On Love and Loss

University Choir
Elizabeth Swanson, conductor
Nathan Payant, assistant conductor
Xinqu Li, collaborative pianist

University Singers
Gregory Gentry, conductor
Jordan Hugh Sam and Liz Olson, assistant conductors
Maria Wietrzynska, collaborative pianist

with special guest choir:

Cherry Creek High School Meistersingers
Sarah Harrison, director
Constance Branton, rehearsal accompanist

7:30 p.m., Sunday, Nov. 12, 2017
Grusin Music Hall
Imig Music Building


Be Boulder.
Program

University Choir

I.

Ubi caritas
Ola Gjeilo
(b. 1978)

Tomorrow Shall Be My Dancing Day
John Gardner
(1917–2011)

“Temuná” and “Kalá kalla” from Five Hebrew Love Songs
Eric Whitacre
(b. 1970)

Autumn Pepper, violin

II.

Lass dich nur nichts nicht Dauren, Op. 30
Johannes Brahms
(1833–1897)

“O vos omnes” from Lamentations of Jeremiah
Alberto Ginastera
(1916–1983)

Please Stay
Jake Runestad
(b. 1986)

Justin Gill, soloist

Even When He is Silent
Kim André Arnesen
(b. 1980)

Cherry Creek High School Meistersingers

Rauði Riddarinn
Hreiðar Ingi
(b. 1978)

S’andasse Amor a Caccia
Claudio Monteverdi
(1567–1643)
ed. Joan Catoni Conlon

Trois chansons de Charles d’Orléans
Claude Debussy
(1862–1918)
ed. John Rutter

I. Dieu! qu’il la fait bon regarder!
II. Yver, vous n’estes qu’un villain

Quartet: Rachel Moes, Mia Lastrella, Andrew Hall, Benjamin Johnson

Northern Lights
Ola Gjeilo
(b. 1978)

Ilay Gandandan
Rodolfo Delarmente
(b. 1947)
University Singers

O Love Be Fed with Apples While You May
Morten Lauridsen
(b. 1943)

“Plorate filii Israel” from Historia di Jephte
Giacomo Carissimi
(1605–1674)

“Ein kleiner, hübscher Vogel” from Liebeslieder Walzer, Op. 52
Johannes Brahms
(1833–1897)

Lux aeterna
Edward Elgar
(1857–1934)
arr. John Cameron

“Est dies trophei” from Mottetto breve per ogni Santo e Santa, Op. 2, No. 9
Alessandro Scarlatti
(1660–1725)

Mara Riley, Dominique Grogan, Becca Myers, Jade Espina, Patrick Bessenbacher and Aaron Harp, soloists
Elizabeth Potter and Jonathan Galle, violins
Elisabeth Murphy, cello

Program Notes

University Choir

Norwegian composer Ola Gjeilo works as a full-time composer and concert/recording artist in New York City. Gjeilo is influenced by classical, jazz and folk music idioms. Gjeilo studied at the Norwegian Academy of Music and the Royal College of Music in London, as well as The Juilliard School in New York City. Written in 2001, Ubi caritas is one of Gjeilo’s more popular choral pieces. His setting draws inspiration from the Gregorian chant tradition, but is not based on an existing chant. The composer says of his piece: “Maurice Duruflé’s Ubi Caritas ... it will always be one of my favorite choral works of all time; to me, it’s the perfect a cappella piece. When I set the same text myself a few years later, it was inevitable that the Duruflé would influence it, and it did. While Duruflé used an existing, traditional chant in his piece, I used chant more as a general inspiration, while also echoing the form and dynamic range of his incomparable setting of the text.”

Tomorrow Shall Be My Dancing Day first appeared in William Sandys’ Christmas Carols Ancient and Modern in 1833. The verses progress through the story of Jesus’ life told in his own voice. Gardner’s arrangement is probably the most famous and uses the first four verses of the original eleven. A unique feature of the carol is that Jesus’ life is repeatedly characterized as a dance at the conclusion of each verse. This same idea was later used in the modern hymn, Lord of the Dance.

