

The Colorado College Music Department
presents
Colorado College Chamber Chorus
Refuge

Deborah Jenkins Teske, conductor
Daniel S. Brink, piano and harpsichord

May 1, 2022

3:00 PM

Packard Hall

with

Jeri Jorgensen and Cynthia Robinson, *violins*
Shauna Smith, *viola*
Gerald Miller, *cello*
Joe Head, *string bass*

PROGRAM

Non vos relinquam orphanos

William Byrd (1543-1623)

I will not leave you comfortless. Alleluia. I go, and I will come to you. Alleluia.
And your heart shall rejoice. Alleluia.

-- John 14:18 & 16:22b.

Ad manus (To the hands)

Dietrich Buxtehude (1637-1707)

No. III from *Membra Jesu Nostri*; Text: Zechariah 13:16

Solo sextet (No. 5)

Olivia Belluck, Sana Bhakoo, Anders Ripley, Ely Merenstein, Will Broder, Jacob Lynn-Palevsky

1. Sonata

2. Concerto (SSATB)

*Quid sunt plagae istae
in medio manuum tuarum?*

What are those wounds
in the midst of Your hands?

3. Aria (Soprano I)

*Salve Jesu, pastor bone,
fatigatus in agone,
qui per lignum es distractus
et ad lignum es compactus
expansis sanctis manibus.*

Hail, Jesus, good shepherd,
wearied in agony,
tormented on the cross
nailed to the cross
Your sacred hands stretched out.

4. Aria (Soprano II)

*Manus sanctae, vos amplector,
et gemendo condelector,
grates ago plagis tantis,*

Holy hands, I embrace you,
and, lamenting, I delight in you,
I give thanks for the terrible wounds,

*clavis duris guttis sanctis
dans lacrymas cum osculis.*

the hard nails, the holy drops,
shedding tears with kisses.

5. Aria (ATB)

*In cruore tuo lotum
me commendo tibi totum,
tuae sanctae manus istae
me defendant, Jesu Christe,
extremis in periculis.*

Washed in Your blood
I wholly entrust myself to You;
may these holy hands of Yours
defend me, Jesus Christ,
in the final dangers,

6. Concerto (da capo: *Quid sunt plagae istae*)

To the hands (from *Seven Responses*)

Caroline Shaw (b. 1982)

See program note on next page

I. Prelude [no text]

II. *in medio* / in the midst

[text from Buxtehude's *Ad manus* — Zechariah 13:6 — adapted by Caroline Shaw, with the addition of *in medio manuum nostrarum* (“in the midst of our hands”)]

For text and translation, see above, Buxtehude No 2 - Concerto.

III. Her beacon-hand beckons

[text by Caroline Shaw, responding to the 1883 sonnet “The New Colossus” by Emma Lazarus, which was mounted on the pedestal of the Statue of Liberty in 1903]

Her beacon-hand beckons:
give
give to me
those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give
give to me

your tired fighters fleeing flying
from the
from the
from
let them
i will be your refuge
i will be your refuge
i will be
i will be
we will be
we will

IV. ever ever ever

[text by Caroline Shaw — the final line, *in caverna*, is from Buxtehude's *Ad latus* — the line from the Song of Songs, *in foraminibus petrae, in caverna maceriae*, or “in the clefts of the rock, in the hollow of the cliff”]

ever ever ever
in the window sills or
the beveled edges
of the aging wooden frames that hold
old photographs
hands folded
folded
gently in her lap
ever ever

in the crevices
the never-ending efforts of
the grandmother's tendons tending
to her bread and empty chairs
left for Elijah
where are they now

in caverna
in caverna

V. Litany of the Displaced

The choir speaks global figures of internal displacement, sourced from the Internal Displacement Monitoring Centre (www.internal-displacement.org/global-figures — accessed 01/03/2016). The numbers spoken are the numbers of internally displaced persons by country, in ascending order. These are people who have been displaced within their own country due to armed conflict, situations of generalized violence or violations of human rights.

