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Faculty Tuesdays

Remembrances + Gratitude:

Art Songs by CU Boulder Composers

Mutsumi Moteki, piano

Jennifer Bird-Arvidsson, soprano

Szilvia Schranz, soprano

Abigail Nims, mezzo-soprano

Miguel Ángel Ortega Bañales, tenor

Andrea Kloehn, flute/piccolo

7:30 p.m., Tuesday, March 18, 2025

Grusin Music Hall

PROGRAM

A Flourish of Roses

Hubert Bird (1939-2018)

1. She Walks in Beauty (George Gordon, Lord Byron)
2. The Beautiful Changes (Richard Wilbur)
3. Simples (James Joyce)
4. A Cradle Song (William Butler Yeats)
5. Jenny Kissed Me (Leigh Hunt)

Jennifer Bird-Arvidsson, soprano

“Song of a Second April” from *Songs for Sue*

(Edna St. Vincent Millay)

i carry your heart with me (i carry it in, Op. 33, No. 2)

(E. E. Cummings)

Alex Craig (1946-2020)

Abigail Nims, mezzo soprano

Five Elegies, Op. 34

Alex Craig

1. anyone lived in a pretty how town (E.E. Cummings)
2. handsome and clever and he went cruising (E.E. Cummings)
5. Cummings (Archibald MacLeish)

Miguel Ángel Ortega Bañales, tenor

Andrea Kloehn, flute/piccolo

Intermission

Haiku Songs of Karigane (Kaoru Karigane)

David Kirtley (b. 1954)

1. Karasu-uri (Red squash)
2. Hanamizuki (Dogwood)
3. Nekojarashi (Grass stalk)
4. Daikan ya (The coldest winter day)
5. Mizutori mo (Ducks neither)

Szilvia Schranz, soprano

Spring Rain (Sara Teasdale)

Robert Spillman (b. 1936)

1. Barter
6. There Will Come Soft Rain

Jennifer Bird-Arvidsson, soprano

Otherwise (Jane Kenyon)

Robert Spillman (b. 1936)

3. Otherwise
4. Let Evening Come

Abigail Nims, mezzo soprano

Why I Have A Crush On You, UPS Man (Alice N. Persons)

Robert Spillman

Jennifer Bird-Arvidsson, soprano

PROGRAM NOTES

For my final Faculty Tuesdays recital before retiring in May, I decided to feature four CU Boulder-related composers who created beautiful and engaging art songs: Robert Spillman (Professor Emeritus), Alex Craig (alumnus and former staff pianist), Hubert Bird (alumnus and Jennifer Bird-Arvidsson's father), and David Kirtley (alumnus and my husband). I hope you will enjoy the contrasting and unique ways each composer has used for creating sensitive partnerships of poetry with music. With heartfelt gratitude to all my students, colleagues, friends and audience members.

—Mutsumi Moteki

TEXTS AND TRANSLATIONS

A Flourish of Roses

Hubert Bird (1939-2018)

She Walks in Beauty

by George Gordon, Lord Byron (1788-1824)

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

The Beautiful Changes

By Richard Wilbur (1921-2017)

One wading a Fall meadow finds on all sides
The Queen Anne's Lace lying like lilies
On water; it glides
So from the walker, it turns
Dry grass to a lake, as the slightest shade of you
Valleys my mind in fabulous blue Lucernes.

The beautiful changes as a forest is changed
By a chameleon's tuning his skin to it;
As a mantis, arranged
On a green leaf, grows
Into it, makes the leaf leafier, and proves
Any greenness is deeper than anyone knows.

Your hands hold roses always in a way that says
They are not only yours; the beautiful changes
In such kind ways,
Wishing ever to sunder
Things and things' selves for a second finding, to lose
For a moment all that it touches back to wonder.

Simples

by James Joyce (1882-1942)

Of cool sweet dew and radiance mild
The moon a web of silence weaves
In the still garden where a child
Gathers the simple salad leaves.

A moondew stars her hanging hair
And moonlight kisses her young brow
And, gathering, she sings an air:
Fair as the wave is, fair, art thou!

Be mine, I pray, a waxen ear
To shield me from her childish croon
And mine a shielded heart for her
Who gathers simples of the moon.

A Cradle Song

by William Butler Yeats (1865-1939)

The angels are stooping
Above your bed;
They weary of trooping
With the whimpering dead.
God's laughing in Heaven
To see you so good;
The Sailing Seven
Are gay with His mood.
I sigh that kiss you,
For I must own
That I shall miss you
When you have grown.

Jenny Kissed Me

by Leigh Hunt (1784-1859)

Jenny kissed me when we met,
 Jumping from the chair she sat in;
Time, you thief, who love to get
 Sweets into your list, put that in:
Say I'm weary, say I'm sad,
 Say that health and wealth have missed me,
Say I'm growing old, but add,
 Jenny kissed me.

“Song of a Second April” from *Songs for Sue*

(Edna St. Vincent Millay)

Alex Craig (1946-2020)

April this year, not otherwise
 Than April of a year ago,
Is full of whispers, full of sighs,
 Of dazzling mud and dingy snow;
 Hepaticas that pleased you so
Are here again, and butterflies.