The original composition of Eric Whitacre’s Five Hebrew Love Songs was initially conceived as troubadour songs for piano, violin, and soprano. The Hebrew poetry that was written by soprano, poet, and native of Jerusalem, Hila Plitmann, who also happens to be Whitacre’s wife. Each movement in the work is considered to be a “love postcard” and evokes the passionate bond of love that can be shared between two people.

Geistliches Lied, Op. 30 (“Sacred Song)” is Brahms’ earliest accompanied choral composition, composed in 1856, one month before his twenty-third birthday. Set to a poem by Paul Fleming (1609—1640) with themes of hope and trust in God, it exhibits a similar mood as his masterpiece, German Requiem. Technically astounding, yet equally beautiful, the piece is set as a double canon and displays Brahms’ mastery of counterpoint. After of gentle organ
introduction, the sopranos enter first followed by the tenors four beats later at the interval of a ninth. The altos enter two beats later with a new melody followed by the basses another four beats later, also at the interval of a ninth. The two separate canons continue along simultaneously with intermittent organ interludes through the piece, and somehow Brahms makes it all work together in ravishing beauty, most notably in the final “Amen.”

Wailing cries ring out in the opening of Alberto Ginastera’s setting of O Vos Omnes qui transitis per viam. The listener is summoned: Attendite! “Behold! See if there is any sorrow like unto my sorrow”. Derived from the Book of Lamentations, these texts are Prophet Jeremiah’s poetic laments for the city of Jerusalem, which was destroyed by the Babylonians in 586 BCE. The distress painted by the poetry, combined with Ginastera’s stirring setting, make present and palpable our shared human experiences in suffering and grief. Argentinian-born composer, Alberto Ginastera, is among the most influential twentieth-century Latin American musicians and teachers. He also had strong ties to the United States and studied with Aaron Copland at Tanglewood. Ginastera’s musical output is organized into three chronological periods: “Objective Nationalism”, “Subjective Nationalism” and “Neo-Expressionism”. Lamentations of Jeremiah, Op. 14, was composed during the first period, in 1946.

Suicide is the 10th leading cause of death in the United States and claims 44,193 American lives each year. Depression affects about 20 million people in the USA, 350 million worldwide. Mental health disorders are serious issues in our culture and it is important that we have open conversation about their existence and that we show support to those who are battling them. Jake Runestad’s Please Stay is an anthem for hope—an attempt to destigmatize mental illness and challenge all of us to support those who are battling depression and thoughts of suicide. You are not alone. We can make a difference. We can be the support system that saves a life. Give voice to hope: Share your #ReasonsToStay on Twitter. #PleaseStay A portion of the proceeds from this work have been donated to the American Foundation for Suicide Prevention. For some people, depression may lead to thoughts of suicide. Try to remember that you don’t have to act on these thoughts, no matter how overwhelming they might be. If you’re considering ending your life, it’s important that you talk to someone right away. If you’re in a crisis, you can also call The National Suicide Prevention Lifeline at 1-800-273-TALK to get immediate help.

Norwegian composer, Kim André Arnesen, was commissioned in 2011 by the St. Olaf festival in Trondheim, Norway to compose Even When He is Silent. Since its premiere, it has been performed numerous times around the world. The text in Even When He is Silent was found written on a wall at a concentration camp after World War II. The piece is about hope, love, and faith in God, particularly during life’s darkest moments. The sun is a metaphor for hope.

Cherry Creek High School Meistersingers
notes compiled by Sarah Harrison

Rauði Riddarinn is an Icelandic song that reminds us that we are never really alone because a person can always expect at least one guest in life: death. This song represents the guest as a red knight riding and implements stamping and clapping to illustrate the horse.

