



Sing Legato



News about the choirs at UNM

Fall 2011, Number 24

Concert: December 6 and 7, 2011 Puccini's *Messa di Gloria*

FROM OUR DIRECTOR, BRADLEY ELLINGBOE

Welcome to the 101st year of the UNM choral program. What a fine centennial year we just finished. And the excitement continues!

The highlight of the 2010-2011 school year has to be the world-premiere performance of René Clausen's new *Requiem* for chorus and orchestra. We commissioned this piece and brought it to life on the stage of Popejoy Hall last April. To say the premiere performance was a rousing success is an understatement. And now we have been invited - and accepted the invitation - to give the New York premiere at Lincoln Center next March. Look inside for more news about **UNM → NYC**.

The year we are about to begin will have many highlights in it, as well. Continuing our centennial celebration, we will offer the world another premiere when the UNM Children's Chorus presents *The Shoes for the Santo Niño*, a new opera by Stephen Paulus and Andrea Fellows Walters. This will be co-produced by UNM and the Santa Fe Opera, marking the first time these two major cultural organizations have collaborated on a large-scale basis. The opera will premiere in Albuquerque at the National Hispanic Cultural Center on December 16, 2011. Its Santa Fe premiere will be on January 6, 2012, at the Lensic Theater. That date marks the exact 100th birthday of the state of New Mexico.



We are pleased and proud that the UNM choral area can play such a significant role in the cultural life of the state!

Our centennial year also brought us great sorrow when the choral program lost our dear friend, Lynn Drob, to cancer. Lynn had been President of the Chorus Advisory Council for the last several years and had worked tirelessly behind the scenes, touching all aspects of the program and making many of our successes possible. *Requiem in pace*, Lynn.

We are moving toward a paperless version of the newsletter. We are still working out the kinks, but we ask you to subscribe, if you are interested, by sending an email to choirlib@unm.edu and simply ask to be added to the list. No other use will be made of this list except to send the newsletter.

By going paperless, we will save choral funds and natural resources.

This semester's big project will be something completely different: the joyful *Messa di Gloria*. Those of you who went to Italy with us in 2009 will remember our good friend Silvano Mangiapelo. We're happy to say that Silvano will come to UNM in December and make his American debut, leading us in the work of his countryman, the great Giacomo Puccini (1858-1924).

The last couple of years we have been thinking mainly about the centennial celebration and the

two big commissions by Paulus and Clausen. But now that those are paid for, I'd like to get back to the long-term goal of creating 16 endowed scholarships for choral music students. I'm happy to say that we have completed six scholarships, including recently finishing one named for our guest conductor of 2008, Weston Noble. Two new scholarships have recently been launched, one named in honor of René Clausen and one in memory of Lynn Drob. If you feel so inclined, please donate toward these two new scholarships or, if you have the means and the inclination, endow a scholarship yourself. The funds will be used to help choral music at UNM in perpetuity.

And so begins our second century.

Brad

**MEET OUR GUEST CONDUCTOR
SILVANO MANGIAPELO**



He was born in Rome, and now lives in Ciampino, Italy. He studied music at the Santa Cecilia Conservatory in Rome, graduating in:

Organ and Piano, Composition, Choral Music and Conducting, and Instrumentation for Band

Active as a virtuoso concert organ, Maestro Mangiapelo is also a skilled composer.

He has done further study in Vienna, where he was awarded the diploma *Wiener Meister Kurse für Dirigenten*. He has conducted orchestras in Rome, Florence, Vienna, Greece, and Bulgaria. He has conducted many operas, including *The Barber of Seville*, *Così fan tutte*,

and *Don Pasquale*. His visit to the University of New Mexico marks his American debut.

