Chorale
University Singers
Drew Collins, conductor
Elisabeth Tomczyk, piano
~ CHORALE ~

I. Colors of Love

Eros
Norman Dello Joio
(1913–2008)

Ludus
Benjamin Britten
(1913–1976)

Agape
Maurice Duruflé
(1902–1986)

Storge
Eric Whitacre
(b. 1970)

~ UNIVERSITY SINGERS ~

I. In the New Moon
John Rutter
A Choral Fanfare (1989)

II. Colors of Love: Madrigals Old and New
Thomas Morley
(1573–1622)

Samuel Barber
(1910–1981)

III. Americans
Folk Song
arr. James Erb

Hymn
arr. J. Aaron McDermid

Spiritual
arr. Eugene Simpson

Come to Me, My Love
Reincarnations (1942)

Shenandoah
Hold On!
The ancient Greeks had no fewer than nine words for love. Some writers and philosophers maintain that there are four different kinds of love, others six, others seven. Chorale’s portion of tonight’s program explores four of these. In his book *Colours of Love*, from where the title of tonight’s concert is drawn, John Allen Lee introduces his “color wheel theory of love,” which may be viewed on the inside back cover of this program.

**Eros** refers to passionate love: romance, passion, eroticism, sexuality, desire. Symbols associated with this kind of love include St. Valentine, Cupid (the Latin name for the Greek god Eros), and the color red. Christina Rossetti’s poem, *Elsa*, explores the pain of this kind of love after it has been lost.

**Ludus**, which translates literally as “game,” is romantic love associated with play: flirting, teasing, lovers’ pranks, etc. Michèle Lowrie, a specialist in Roman literature points out that love poetry can be a form of playfulness: “Poetic play denotes two related things: stylistic elegance...[and] erotic poetry.” Britten’s playful setting of Shakespeare’s poetry is a great illustration of ludus.

**Agape** is seen as the purest form of love, because it is the only one that is entirely selfless. It is often characterized as religious love, and may be summarized by words such as compassion, altruism, generosity, charity, and what Buddhists call loving-kindness. In his book *Colours of Love*, John Allen Lee represents agape with deep orange. Duruflé’s classic *Ubi Caritas* captures this sentiment.

**Storge** is the instinctual affection often seen between parent and child. Lee colors this as a warm yellow. There is perhaps no better musical corollary representation of storge than a lullaby.

University Singers’ portion of the program starts with a Rutter’s vibrant setting of Psalm 81. His tutelage under Herbert Howells is belied in his sophisticated use of rhythm, melody, harmony, and especially tonality.

Next, “U.Singers” contributes a pair of love songs to the evening’s theme. The first, a madrigal from Renaissance England, is virtuosic, dramatic, and erotic. The second, is excerpted from Barber’s choral suite *Reincarnations*, a standard of the choral repertoire for only the most adept choirs.

Our evening concludes with a set of three folk songs from America’s diverse soundscape.

Thank you for joining us for an evening of choral music!

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### TEXTS & TRANSLATIONS

#### Come To Me, My Love

“Echo” by Christina Rossetti (1830–1894), alt. by the composer

| Come to me in the silence of the night; | Oh dream how sweet, too sweet, too bitter sweet, |
| Come in the speaking silence of a dream; | Whose waking should have been in Paradise, |
| Come with soft rounded cheeks and eyes as bright | Where souls brimful of love abide and meet; |
| As sunlight on a stream; | Where thirsting longing eyes |
| Come back in tears, | Watch the slow door |
| O memory, hope, love of finished years. | That opening, letting in, lets out no more. |

Yet come to me in dreams, that I may live
- My very life again tho’ cold in death:
Come back to me in dreams, that I may give
- Pulse for pulse, breath for breath:
Speak low, lean low,
As long ago, my love, how long ago.

#### Fancie

William Shakespeare (1564–1616), The Merchant of Venice, ii.3

| Tell me where is fancy bred, | It is engender'd in the eyes, |
| Or in the heart or in the head? | With gazing fed; and fancy dies |
| How begot, how nourished? | In the cradle, where it lies. |
| Reply, reply. | Let us all ring fancy’s knell; |
| | I’ll begin it – Ding, dong, bell. |

#### Ubi Caritas

Ubi cáritas et ámor Déus íbi est.
Where there is charity and love, God is there.

Exsultémus et in ípso jucundémur.
Let us rejoice and be glad in it.

Timeámus et amémus Déum vívum.
Let us revere and love the living God.

Et ex córde diligámus nos sincéro.
And from a sincere heart let us love one another.

#### Seal Lullaby

Rudyard Kipling (1865–1936)

| Old! Hush thee, my baby, the night is behind us, | Where billow meets billow, there soft be thy pillow; |
| And black are the waters that sparkled so green. | Ah, weary wee flipperling, curl at thy ease! |
| The moon, o’er the combers, looks downward to find us | The storm shall not wake thee, nor shark overtake thee, |
| At rest in the hollows that rustle between. | Asleep in the arms of the slow-swinging seas. |
A Choral Fanfare

Psalm 81: 3–4 (KJV alt.)

Blow up the trumpet in the new moon, even in the time appointed, and upon our solemn feast day,
For this was made a statute for Israel, and a law of the God of Jacob.

Fyre, Fyre!