S’ andasse amor a caccia is a very lively madrigal about romantic love. The poet used many terms of endearment for the dog, terms that surely had a double meaning, and actually were directed at the woman the poet loved, or at any beautiful woman for whom the poet yearned. Grechino actually was a real dog, in fact, a very famous dog, for he belonged to the Duchess Margherita d’Este Gonzaga – the poet’s aristocratic patron in Mantua, Italy.
—Joan Catoni Conlon, editor

“Trois Chansons de Charles d’Orléans by Claude Debussy are from a 1908 collection, although the two of the three works performed this evening were written earlier in 1898. The works connect the styles of the past with the harmonic techniques of the time. Furthermore, the texts are by Charles d’Orléans, prince and poet, who was imprisoned in England after the Battle of Agincourt in 1415. The works are not thematically related. “Dieu! qu’il la fait bon regarder!” is a shimmering love song and the energetic “Yver, vous n’estes qu’un villain” scolds winter for its cruelty.”
—Samir Savant

University Singers

O Love, Be Fed with Apples While You May was written by contemporary composer Morten Lauridsen, a familiar name to choral aficionados. Many of his pieces occupy a permanent place in the standard choral repertoire, including O Magnum Mysterium, Dirait-on (from Les Chansons des Roses) and O Nata Lux (from Lux Aeterna). However, this lesser-known O Love, Be Fed With
Apples While You May is a delightfully different side to Lauridsen’s catalogue of choral compositions. For more than thirty years, Dr. Lauridsen has been professor of composition at the University of Southern California Thornton School of Music and held the position of composer-in-residence with the Los Angeles Master Chorale from 1994–2001.

Known by historians as the father of Oratorio, Carissimi—known to have worked extensively in Philip Neri’s Roman “Congregation of the Oratory”—penned his work Jephte in xxxx. “Piorate filii Israel” from Historia di Jephte is perhaps the best known movement of the now famous oratorio. The story is taken from the Old Testament Judges 10:6 to 12:7 where Jephthah, in his haste, swears that if the Lord helps him to overthrow his enemy, he will offer a sacrifice of the first person who greets him upon his return home. Unfortunately, the first person to greet him is his only child, his daughter.

At first glance the pairing of the dark, brooding, and romantic Brahms with sunny, sociable, dance tunes appears an unlikely combination, but within the context of the 1800s amateur music business, piano duets and vocal pieces about love held tremendous and popular appeal. The texts were taken from Daumer’s Polydora, a collection of translations and imitations of folk poetry. In Ein kleiner, hübscher Vogel (“A lovely little bird”), the bird’s pursuit of both fruit and a maiden’s hand as well as the dangers of thorns and twigs stand as an allegory for the joy, pain, and refuge found in love. Within the Viennese Waltz style, Brahms’ sensitively paints the text. The dangers of lime twigs and thorns are accompanied by a percussive piano line and a modulation to the minor key. When the bird arrives safely into the beautiful girl’s hand, the music modulates to the flat 6th scale degree, a key often associated with sublime and otherworldly beauty. Through these gestures, Brahms elevates “practical and unpretentious music” to a state of high art.

Lux Aeterna is a choral transcription of the 9th Variation (Nimrod) of Edward Elgar’s orchestral suite the Enigma Variations. Elgar dedicated the original work “to my friends pictured within” and each of the movements is a musical sketch of an important friend or acquaintance. The 9th variation was dedicated to the music editor Augustus Jaeger. Elgar described the variation not as a portrait but “the story of something that happened.” When struggling with depression and a lack of artistic inspiration, Elgar considered stopping composing entirely; however, Jaeger encouraged Elgar through the depression. He related the struggles of Beethoven, citing the many worries Beethoven had, but the beautiful music he produced. He concluded, “And that is what you must do” and sang the “Adagio Cantabile” theme of Beethoven’s Pathetique Sonata. In homage, Elgar composed the main theme of the 9th variation to suggest the “Adagio Cantabile” theme. Within this transcription, a story of kindness and love between friends joins with the religious tenets of eternal grace to create a work of universal breadth and personal poignancy. —Jordan Hugh Sam