SAVE THE DATES

December 6th and 7th, 2011 at 7:30 pm

Popejoy Hall on the UNM campus

Giacomo Puccini's *Messa di Gloria*

To be performed by the University Chorus, Concert Choir and the UNM Symphony Orchestra with guest conductor Silvano Mangiapelo

Tickets are \$12 adults, \$8 UNM faculty & staff + seniors, \$6 children or students with ID

WHERE ARE THEY NOW?

by Javier Mendoza

Javier Mendoza has started a Doctor of Arts in conducting at Ball State University. He continues to serve as the Artistic Director of the Chicago Arts Orchestra (CAO), a professional chamber orchestra bringing music to underserved audiences. He is also Music Director of the West Suburban Youth Orchestras of Chicago. Javier has an active relationship with the *Sistema de Orquestas y Coros de Guatemala* where he has guest conducted annually since 2008. Javier is one of a handful of conductors from the U.S. actively working in an "El Sistema" style program in Latin America. Javier's current project is re-debuting lost works from colonial Latin America with the Chicago Arts Orchestra. An album of this repertoire featuring Javier and the CAO is planned for release on the PARMA label with distribution through Naxos in 2012. Javier is married to Eleanor (Ranney) Mendoza who graduated from UNM with a bachelor of music in Voice in 2003. She is lecturer of voice at Franklin College and was a soloist with the University Chorus in last year's performance of *Carmina Burana*.

WHAT IS UNM → NYC?

Be a part of the New York premiere of

René Clausen's *Requiem*

March 18, 2012

Lincoln Center's Avery Fisher Hall

The choral program at the University of New Mexico observed its 100th anniversary during the 2010-2011 school year. A major event during that celebration was the commissioning of Clausen's new Requiem, which was premiered in UNM's Popejoy Hall on April 26, 2011. We have now been invited to bring this concert to New York's famed Lincoln Center.

Who: The UNM choral program and "friends."

What: René Clausen's magnificent new *Requiem* for large chorus, full orchestra and soloists.

When: Arrive Friday, March 16, 2012. On Saturday, March 17, 2012, rehearse morning and afternoon (evening free). On Sunday, March 18, 2012, rehearse in morning, concert in afternoon, followed by a post-concert banquet (included in your registration fee). Return home Monday, March 19, 2012.

Where: Lincoln Center's *Avery Fisher Hall*

Conductor: Bradley Ellingboe (for rehearsals and concert)

Composer: Dr. Clausen will be composer-in-residence for the weekend's events

Costs: There are fixed costs and flexible costs, as follows:

Fixed costs

- 1) Cost for a singing participant = \$640 (Total due no later than 1/10/12)
- 2) Cost for a non-singing participant = \$340 (Total due 1/10/12)
- 3) Registering for University Chorus spring semester = \$60

Flexible costs

- 4) Hotel - we are making arrangements to get a group rate at a good, conveniently-located midtown Manhattan hotel. The cost would be around \$300/night, which you could split with one, two or three others, if you so choose. You are also free to make other lodging arrangements.
- 5) Flight - individuals book their own travel to New York, arriving Friday, March 16. You are also free to arrive earlier or stay later to enjoy more of NYC.
- 6) Food - no food is provided, except an excellent post-concert banquet.
- 7) Whatever entertainment costs you choose to incur.

Rehearsal Schedule: Rehearsals would be on Tuesday evenings from 7:30 - 9:30 pm, beginning in January of 2012. This is the usual rehearsal time of the University Chorus. For the first half of the semester rehearsals will alternate weeks between the Clausen Requiem and the project for the regular semester, Poulenc's Gloria. Singers involved in both projects would come every week. Those singing only the Clausen would rehearse as follows:

Tuesday, January 10, 7:30 - 9:30 pm
 Tuesday, January 24, 7:30 - 9:30 pm
 Tuesday, February 7, 7:30 - 9:30 pm
 Tuesday, February 21, 7:30 - 9:30 pm
 Tuesday, March 6, 7:30 - 9:30 pm
 Tuesday, March 13, 7:30 - 9:30 pm

To Register: please send a check for \$200 made out to "Albuquerque Festival Singers" and send it to:

Bradley Ellingboe
 Professor of Music
 MSC04 2570
 1 University of New Mexico
 Albuquerque, NM 87131

Please include your mailing and email addresses.