VI. i will hold you

[text by Caroline Shaw — The final line is a reprise from the Zechariah text.]

i would hold you
i would hold you
ever ever will i hold you
ever ever will i enfold you

in medio manuum tuarum

The Peace of Wild Things

Poem by Wendell Berry, published in *New Collected Poems* (2012)

Jake Runestad (b. 1986)

When despair for the world grows in me
and I wake in the night at the least sound
in fear of what my life and my children's lives may be,
I go and lie down where the wood drake
rests in his beauty on the water, and the great heron feeds.
I come into the peace of wild things
who do not tax their lives with forethought
of grief. I come into the presence of still water.
And I feel above me the day-blind stars
waiting with their light. For a time
I rest in the grace of the world and am free.

Blackbird/I Will

**John Lennon/Paul McCartney
arr. Jonathan Rathbone**



Caroline Shaw: *To the Hands*

Program Note by the composer. Premiered June 24, 2016, Philadelphia

The Philadelphia-based choir The Crossing commissioned *To the Hands* as a response to *Ad manus* from Dieterich Buxtehude's 17th century masterpiece, *Membra Jesu Nostris* (1680.) It is a part of the Seven Responses project and was performed by members of The Crossing, the International Contemporary Ensemble (ICE), and the early music ensemble Quicksilver, alongside the complete Buxtehude and new works by six other composers.

To the Hands begins inside the 17th century sound of Buxtehude. It expands and colors and breaks this language, as the piece's core considerations, of the suffering of those around the world seeking refuge, and of our role and responsibility in these global and local crises, gradually come into focus.

The prelude turns the tune of *Ad manus* into a wordless plainchant melody, punctured later by the strings' introduction of an unsettling pattern. The second movement fragments Buxtehude's choral setting of the central question, "*quid sunt plagae istae in medio manuum tuarum,*" or "what are these wounds in the midst of your hands." (Zechariah 13:6) It settles finally on an expansion of the question, so that we reflect, "What are these wounds in the midst of our hands?" We notice what may have been done to us, but we also question what we have done and what our role has been in these wounds we see before us.

The text that follows in the third movement is taken from Emma Lazarus' sonnet *The New Colossus*, famous for its engraving at the base of the Statue of Liberty. The poem's lines "Give me your tired, your poor,/ Your huddled masses yearning to breathe free" and its reference to the statue's "beacon-hand" present a very different image of a hand — one that is open, beckoning, and strong. No wounds are to be found there — only comfort for those caught in a dangerous and complex environment.

While the third movement operates in broad strokes from a distance, the fourth zooms in on the map so far that we see the intimate scene of an old woman in her home, maybe setting the table for dinner alone. Who is she, where has she been, whose lives has she left? This simple image melts into a meditation on the words *in caverna* from the Song of Solomon, found in Buxtehude's fourth section, *Ad latus*.

In the fifth movement the harmony is passed around from one string instrument to another, overlapping only briefly, while numerical figures are spoken by the choir. These are global figures of internally displaced persons, by country, sourced from the Internal Displacement Monitoring Centre (IDMC) data reported in May 2015 (accessed on 20/03/2016 at www.internal-displacement.org). Sometimes data is the cruelest and most honest poetry.

The sixth and final movement offers the comforting promise of "ever ever will I hold you, ever ever will I enfold you". These could be the words of Christ, or of a parent or friend or lover, or even of a nation. The piece ends with a reprise of the Zechariah text.



MEMBERS OF THE COLORADO COLLEGE CHAMBER CHORUS

Sopranos

Grace Casson
Anna DiPietro
Laura Hinck
*Kacie Kenton
Gillian Lasher
Ava Piebanga
*Madeline Smith
Xinran Wang

Altos

*Lori Bammesberger
Sana Bhakoo
Olivia Belluck
*Brittany Harrison
Miranda Hunter
Olivia Spencer
Lily Weaver

Tenors

Ely Merenstein
Anders Ripley
*Todd Teske

Basses

Will Broder
Jacob Lynn-Palevsky
Nathaniel Rice
*Jim Sena
Ian Widmann

*Section Leaders



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