“Est dies trophæi” from Motetto breve per ogni Santo o Santa falls into the concerted Baroque style fashionable at the time. Writing for Fanfare magazine, Bertil van Boer said of Scarlatti’s sacred choral music: “... [it] is still considered subordinate to his many secular cantatas and operas ... One must never forget, however, that he spent the greater portion of his life as the maestro di cappella for various churches in Rome, including Santa Maria Maggiore, a significant post. Even when he was resident in Naples, his Roman connections never really did vanish, and although he could and did make a name for himself in the world of opera, he continued to compose for the various sacred venues ... In 1714 he was maestro di cappella in Rome at the Capella Giulia at St. Peter’s. During the four years he spent there, he devoted himself to the sort of strict a cappella style required of music for this church, which in turn allowed him to explore various vocal textures and genres.

Based on a tune by William Billings, David’s Lamentation was adapted by Joshua Shank in 2010. In this piece, King David is grieving his son Absalom’s death. Shank adapted this text as King David’s inner monologue, walking up to his bedroom after he sent an army to stop the rebellion against him. In that battle, Absalom was harshly killed. The text “Would God I had died for thee, O Absalom” truly depicts the agony and regret King David felt after he heard the tragic news of his son’s death. In the last few moments of this work, there are repeated cluster chords sounded of the words “my son,” and a last exclamatory whisper of that short phrase. Shank wrote this to symbolize the last words King David speaks before falling asleep. Shank states, “This image drove the composition and is integral to a successful performance.”

Composing only a handful of works in his lifetime, Maurice Duruflé (1902–1986) was an introspective and self-critical composer of music in a time when music was expressed in diverse and dramatic ways. His “Ubi caritas” comes from a set of four pieces called Quatre Motets sur des Thèmes Grégoriens composed in 1960, in which Duruflé set four Latin antiphons that represent different days of the liturgical year. The first motet, and arguably best known, is his setting of the serene sacred plainchant Ubi Caritas. The text is set so the free flowing motion of the chant is always at the forefront. This piece embodies a gentle and meditative theme centered on the idea of sincere love and charity.

Guilermo Alverz Navarro composed De la Noche (“On night time”) in 1997 to a text by Jaime Sabines (d. 1992) and is the third movement of a four movement suite called “La señal”. Written for the VocalEssence !Cantre¡ program, founded in 2007—that pairs Minnesota Twin City schools with composers from Mexico—this work was performed in 2012 as part of their 5th annual collaborative gathering.

Danny Boy, as arranged by Joseph Flummerfelt, closes tonight’s concert on “Love and Loss” with one of the most popular choral settings of this well-known Old Irish Air. Thank you for attending this live performance.
Text & Translations

University Choir

Ubi caritas
Ubi caritas et amor, Deus ibi est.
Congregavit nos in unum Christi amor.
Exsultemus et in ipso iucundemur.
Timeamus et amemus Deum vivum.
Et ex corde diligamus nos sincero.
Amen.

Where charity and love are, God is there.
The love of Christ has gathered us together.
Let us rejoice and be glad in it.
Let us revere and love the living God.
And from a sincere heart let us love one another.
Amen.

“Temuná” and “Kalá kalla” from
Five Hebrew Love Songs
I. Temuná
A picture is engraved in my heart;
Moving between light and darkness;
A sort of silence envelopes your body,
And your hair falls upon your face just so

II. Kalá kalla
Light bride
She is all mine
And lightly
She will kiss me!

Lass dich nur nichts nicht Dauren, Op. 30
Laß dich nur nichts nicht dauren mit Trauren,
sei stille, wie Gott es fügt,
so sei vergnügt mein Wille!

Was willst du heute sorgen auf morgen?
Der Eine steht allem für,
der gibt auch dir das Deine.

Sei nur in allem Handel ohn Wandel,
steh feste, was Gott beschleßt,
das ist und heißt das Beste.
Amen.