Capacity: We are only allowed to have 200 chorus singers on stage. Registration will be closed when that number is reached. However, we will have a waiting list in the event of cancellations. Thus, it is important to make your decision to join us soon.

DON'T MISS THIS CHANCE OF A SINGER'S LIFETIME TO SING A N.Y. PREMIERE AT LINCOLN CENTER

ABOUT THE UNM JAZZ CHOIR

By Lauren Saeger



What a difference a couple of years makes! Brad called me in the summer of 2009 saying that several choir students had expressed an interest in starting a vocal jazz ensemble at UNM.

Fast forward to the present, and the UNM Jazz Choir, or *JazzJazz* as they affectionately call themselves, has performed for hundreds of appreciative audience members both on and off campus.

This is a special group of students who I am blessed to boss around three days a week. Averaging 15 singers, the intimate setting means everyone is a vital

member of the group. Leadership is encouraged, and the growth I've seen in two years is immeasurable. They have sung in many styles - bebop, swing, latin, funk, pop, ballads, accompanied and a cappella. And they even improvise, even though I know it intimidates a few of them at the start.

We are going to hit the ground running this year. We are participating in a fundraiser for a talented student-run ensemble, *How We Met*, in September, and the UNM Senior Day in October, as well as the Jazz Combo concerts in Keller Hall in October and November. And as always, I have some musical goals in mind. Not only am I constantly trying to broaden their musical minds, but I'm hoping to plant seeds for when they direct their own groups. We're going to adapt and rearrange some old songs that have been sitting in the choral library for

a while; I think we can hold onto the beauty of the past while making these pieces more relevant to the present. And I have a few more improvisation techniques up my sleeves, so watch out!

I'm most impressed with the fact that we've accomplished so much with not much more than ourselves and some wonderful encouragement from Brad and Glenn Kostur. We've added a bass player on some charts, and I jangle along on the piano when necessary. We've been doing all this without amplification, which is not typical for this idiom. Yet every time we hit Keller Hall stage, they knock it out of the park! They are performing; they are reaching their audience; and they are creating listeners eager for more. *JazzJazz* is helping foster a culture of jazz singing in Albuquerque, and I'm just glad they're letting me come along for the ride!

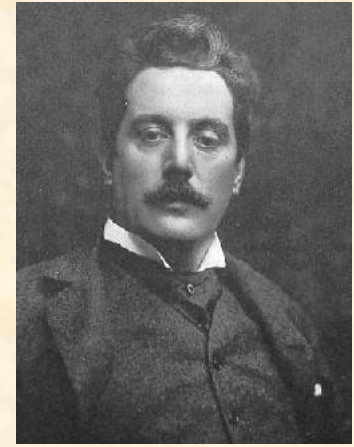
NEWS FROM THE UNM CONCERT CHOIR
by Brad Ellingboe

The Concert Choir just finished another banner year. They were extremely busy, including participating in the premiere of Clausen's *Requiem*, taking a short tour to Las Cruces and Phoenix, and singing with the Santa Fe Symphony. The enjoyed a workshop with the wonderful British singing group *Voces8* and masterclasses from Dr. Pam Elrod of SMU, as well as René Clausen. We are happy to report that we have lost very few singers due to graduation and look forward to a strong group in 2011-2012!

GIACOMO PUCCINI (1858 - 1924)
by Carolyn R. Ward

Puccini once wrote, "Almighty God touched me with his little finger and said 'Write for the theater - mind, only for the theater.' And I have obeyed the supreme

command." Indeed he did. The list of his compositions numbers 12 operas, 2 orchestral pieces, 2 chamber music pieces, and only one Mass, the *Messa di Gloria*, which was written in 1880 for his graduation from the Istituto Musicale Pacini in Lucca when he was only 18.



Arnold Schoenberg, the famous New York Times music critic, described Puccini's life this way: "...he composed three of the most popular operas ever written, died worth an estimated four million dollars, had all the opportunity he desired to play poker and to decimate the duck population around his lodge at Torre del Lago, and indulge his passion for fast boats, fast motor cars and fast women. That, in essence, is the story of Puccini's life."