Fyre, fyre! My hart!
O help, alas, O help!
Ay me! I sit and cry me
And call for help, alas, but none comes ny me.

Mary Hynes

James Stephens (1881–1950), after the Irish of Raftery

She is the sky of the sun,
    She is the dart
    Of love,
She is the love of my heart,
She is a rune,
    She is above
The women of the race of Eve
As the sun is above the moon.

Lovely and airy the view from the hill
    That looks down Ballylea;
But no good sight is good until
By great good luck you see
The Blossom of the Branches walking towards you
    Airily,
UNIVERSITY SINGERS
Drew Collins, conductor

Soprano
Lydia Borgio
Cassandra Doll *
Cecilia Gigliotti
Sarah Golden
Jessica Grote
Savannah Moore
Carina Rosa

Also
Olivia Bernier *
Emily Blumenfield
Katelyn Byrne
Amanda King
Sarah Rollins
Alexandra Wise

Tenor
Kevin Hasson
Samuel Middlebrook
Alexander O’Nei †
Armando Osorio
Ethan Sadoian
Connor Sullivan *

Bass
Francesco Blackmore
Logan Blaisdell
Tevin Jourdain *
Colby LaMarche
Gage Marshall
Collin Schuster
Jonathan Sobanski

Chorale is CCSU’s open-enrollment vocal ensemble. It is comprised of student singers from across the campus community. Membership is open to all university students without audition regardless of major. Chorale performs a wide variety of musical styles; while our repertoire is rooted in historic masterworks, we also sing music of living composers, folk music from around the world, opera, Broadway, and beyond. The group was founded in 1920.

Soprano
Briana Alvarez
Lydia Borgio
Cassandra Doll *
Sarah Golden *
Charlotte Hass
Elisabeth Htoo
Coreybeth Laflamma
Delta Light
Melanie Michaud
Savannah Moore
Paula Ostrowski
Julie Pelland
Carina Rosa
Lauren Santiago
Katelyn Byrne *
Amanda King
Elisabette Labonte
Era Lloaga
Sierra Manning †
Kayla Mastracchio
Jordin-Rae Nicolae
Sarah Rolls
Hunter Bustamante *
Jarvis Delisme
Dijon Johnson
Samuel Middlebrook
Armando Osorio

Bass
Dylan Avena Francesco
Blackmore Jose
Conchado Clayton
Cushing Colby
LaMarche * Michael
Sakowski Collin
Schuster
Jonathan Sobanski
Trey Wiley

* Section leader  † Director of Operations  ‡ Student Conductor
UPCOMING EVENTS

November 7
Faculty Recital: Nick Cutroneo, guitar

November 15, 2017
Concert: Sinfonietta

November 18, 2017
Senior Recital, feat. Sierra Manning, soprano

December 1, 2017
CCSU Choirs: “Welcome Yule!”

December 5, 2017
Annual Holiday Concert

December 5, 2017
Big Band

December 7, 2017
Jazz Combos

February 2, 2018
Prism Concert

March 2, 2018
Poetry Night

April 13, 2018
3rd Annual Masterworks Concert,
feat. Chorale & Sinfonietta

May 6, 2018
University Singers Silver Jubilee Gala:
Fundraiser, Concert, & China Tour Send-off

Visit music.ccsu.edu for venues, times, and up to date information

The Greeks spoke of eight types of love: eros, philia, storge, ludus, mania, pragma, philautia, and agape.

In his book Colours of Love: An Exploration of the Ways of Loving, author John Allen Lee divides these into primary, secondary, and tertiary types. His “colour wheel theory of love” shows what he considers the primary types of love—ludus, storge, and eros—in a circle surrounding the secondary types of love. The tertiary types do not appear on Lee’s color wheel.
Central Connecticut State University is a regional, comprehensive public university. Founded in 1849 as the New Britain Normal School—a teacher-training facility—CCSU is Connecticut's oldest publicly supported institution of higher education. It became the Teachers College of Connecticut in 1933, then Central Connecticut State College in 1959. The present name and educational charter were conferred in 1983. CCSU is the largest of the four comprehensive universities of the Connecticut State University System, serving nearly 12,500 undergraduate and graduate students. CCSU offers Connecticut citizens access to distinctive academic programs of high quality. The University is also a responsive and creative intellectual and economic resource for the people and institutions of our state's Capitol Region. More than 85% of CCSU graduates remain in Connecticut, contributing to the intellectual, cultural, and economic health of the state. CCSU is, above all else, a vibrant learning-centered community dedicated to teaching and scholarship. Princeton Review selected CCSU as one of “The Best Northeastern Colleges” and one of “America's Best Value Colleges.”

The Central Connecticut State University Department of Music is one of the state’s leading training grounds for Connecticut’s future musical artists. The department offers bachelor degrees in Music and Music Education, and concentrations in Jazz Studies, Performance, and Theory/Composition. Many students in other degree programs minor in music. CCSU’s Summer Music Institute—which celebrated its 30th year in 2014—is a unique graduate program, offering the Master of Music degree in Music Education to educators across the state and beyond. The students and faculty of the Department of Music contribute to the musical life of the campus and the community through performances both on and off campus. Entrance to the major is by competitive audition. Many music-oriented scholarships are available to incoming and transfer students. To learn more about CCSU’s Department of Music, visit music.ccsu.edu.