Do not be sorrowful or regretful;
Be calm, as God has ordained,
and thus my will shall be content.
What do you want to worry about from day to day?
There is One who stands above all
who gives you, too, what is yours.

Only be steadfast in all you do,
stand firm; what God has decided,
that is and must be the best.
Amen.

“O vos omnes” from Lamentations of Jeremiah
Lamentations I: 12, 20, 16
O vos omnes
Qui transitis per viam
Attendite et videte
si est dolor
sicut dolor meus.

Vide Domine quoniam tribulor,
conturbatus est venter meus,
Vide Domine: subversum est cor
meum in memetipsa
quoniam amaritudine plena sum:
Vide Domine: foris interficit gladius,
et domi mors similis est.

Idcirco ego plorans,
et oculus meus deducens aquas;
quia longe factus est, a me consolator,
convertens animam meam:
facti sunt filii mei, perditi,
quoniam invaluit inimicus.
Persequeris in furore,
et conteres eos sub coelis, Domine!

O all you
who pass along this way,
behold and see
if there is any sorrow
like unto my sorrow.

See Lord, I am troubled,
my belly is disrupted.
See Lord, my heart is turned within me,
for I am full of bitterness
because I am:
See Lord, abroad the sword destroys
And at home it is death.

For that reason I lament
and my eye pours down water.
For the consoler is taken from me
and my mind whirls around.
My sons are ruined
and the enemy grows strong!
You persist in fury and you grind down
those under the heavens, Lord!

Even When He is Silent
I believe in the sun even when it’s not shining.
I believe in love even when I feel it not.
I believe in God even when He is silent.
Cherry Creek High School Meistersingers

Raudi Riddarinn
Svo einmana verður enginn,
að ekkí sé von á gesti,
riddara í rauðum klaðum,
sem ríður bleikum hesti.

Af jóreyk mannheimar myrkvast,
og moldin sópast að skjánum.
Riddarinn brýst inn í bæinn,
og blóðið drýpur af ljánum.

Riddari í rauðum klaðum,
með rjúkandi sigð í höndum,
hleypir, svo hófana dynur
heyrist í öllum löndum.

No one is ever so lonely,
That they can’t expect a guest,
A knight rider in red clothing
who rides a pale horse

A dust cloud darkens the human world,
and dirt builds up at the window.
The rider bursts into the farmhouse,
and blood drips from the scythe.

A rider in red clothing,
with a smoking sickle in hand,
rides, so the din of hoofs
is heard in every land.

S’andasse Amor a Caccia
S’andasse amor a caccia Grechino a lass’
a via per suo diletto
E de le damme seguiria la traccia
che vagh’è parigletto e questo
come quello
Vezzossetta Grechino se pur vuol
tuo destino
Ch’egli sia cacciatore prendi costei
mentr’ ella fugg’amore.

If Love went a hunting it would have
Grechino on a leash ...
And he would follow after the footsteps
of all the beautiful women.
For this is as lovely and charming
as that one.
O charming Grechino, if you are destined
to be the hunter
Then do capture that woman who is
feeling my love

Trois chansons de Charles d’Orléans
Translation permission granted:
San Francisco Bach Choir
1. Dieu! qu’il la fait bon regarder
Dieu! qu’il la fait bon regarder
la gracieuse bonne et belle;
pour les grans biens que sont en elle
chascun est prest de la loüer.
Qui se pourroit d’elle lasser?
Tousjours sa beauté renouvelée.
Par de ça, ne de là, la mer
nescay dame ne damoiselle
qui soit en tous bien parfaits telle.
C’est ung songe que d’i penser:
Dieu! qu’il la fait bon regarder.

God, what a vision she is
God, what a vision she is;
one imbued with grace, true and beautiful!
For all the virtues that are hers
everyone is quick to praise her.
Who could tire of her?
Her beauty constantly renews itself;
On neither side of the ocean
do I know any girl or woman
who is in all virtues so perfect;
it’s a dream even to think of her;
God, what a vision she is.

