Briar Cliff University takes pride in the important and active role of music in the University’s academic programs and campus life. With an annual schedule of more than thirty public presentations and an accomplished artist faculty whose collective teaching experience exceeds 100 years, Briar Cliff’s Music Department exemplifies the unity of musicianship and educational practice needed for success in the real world. Graduates from Briar Cliff’s Music Department make significant contributions in their respective communities: they are teachers and administrators in private and public schools and institutions of higher education; they own and operate private studios; they work as professional concert artists, church musicians, and directors of community theatres; and they are graduate students at major research universities.

Briar Cliff University music scholarships recognize and encourage talented student musicians who are looking for a liberal arts education. The BCU Department of Music awards extensive annually renewable scholarships based upon talent and musical leadership. Regardless of major, students can literally sing for their scholarships at Briar Cliff.

If you have an interest in BCU’s music program, feel free to contact Dr. Sean Burton directly by phone at 712.279.5548 or email sean.burton@briarcliff.edu. Your musical future at Briar Cliff University will be filled with inspiration and impact.

Briar Cliff University Choral Music is supported, in part, by a grant from The Gilchrist Foundation.

About Briar Cliff University

Briar Cliff University is a Catholic institution with an enrollment of more than 1,100 students from 31 states and nine countries. Students are educated in the Franciscan tradition of excellence in the liberal arts and career preparation in an environment of care, compassion and service. For more information, please visit briarcliff.edu.
I
Psalm 36………………………………………………………………………………Richard Nance
U.S.A. (b. 1955)

Set Me as a Seal (Song of Solomon)………………………………………………Richard Nance
U.S.A. (b. 1955)

Michael Berger, horn

II
Call to Remembrance, O Lord (Psalm 25)…………………………………………Richard Farrant
England (c. 1530 – 1580)

Miserere mei, Deus (Psalm 51)…………………………………………………………William Byrd
England (1543 – 1623)

Have mercy upon me, O God, after thy great goodness: according to the multitude of thy mercies do away mine
offences.

III
Sicut cervus (Psalm 42)…………………………………………………………………Giovanni Pierluigi da Palestrina
Italy (1525/6 – 1594)

Like as the hart desireth the waterbrooks, so longeth my soul after thee, O God.

Like as the hart desireth the waterbrooks (Psalm 42)……………………………Herbert Howells
England (1892 – 1983)

IV
Mata del anima sola (Alberto Torrealba)…………………………………………….Antonio Estévez
Venezuela (1916-1988)

Tree of the lonely soul, wide opening of the riverside – now you will be able to say: Here slept Cantaclaro (“the
one with the clear-voice”). With the whistle and the sting of the twisting wind, the dappled and violet dusk quietly
entered the corral. The night, tired mare, shakes her mane and black tail above the riverside; and, in its silence,
your ghostly heart is filled with awe.

Samuel Elbert, tenor

V
Dido and Aeneas (Nahum Tate)……………………………………………………….Henry Purcell
England (1659 – 1695)

Cast

Shannon Salyards, Dido
Shelby VanNordstrand, Belinda
William Darwin, Jr., Aeneas
Ellen Osborn, Second Woman
Jana “Joey” Myers, SORCERESS
Mary Day, Spirit

Ensemble

Eunho Kim, concertmaster
Grant Beckwith, violin
Lisa Miedema, violin
Robert Huang, violin
Fei Chen, viola

Arian Sheets, viola
John Mayne, cello
John Casey, bass
Jeremy Owens, harpsichord

Featured Performers

Briar Cliff University Singers
Members of the Sioux City Symphony Orchestra
Dr. J. Reilly Lewis, organ
Shannon Salyards, soprano
Dr. Jeremy Owens, harpsichord
Siouxland Choral Artists
Western Iowa Tech Community College Concert Choir, William Darwin, Jr., director
Dr. Sean Burton, artistic director and conductor

Kickoff your holiday season with Briar Cliff University’s Christmas at the Orpheum, the Siouxland region’s
premier choral-orchestral celebration of Christmas!

Saturday, Nov. 23, 2013, 7:30 p.m.

Orpheum Theatre, 528 Pierce Street, Sioux City
$10 for students/seniors or $12 general admission
Call 279-5417 for tickets
With an established choral tradition spanning eight decades, the Briar Cliff University Singers have been lauded at performances in local, national, and international venues. Both the Clift Singers and Chamber Choir perform a wide variety of choral literature from the finest traditions of Western historical music through ethnic and world music embracing all genres. In addition to a regular concert series through Briar Cliff University’s Department of Music, the Clift Singers and Chamber Choir perform at university and civic events and collaborate frequently with the Sioux City Symphony Orchestra.

In May of 2012, the Clift Singers toured Italy, singing for prestigious solo concert at the Basilica of Saint Francis. Briar Cliff University Choral Music is supported, in part, by a grant from The Gilchrist Foundation.