He was born in Lucca on December 22, 1858, a fifth generation musician. He was a church musician at age 14, (or age 6, in one account), but switched his allegiance to opera in 1876 after seeing a performance of Verdi's *Aida*, although his 1880 graduation piece was the *Messa*. He gained a scholarship to the Milan Conservatory in 1880, where he studied for 3 years. His very first opera was *Le Villi (The witches)* in 1884, and he was noticed immediately. He gained further attention with *Manon Lescaut* in 1893-94. And then, he became world famous (and rich) with *La Boheme* in 1896. The publisher Giulio Ricordi is credited with keeping the composer "on task", especially if he was writing during

hunting season. He composed operas at regular intervals, which were exacting in the detail of their atmosphere and settings, careful in their librettos, sumptuous in their melodies, and always emotionally available to his audiences. It was said that he searched constantly for a good libretto and might have written more operas had he found more good librettos.

For many years, Puccini lived with a married woman, Elvira Gemignani, who had run off with him from Lucca to Milan. Some time after her husband died in 1904, Puccini married her. By all accounts, their relationship was very tumultuous.

The rest of his life, however, was rather smooth. He was considered very handsome, and a fastidious dresser. After he was established, his operas were always immediate successes (except for *Madama Butterfly*, but that was soon remedied after extensive rewrites). And, although firmly demanding of them, he was well respected by the singers and others who worked with him.

He died in Brussels after being treated for throat cancer (he smoked to excess) on November 29, 1924, while writing the last act of *Turandot*.

**SOME SURPRISING FACTS ABOUT PUCCINI'S
MESSA DI GLORIA**
by Carolyn R. Ward

1 The *Messa di Gloria* was written by the young Puccini in 1880, when he was **only 18** as his graduation exercise from the Istituto Musicale Pacini in Lucca. (Research indicates the he wrote it as a tribute to his heritage, since service to sacred music went back four generations in his family.)

But, in the autumn of that year, he began his three years of study at the Milan Conservatory, and was drawn away from sacred music to write opera. While he did not immediately achieve success with opera, eventually it came with *Manon Lescaut* in 1893. And, it is fun to realize that:

#2 The melody from the *Agnus Dei* in the *Messa* is note-for-note the same melody as Magnon's *Madrigal* in the opera.

This distraction to becoming an opera composer is probably the reason that *Messa di Gloria* was never published nor performed again in Puccini's lifetime. In fact:

#3 After its initial performance, it was not heard again until **1952 in Chicago's Grant Park**, when performed by the **Swedish Choral Club** [hooray, ed.] under the direction of Maestro Alfredo Antonini. (That it came back to life at all was because of the efforts of Father Dante del Fiorentino, a Brooklyn priest who knew Puccini personally for years. He had found the manuscript while doing research in Italy and worked hard to have it published and performed.)

The piece seems to have undergone a 21st Century renewal well. There are at least two recordings made since 2000, and many YouTube postings of recent performances, as well.

And last of all:

#4 Strictly speaking, the piece is not a true *Messa di Gloria* (which contains only the Kyrie and Gloria and omits the Credo, Sanctus, Benedictus and Agnus Dei).

LAS CANTANTES-THE UNM WOMEN'S CHOIR
 DR. MAXINE THÉVENOT, DIRECTOR
News from Spring 2011



Las Cantantes was 25 strong last Spring semester and was (I know I say this each year) one of the strongest sounding, best blended ensembles I've had the pleasure of working with.

I run the danger of upsetting an alumna of the ensemble in writing that, but I think they would be happy to know that their 'old choir' is still going strong, and possibly even stronger than ever!

The group kicked off the 2011 Spring Term in late January with a request by Prof. Jim Linell to sing at the State Capitol Rotunda in Santa Fe as part of the 'Celebrate UNM' weekend. The women sang for several hundred people and were joined by percussionist Douglas Cardwell. The entire choir was then treated to a traditional New Mexican meal following their performance before boarding the bus back to Albuquerque.

