustic girl,
I give you this flower.
But more glorious than he,
I am happier than he,
because as a reward for my gift
I carry off your lovely heart.

I see clearly in that little face
that I've reduced you to smithereens.
It's not anything surprising,
I am gallant, I'm a sergeant;
there is no beauty who can resist
the sight of military uniform;
to Mars, the god of war,
even the mother of love yielded.

Bogoródítse Dévo

Bogoródítse Dévo, ráduisia,
Blagodátnaya Mariye, Ghospód s
Tobóyu.
Blagoslovénná Ti v zhenáh,
i blagoslovén Plod chréva
Tvoyegó,
yáko Spásá rodilá yesí dush
náshih.

Rejoice, O Virgin

Rejoice, O Virgin,
Mary full of grace, the Lord is with
Thee.
Blessed art Thou among women,
and blessed is the fruit of Thy womb,
for Thou hast borne the Savior of our
souls.
--Vespers

Until I Reach My Home

Lord, until I reach my home,
Until I reach my home
I never expect my journey over
'Til I reach my home.

I would not be a sinner.
I'll tell you the reason why.
I'm afraid my Lord might call my
name
And I wouldn't be ready to die.

I went up on the mountain.
I didn't go there to stay.
But then my soul got happy,
Then I stayed all day.

I got a crown up in a that kingdom
Ain-a that good news.
I got a crown up in a that kingdom
Ain-a that good news.

I'm a gonna lay down this world
Gonna shoulder up a my cross,
Gonna take it home to my Jesus,
Ain-a that good news!
--Traditional



UNIVERSITY
of WYOMING

Choirs

Dr. Brian C. Murray is the director of choral activities, assistant professor of music, and vocal arts area coordinator at the University of Wyoming. At UW he conducts the Collegiate Chorale, Singing Statesmen, and teaches courses in choral conducting. Murray earned his doctor of musical arts degree in choral conducting at the University of North Texas, studying with Drs. Allen Hightower, Jessica Nápoles, Richard Sparks, and Kristina MacMullen. He also completed a related field in vocal studies, studying voice with Dr. David Robison and vocal literature with Dr. Jeffrey Snider. While at the University of North Texas, Murray served as the instructor of Fundamentals of Conducting and the conducting associate for A Cappella Choir, University Singers, Concert Choir, and Vox Aquilae. Prior to beginning his doctoral coursework, Murray taught high school choir for seven years in Carrollton, Texas. He received a bachelor of music degree in choral music education, *summa cum laude*, from the University of North Texas and a master of music education degree from the Florida State University. Dr. Murray has presented interest sessions for state, divisional, and international choral conferences and he has published in *ChorTeach* and the *Choral Journal*. He is a frequent clinician, adjudicator, and guest conductor, and his professional affiliations include ACDA, NAfME, TCDA, TMAA, TMEA, WMEA, and Pi Kappa Lambda.

Dr. Erik Erlandson is a baritone from Minnesota. He is a lecturer of voice at the University of Wyoming with a private studio. He is passionate about teaching students about the voice, encouraging efficient production with an emphasis on health and longevity. Dr. Erlandson received his doctor of musical arts degree in vocal performance and pedagogy from the University of Colorado Boulder. During his time there, he became very interested in transferring inclusion practices of ESL and Special Education techniques into vocal instruction both in the group and individual settings. He holds a bachelor's degree in vocal performance from DePauw University in Greencastle, Indiana, and a master of music degree in vocal performance from Louisiana State University in Baton Rouge. Many recent performance credits include Figaro (*Le nozze di Figaro*), Il Re (*Ariodante*), Judge Turpin (*Sweeney Todd*), The Baker (*Into The Woods*), Sid (*Albert Herring*), and Bob (*The Old Maid and the Thief*). He enjoys performing with music ensembles around the United States, including the Boulder Bach Festival and Consortium Carissimi in Minnesota.

Henrique Rabelo is currently undertaking the master of music in piano performance degree, studying with Dr. Theresa Bogard at the University of Wyoming. He serves as a graduate assistant at the institution, collaborating with vocalists, instrumentalists, and ensembles, as well as teaching. Since the spring of 2022, Henrique has been fruitfully working with the Collegiate Chorale at UW. Henrique's interests comprise a variety of repertoire, from baroque to contemporary, chamber music, as well as historical performance practices, composition, and audio technology. Henrique earned his bachelor's degree in 2019 from the Universidade Federal do Estado do Rio de Janeiro in Brazil. He has performed regularly as a soloist across Brazil in important halls and has been awarded prizes in piano competitions. Henrique has participated in festivals and artistic residencies, working closely with major artists and professors from all over the globe.