Soprano
Sarah Ann Amoss, Butterfield, MN
Erin Bellefeuille, Lakeville, MN
Michelle Bonner,* Orange City, IA
Mindy Brinkerhoff,* Sioux City, IA
Emma Braun, Sibley, IA
Morgan Chartier, Lawton, IA
Kimberly Griff,* Greely, NE
Jenna Guy,* Carroll, IA
Melanie Krieps Mengen,* Algona, IA
Larissa Lutes,* Sioux Falls, SD
Emily Mallinger, Clar, IA
Jill Mouser, Clearwater, NE
Emily Pitz, Clar, IA
JoAnn Parker,* Wayne, NE
Sandra Rojas, Sioux City, IA
Ashley Presthus, Ashton, IA
JoAnn Parker,* Wayne, NE
Katherine Swanson,* Burnsville, MN

Alto
Jordan Ahrensroth,* Estherville, IA
Lauren Bennen,* Sioux City, IA
Michelle Donier,* Sioux City, IA
Kimberly Ecker, Fonda, IA
Stephanie Engel,* Sioux City, IA
Lindsay Ferro, Yankton, SD
Annie Kallens, Hinton, IA
Gabrielle Kates, Carson, IA
Bethany Laddissan, Whittemore, IA
Jana “Jojy” Myrza,* Sioux City, IA
Natali Ramirez,* South Sioux City, NE
Jacylin Reinisch, Glenwood, IA
Jennifer Ziegenbein, Plevinview, NE

Tenor
Dillon Beckmann, Yankton, SD
Samuel Elbert,* Sioux City, IA
John Krigger,* Sioux City, IA
James Muryfield,* Pine Bluffs, WY
Michael McMahon,* Emerson, NE
John Richter,* Wesley, IA
Nathan Ruddell,* Sioux City, IA
Austen Sampson, Arlington, NE
Stephan Schager,* Sioux City, IA
Brady Yanoff,* Sioux City, IA

Bass
Gregory Arnold, South Sioux City, NE
Patrick Czar, Bellevue, NE
James Conway,* Sioux City, IA
Jonathan Duff,* Carroll, IA
Gabriel Grisell,* Sioux City, IA
Derek Helvig,* New Ulm, MN
Michael Krizenc,* Akron, IA
Carter Knackenberg, Mason City, IA
Nathan Meendering,* Sioux Center, IA
Shawn Robinson, Chicago, IL
Seth Samuelson,* Sioux City, IA
James Thelen,* Sioux City, IA
Joshua Witters, Mason City, IA

*Denotes member of Chamber Choir

Dr. Jeremy Owens

Dr. Jeremy Owens (B.M. Concordia College – Moorhead, M.M. and D.M.A. University of Alabama – Tuscaloosa) is assistant professor of music at Briar Cliff University in Sioux City, Iowa where he teaches courses in music history and appreciation and accompanies the Clift Singers, Chamber Choir, and vocal students. He is also Organist/Pianist at Grace United Methodist Church in Sioux City, Principal Keyboardist for the Sioux City Symphony Orchestra, and maintains a busy schedule as freelance accompanist, adjudicator for piano competitions, and master class teacher throughout the region. Dr. Owens received recitals at Alabaster, Iowa, Minnesota, Mississippi, North Carolina, North Dakota, and Tennessee both as soloist and collaborative artist. Prior to his appointment at Briar Cliff University, he spent five years on the faculty of Blue Mountain College in Blue Mountain, Mississippi, where he earned the Mississippi Humanities Teacher Award.

Dr. Scan Burton

Dr. Scan Burton (B.M. The Hart School – University of Hartford, M.M. Boston University, D.M.A. University of Nebraska-Lincoln) is associate professor of music, The Gilchrist Foundation director of choral activities, and division chair of arts and humanities at Briar Cliff University in Sioux City, Iowa. His responsibilities at Briar Cliff include conducting ensembles, teaching courses in conducting and secondary music methods, serving as Artistic Director of the annual Christmas at the Orpheum holiday extravaganza, and overseeing the departments of Art, Mass Communications, Modern Languages, Music, Theatre/Speech, and Theology/Philosophy. Deeply involved in the Siouxland music community, he is also the director of music at Grace United Methodist Church in Sioux City, founded artistic director and conductor of the Siouxland Choral Artists and director of the Aba Beker Chanters. He has been fortunate to be the recipient of many honors, most recently being listed in Suislaw Magazine’s inaugural “10 Under 40” list. Dr. Burton is an active guest conductor, clinician, adjudicator, and presenter throughout the United States and is highly regarded for his unique ability to work effectively with musicians at every educational level, in addition to community, religious, and professional ensembles. With guest conducting engagements ranging from the Alaska All-State Treble Choir and South Dakota Elementary Honor Choir to the Springfield Symphony Orchestra in Massachusetts, his lifelong pursuit of artistic excellence embraces myriad musical genres. Dr. Burton possesses significant international experience as well, having led choirs under his direction on tour throughout Canada, Mexico, Austria, France, Germany, Italy, and Switzerland, performing in some of Western Civilization’s most iconic musical epicenters such as Notre Dame Cathedral in Paris, Salzburg Cathedral, Saint Peter’s Basilica in Vatican City, Saint Mark’s Basilica in Venice, Saint Michael’s Church in Munich, the Basilica of Saint Francis in Assisi, etc. His publications include one book and some forty articles, reviews, and editions of choral music. His performance credits include state, regional, and national conferences of several major professional music organizations. Dr. Burton is formerly managing director of the Briar Cliff University Choral Society, conductor of the Nebraska Children’s Chorus Bel Canto, and spent the earliest years of his career as the choral and orchestra director at Weston High School in Connecticut.