As their mid-semester project, the women prepared a program including Pergolesi's *Stabat Mater* with string orchestra (comprised of string students from UNM) and included student soloists as well as faculty soloists: **Jacque Zander-Wall** and **Paula Swalin**. Following their mid-term break Las Cantantes was involved in the John Robb Composer Symposium where they performed two choral works of John Robb, arranged by **Prof. Bradley Ellingboe** with Mary-Ann Shore, oboist and Ivan Koska, pianist.

In April 2011 the ensemble had the pleasure of working for an action-packed hour with Prof. Edmund Connolly, visiting from the Guildhall School of Music & Drama, London, England. The women worked with Prof. Connolly on Bob Chilcott's *Little Jazz Mass*, and he provided them with wonderful insight into the appropriate vocal style and energy needed to convey this fabulous mass setting. Since Prof. Connolly had recently sung as soloist and chorister under the direction of Bob Chilcott in an Oxford University Press recording of Chilcott's own music, the women of Las Cantantes were then provided with the insight of working with someone who was 'one degree of separation away' from the composer.

In May 2011 following their joint performance at the Cathedral of St. John with the UNM Concert Choir, Las Cantantes spent a total of 20 hours over 4 days devoting themselves to recording another CD for the Virginia-based recording company, Raven CD. They recorded works of Josef Rheinberger and living composers David Conte, **Bradley Ellingboe**, Bob Chilcott (with the **Stu MacAskie** trio), McNeil Robinson, Eleanor Daley and Paul Carey. The CD will be released in the coming academic year.

I urge you to support Las Cantantes by purchasing one of their CDs from www.ravencd.com or by contacting me directly at thevenot@unm.edu. They have, in the past 4 years, released a Christmas Music album, *My Dancing Day* as well as their successful recording, *Dream a Little Dream* which showcases their vocal versatility from Gregorian chant to Gospel.

MEET ROBERT BOUGHTON, TENOR

by B. De Denko



Bob and his wife have been involved with the UNM Chorus for a number of years, having joined a little after being with the NMSO Chorus, and then juggled time and schedules in order to participate in

both. "Having done that," said Bob, "I was able to observe how Brad (Professor Ellingboe) had brought along the UNM Chorus in such a marvelous fashion since he's been here. I appreciate his warm personality and efforts in building a department that's been very successful, and that's why I've stayed with the Chorus."

Bob's mother had majored in music at Syracuse University, and provided the musical influence during Bob's childhood. His father, a graduate of Colgate University, who later became a dean at Westminster College in Salt Lake City, Utah, was also a minister, so the three elements of music, teaching, and religion were prominent in his youth. At university, Bob majored in music, playing the violin and clarinet as well as singing. Bob sang as a boy soprano and sings as a tenor today.

One summer, while in college, he attended a choral workshop in Santa Fe, New Mexico, where the leaders were from the Westminster Choir College faculty, with choral director Cecil Lapo. "It was there

that I got the spark of deciding to go in the direction of becoming a minister in music," said Bob. "I began to look for schools that had graduate degree programs in sacred music; that led to my attending the Theological Seminary in San Anselmo, CA, just north of San Francisco, from which I was graduated with a master's in sacred music as well as being ordained a minister in the Presbyterian Church."

His first job was a dual assignment as director of music and assistant pastor in Anchorage, Alaska, and that's where he and his wife, Mary, met. She came from Sherman, Texas, and had always wanted to go to Alaska. She started coming to choir at the church, and so one thing led to another and their relationship blossomed; they were married in Sherman, Texas. After a year and a half in Anchorage, they drove their 1952 Plymouth some 5,000 miles to his new position as a pastor in a two-church parish near Topeka, Kansas, in which one of the churches had a habit of getting a new pastor every two years. Bob broke the two year cycle; they stayed about three and a half years.