There rings a hammering all day,
 And shingles lie about the doors;
In orchards near and far away
 The grey wood-pecker taps and bores;
 The men are merry at their chores,
And children earnest at their play.

The larger streams run still and deep,
 Noisy and swift the small brooks run
Among the mullein stalks the sheep
 Go up the hillside in the sun,
 Pensively, — only you are gone,
You that alone I cared to keep.

i carry your heart with me (i carry it in, Op. 33, No. 2)

(E. E. Cummings)

Alex Craig

i carry your heart with me(i carry it in
my heart) i am never without it(anywhere
i go you go, my dear; and whatever is done
by only me is your doing, my darling)

i fear

no fate(for you are my fate, my sweet) i want
no world(for beautiful you are my world, my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life; which grows
higher than soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)

Five Elegies, Op. 34

Alex Craig (1946-2020)

anyone lived in a pretty how town

by E.E. Cummings (1894-1962)

anyone lived in a pretty how town
(with up so floating many bells down)
spring summer autumn winter
he sang his didn't he danced his did.
Women and men(both little and small)
cared for anyone not at all
they sowed their isn't they reaped their same
sun moon stars rain

children guessed (but only a few
and down they forgot as up they grew
autumn winter spring summer)
that noone loved him more by more
when by now and tree by leaf
she laughed his joy she cried his grief
bird by snow and stir by still
anyone's any was all to her
someones married their everyones
laughed their cryings and did their dance
(sleep wake hope and then) they
said their nevers they slept their dream
stars rain sun moon
(and only the snow can begin to explain
how children are apt to forget to remember
with up so floating many bells down)
one day anyone died i guess
(and noone stooped to kiss his face)
busy folk buried them side by side
little by little and was by was
all by all and deep by deep
and more by more they dream their sleep
noone and anyone earth by april
wish by spirit and if by yes.
Women and men (both dong and ding)
summer autumn winter spring
reaped their sowing and went their came
sun moon stars rain

handsome and clever and he went cruising

by E.E. Cummings (1894-1962)

handsome and clever and he went cruising
into a crazy dream

two were a hundred million whos (while
only himself was him)

two were the cleanest keenest bravest killers
you'd care to see

(while a stuttering ghost that maybe had shaved three
times in its life made three)

brawny and brainy they sing and they whistle (now
here is a job to be done)

while a wisp of a why as thick as my fist
stuck in the throat of one

two came hurrying home to the dearest little
women alive

(but jim stood still for a thousand years and
then lay down with a smile)

Cummings

by Archibald MacLeish (1892-1982)

True

poet who could live and die

eye to eye

The rain ends, and the sky slides

east a little as our skies here do

this time of year and lets the sunset through ...

or not the sunset either but a blue

between the hills and what the cloud still hides

that promises

a poet's blue

I should have known, my friend, you'd watch it too

eastward across New Hampshire where the night

found you in that glimpse of light

The cloud lifts and the rift of blue blazes

and the sun comes through

Haiku Songs of Karigane (Kaoru Karigane)

David Kirtley (b. 1954)

Karasu-uri tada yureteiru mahirudoki
Red squash just swinging, mid-day

Hanamizuki mashironi wagakoto hanare sumu
Dogwood pure white, living apart from my child

Nekojarashi kakete kuru mago bōshi seni
Grass stalk in hand, running comes grandson, hat on his back

Daikan ya hitori-ayatori hitori ite
The coldest winter day, playing solo string-figures all alone

Mizutorimo karimo mizushite toshi kururu
Ducks neither, geese neither, seeing, the year ends

Spring Rain (Sara Teasdale)

Robert Spillman (b. 1936)

Barter

Life has loveliness to sell,
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings,
And children's faces looking up
Holding wonder like a cup.

Life has loveliness to sell,
Music like a curve of gold,
Scent of pine trees in the rain,
Eyes that love you, arms that hold,
And for your spirit's still delight,
Holy thoughts that star the night.

Spend all you have for loveliness,
Buy it and never count the cost;
For one white singing hour of peace
Count many a year of strife well lost,
And for a breath of ecstasy
Give all you have been, or could be.

There Will Come Soft Rain

There will come soft rains and the smell of the ground,
And swallows circling with their shimmering sound;
And frogs in the pools singing at night,
And wild plum trees in tremulous white,
Robins will wear their feathery fire
Whistling their whims on a low fence-wire;
And not one will know of the war, not one
Will care at last when it is done.
Not one would mind, neither bird nor tree
If mankind perished utterly;
And Spring herself, when she woke at dawn,
Would scarcely know that we were gone.

Otherwise (Jane Kenyon)

Robert Spillman (b. 1936)

Otherwise

I got out of bed
on two strong legs.
It might have been
otherwise. I ate
cereal, sweet
milk, ripe, flawless
peach. It might
have been otherwise.
I took the dog uphill
to the birch wood.