Dido and Aeneas

Libretto by Nahum Tate

Music by Henry Purcell

Dido and Aeneas Opera in Three Acts

Act I
Scene: The Palace
“Shake the cloud from off your brow” (Belinda)
“Banish sorrow, banish care” (Chorus)
“Oh! Belinda, I am press’d with torment” (Dido)
“Grief increases by concealing...” (Belinda, Dido)
“When monarchs unite, how happy their state” (Chorus)
“Whence, could so much virtue spring” (Dido, Belinda, Second Woman)
“Fear no danger to enume” (Belinda, Second Woman, Chorus)
“See, your royal guest appears” (Belinda, Aeneas, Dido)
“Cupid only throws the dart” (Chorus)
“If not for mine, for empire’s sake” (Aeneas)
“Purse thy conqu’st love” (Belinda)
“To the hills and the vales, to the rocks and the mountains” (Chorus)

The Triumphing Dance
**Scene 2: The Grove**

**Ritornelle**

“Thanks to these lonesome vales” (Belinda, Chorus)

“Oft she visits this lone mountain” (Second Woman)

**Ritornelle**

“Behold upon my bending spear” (Aeneas, Dido)

“Elastic, haste to town” (Belinda, Chorus)

“Stay, Prince, and hear great Jove’s command” (Spirit, Aeneas)

**Ritornelle**

Act III

**Scene 1: The Ships**

**Prelude**

“Come away, fellow sailors, your anchors be weighing” (First Sailor, Chorus)

**The Sailors’ Dance**

“See the flags and streamers curling” (Sorceress, Witches)

**The Witches’ Dance**

**Scene 2: The Palace**

“Your counsel all is urg’d in vain” (Dido, Belinda, Aeneas)

“Great minds against themselves conspire” (Chorus)

“Thy hand, Belinda, darkness shades me” (Dido)

“When I am laid in earth” (Dido)

“With drooping wings ye Cupids come” (Chorus)

---Program Note---

Dido and Aeneas is considered the first great musical drama composed by an Englishman. Henry Purcell composed this work, the one true opera he would write, for a girls’ boarding school in Chelsea in 1689. The libretto, penned by Nahum Tate (England’s poet laureate at the time), freely combines the narrative from Book IV of Virgil’s Aeneid with elements of seventeenth century drama and literature, such as the inclusion of sorcerers and witches.

The story follows the Trojan hero Aeneas who, as he travels to fulfill his destiny (the founding of Rome), is ship-wrecked on the shores of Carthage where he falls deeply in love with Dido. The opera is a classic “boy meets girl” love story, except that the girl is the Queen of Carthage and it ends when the Gods remind Aeneas of his sacred task of founding the empire which would, ironically, eventually destroy Carthage. A three act opera, the action begins with an optimistic view of the future as Aeneas proposes marriage to Dido in Act I. Act II finds the Sorceress and her witches plotting the downfall of Dido by convincing Aeneas to leave. The final tragedy occurs in Act III when Aeneas and his fleet depart and Dido can find relief only in death. It has been suggested that the story is an allegorical story alluding to the soon to be King James II. The Catholic James may be compared to the hero Aeneas who is misled by the evil Sorceress and her witches (a common representation of the Jesuit Order found in the literature of the time and especially in Tate’s poetry) into abandoning Dido, who symbolizes the British people.

The music for Dido and Aeneas incorporates many of the stylistic trends of the time. Purcell creates a truly international opera by unifying the choruses and dances of the English court masque with the overture and over-arching plan of French opera and the clearly differentiated aria and recitative pairings found in Italian opera. The action progresses in a free but lyrical style of recitative that has a sparse accompaniment, while the characters react to the drama with tuneful or emotional arias that often resemble English folksong. The chorus acts as a type of Greek chorus commonly found in early Italian and French opera; commenting on the action presented before it.

Even though Purcell relies on the musical fashions of his day, Dido and Aeneas continues to maintain a fresh sense of timelessness due in part from its themes (love, fate, and circumstances) and the tragic inability to mediate them. However, it is Purcell’s musical treatment of these themes which is so captivating. Purcell’s undeniable melodic and harmonic gifts are augmented by his sophisticated dramatic sensibility, especially in the final drive towards Dido’s lament and death at the end of Act III.