Following that, he was the pastor of a church in Garnett, Kansas, and that's where his musical skills, as well as writing, teaching, directing, and coaching were put to greater use, particularly in the springtime toward Easter. Bob would contact the nearby Methodist and Baptist churches, among others, and with them he'd put together a cantata. His interest in music as a career grew more rapidly at this time, so after five years at Garnett, the search was on for a church music position. The opportunity came while conducting musical events at a summer youth camp in Alaska, when the president of the Menaul High School in Albuquerque, Frank Latta, who

happened to be there, offered Bob the music director's position at Menaul. Nineteen rewarding years and a number of musicals later, he retired from Menaul.

Not sitting still for long, Bob went on to teach music at another private school (Amritsar Academy) for half a dozen years, but as time went on, the school began to fail financially. Bob recalls that when it came time to reduce staff, the math teacher was released before him, which was contrary to the common practice of trimming the arts departments first. At about the same time, Bob was the minister of music at a Methodist church in the northeast part of the city. As it happened, one of his students at Amritsar attended the same Methodist church and participated in the music program there, at one point playing Jesus in their successful production of Godspell. A few years later, Bob was involved with a new church in the west side, not only running the music program, but also helping start the ministry. The next opportunity was being the first paid music director at the Las Placitas Presbyterian Church, which Bob considers to have been a very fulfilling assignment, "probably the best choir job I've ever had", as he puts it. He retired as a pastor in 1995.

Shortly after that, some folks from the St. Andrew Presbyterian Church asked Bob if he'd be interested in directing a madrigal group. He agreed, provided that the workload would be shared, which has been partly successful. Bob mentions Sarah Carley, Phil Witherspoon, Carol Dolan, Chris Dutro, and a few others who formed the nucleus of the madrigal group. It was at this time that Bob was involved with the UNM Chorus as well, and he placed a request for singers in the

chorus mailing list. He was pleasantly surprised with the response he received from the UNM choristers. The madrigal group has been quite successful for a number of years, now. The most recent activity was during the spring of this year, performing Vivaldi's *Gloria* as a fundraiser for the New Mexico Symphony Orchestra. The NMSO soon failed, but from the ashes rose the New Mexico Philharmonic, so all was not lost. The efforts were not in vain.

Bob would like to include some quotes from David Lockington (formerly a director of NMSO):

"Music sings the unspoken word.....the hidden meaning.....the world between words....a lightness of being. The inner reflection of a blink.....a moment too brief to think. The color of a feeling too subtle to touch..... the touch of a love almost too tender to feel. Much too much - all too real.

"Music is time suspended..... Evil apprehended..... An ironic joke..... A ray of hope.

"Music is a seed which sustains a need for expressing the intangible. Not a luxury, but necessity.

"The playful dance of life reflected in sound."

Thank you, Bob, for sharing a bit of your rich life with us!

It's plain that members of the UNM Chorus enjoy singing whenever and wherever they can; many of us participate in groups outside of the UNM Chorus. That's one of the beauties of the Chorus: that it's a large pool of enthusiastic singers from which other groups can draw. Thank Brad for that!

Please see Bob Boughton if you're interested in joining his madrigal group. This fall's project: "Flights of Fancy."

PHOTO CREDITS

Kate Hull and B. De Denko

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At the pre-concert rehearsal and Afterglow Party, April 26, 2011

The University Chorus, Concert Choir and the UNM Symphony Orchestra performed Rene Clausen's Requiem.

Soloists were: Leslie Umphrey, Brad Ellingboe, and Sam Shepperson.

It was conducted by the Composer.



Brad Ellingboe, Leslie Umphrey,
René Clausen and Sam Shepperson



Brad Ellingboe and René Clausen





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We are very grateful for the support of the following sponsor

DANIELS FAMILY FUNERAL SERVICES

Their gift makes it possible for the UNM choirs to invite guest soloists and composers and, among other things, to distribute attractively designed concert posters and programs. Their support also allows us to fulfill our mission of offering outstanding choral music to the community at a very low cost and makes it possible to approach other companies, foundations and individuals as we seek additional sponsorships and expand our fund raising activities to include endowed choral scholarships and operating funds.

To our sponsor, we offer a big “Thank you!”