All morning I did
the work I love.
At noon I lay down
with my mate. It might
have been otherwise.
We ate dinner together
at a table with silver
candlesticks. It might
have been otherwise.
I slept in a bed
in a room with paintings
on the walls, and
planned another day
just like this day.
But one day, I know,
it will be otherwise.

Let Evening Come

Let the light of late afternoon
shine through chinks in the barn, moving
up the bales as the sun moves down.

Let the cricket take up chafing
as a woman takes up her needles
and her yarn. Let evening come.

Let dew collect on the hoe abandoned
in long grass. Let the stars appear
and the moon disclose her silver horn.

Let the fox go back to its sandy den.
Let the wind die down. Let the shed
go black inside. Let evening come.

To the bottle in the ditch, to the scoop
in the oats, to air in the lung
let evening come.

Let it come, as it will, and don't
be afraid. God does not leave us
comfortless, so let evening come.

Why I Have A Crush On You, UPS Man (Alice N. Persons)

Robert Spillman (b. 1936)

you bring me all the things I order
are never in a bad mood
always have a jaunty wave as you drive away
look good in your brown shorts
we have an ideal uncomplicated relationship
you're like a cute boyfriend with great legs
who always brings the perfect present
(why, it's just what I've always wanted!)
and then is considerate enough to go away
oh, UPS Man, let's hop in your clean brown truck and elope!
ditch your job, I'll ditch mine
let's hit the road for Brownsville
and tempt each other
with all the luscious brown foods —
roast beef, dark chocolate,
brownies, Guinness, homemade pumpernickel, molasses cookies
I'll make you my mama's bourbon pecan pie
we'll give all the packages to kind looking strangers
live in a cozy wood cabin
with a brown dog or two
and a black and brown tabby
I'm serious, UPS Man. Let's do it.
Where do I sign?

PERSONNEL

Mutsumi Moteki, piano

Jennifer Bird-Arvidsson, soprano

Abigail Nims, mezzo soprano

Miguel Ángel Ortega Bañales

Miguel A. Ortega Bañales, Mexican tenor, conductor and pianist, is a graduate student at the University of Colorado Boulder, where he has received an assistantship to earn a DMA in vocal performance and pedagogy. Ortega also obtained his master's degree in voice performance and choral conducting from CU Boulder. During his bachelor's degree he held a position as vocal TA and served as a piano collaborator for the music department at Berea College, Kentucky. Recent appearances include main roles in several productions for Eklund Opera such as Alfredo in *La Traviata* (2021), Rodolfo in *La Bohème* (2022), Fenton in *Falstaff* (2023), and Captain E.J. Smith in *Titanic, the Musical* (2024). In addition, he has served as an assistant conductor for several productions at Eklund Opera, University of Colorado Boulder.

His latest collaborations include the Symphony of the Rockies, Colorado's Ars Nova Singers, Steamboat Opera, Kentucky Bach Choir, and Boulder Opera Company. Ortega has been distinguished with the Denver Lyric Opera Guild Competition's First Prize Winner in 2024, the Metropolitan Opera National Council's "Middle Tennessee District Winner" prize in 2020, the "Gina Scaggs Epifano Audience Favorite Award" in 2018's National Association of Teachers of Singing vocal competition in Kentucky, as well as the "First Place Winner Classical Adult" prize in three consecutive editions of Kentucky's NATS vocal competition during 2017, 2018 and 2019.

Andrea Kloehn

Andrea Kloehn is a flutist originally from Minneapolis, Minnesota. An avid chamber musician, Kloehn has performed in wind quintets at Madeline Island Chamber Music, Orford Music Festival, Imani Winds Chamber Music Festival and the Saarbürg Festival (Germany). She enjoys pit and orchestral playing, with appearances at the Texas Music Festival, Boulder Chamber Orchestra, and in last year's Eklund Opera production of *Proving Up*. Also a visual artist, Kloehn works as a designer for a music education company. She is a graduate of CU Boulder where she studied with Christina Jennings.

Szilvia Schranz

Born in Budapest, Hungary, Szilvia Schranz moved to Boulder at age 10. She studied at the University of Colorado Boulder. Her vocal training continued in London at the Guildhall School of Music and Drama, where she learned from the renowned Vera Rózsa. Szilvia then earned a master's degree in vocal performance from the Manhattan School of Music in New York City.

Schranz has performed with the Grammy-winning Takács Quartet and at the Denver Center for Performing Arts. She has given solo concerts with the London Chamber Soloists, including performances at Queen Elizabeth Hall and St. Martin-in-the-Fields. She was invited by Gábor Takács-Nagy to sing with the MÁV Symphony Orchestra in Budapest, a performance broadcast on Hungarian Bartók Radio. She can also be heard with Margo Garrett on the Arsis Audio recording of *River of the Trunk* by Su Lian Tan. Schranz also collaborated with the late Pulitzer-nominated war photographer Chris Hondros on *My Heart, A Well of Tears*, a multi-media project featuring Bach's music set to images from conflict zones.

Locally, she sings with Ars Nova Singers and has made appearances with the Boulder Philharmonic, Boulder Chamber Orchestra and Mahler Festival Orchestras.

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Photo credit: Glenn Asakawa.