3. Yver, vous n’estes qu’un villain
Yver, vous n’estes qu’un villain!
Esté est plaisant et gentil
en témoing de may et d’avril
qui l’accompaignent soir et main.
Esté revet champs bois et fleurs
de salivrée de verdure
et de maintes autres couleurs,
pars’ordonnance de nature.
Mais vous, Yver, trop estes plein
de nége, vent, pluye et grézil.
On vous deust banir en exil.
Sans point flater je parle plein:
Yver, vous n’estes qu’un villain!

Winter, you’re nothing but a villain
Winter, you’re nothing but a villain!
Summer is pleasant and nice,
joined to May and April,
who go hand in hand.
Summer dreams of fields, woods and flowers,
covered with green
and many other colors,
by nature’s command.
But you, Winter, are too full
of snow, wind, rain and hail.
You should be banished!
Without exaggerating, I speak plainly—
Winter, you’re nothing but a villain!

Northern Lights
Pulchra es amica mea,
suavis et decorab sicut Jerusalem,
terribilis ut castrorum acies ordinate.
Averte oculos tuos a me
Quia ipsi me avolare fecerunt.

Thou art beautiful, O my love,
sweet and comely as Jerusalem,
terrible as an army set in array.
Turn away thy eyes from me,
For they have made me flee away.

Ilay Gandandan
Ilay gandangan
Ay gandangan ilay
Sedya de taken ilay dangan tulak ilay
Ilay, ilay, ilay
Kanñeda ilay, ilay, ilay
Ilay, gandang gandangan darang
Gandang gandangan

Beautiful Sun!
Oh, beautiful sun,
Shine to us now, show your light.
Sun, sun, sun, sun,
Shine sun, sun, sun,
Shine to us now sun,
Show your light!
“Plorate filii Israel!” from *Historia di Jephte*

Plorate filii Israel,
Plorate omnes virgines,
Et filiam Jepthe unigenitam
In carmine doloris lamentamini.

Wail, children of Israel,
wail, all virgins,
and for Jepthah’s only-begotten daughter,
lament with songs of anguish.

“Ein kleiner, hübscher Vogel” from *Liebeslieder Walzer, Op. 52*

Ein kleiner, hübscher Vogel nahm den Flug
zum Garten hin, da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ich täte so wie der.

Leimruten-Arglist lauert an dem Ort;
der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ich täte nicht wie der.

Der Vogel kam in eine schöne Hand,
da tat es ihm, dem Glücklichen, nicht an.
Wenn ich ein hübscher, kleiner Vogel wär,
ich säumte nicht, ich täte doch wie der.

A lovely, little bird took flight into
the garden, where there was fruit aplenty.
If I were a lovely little bird,
I wouldn’t dally, I’d do just like he.

Malicious lime twigs lurk in that place;
And the poor bird wasn’t able to leave.
If I were a lovely little bird,
I would hesitate, I would not do as he.

The bird came into a beautiful girl’s hand,
She did not harm him, that lucky one.
If I were a lovely little bird,
I wouldn’t dally, I’d do just like he.

“Est dies trophei” from *Motteto breve per ogni Santo e Santa, Op. 2, No. 9*

Est dies trophei,
Et quis non laetatur?
Est lux tantae spei,
Et quis contristatur?

Est dies trophei
Et quis non laetatur?

Assurgite cives,
Applaudite laeti,
Deplusi, deleti
Sint animi tristes
Sint homines rei.

Est dies trophei
Et quis non laetatur?

Miraculis in coelo fulget,
Et splendoribus suis collustrat nos.
Franciscus coronis ornatur;
Miraculis in coelo fulget,
Et splendoribus suis collustrat nos
Jubilemus, concinamus,
Exultemus, extollamus,
Tanti ducis gloriam.
In preces accensas,
In laudes immensas,
Cor et lingua dissolvatur.

Est dies trophei
Et quis non laetatur?

‘Tis a day of triumph,
And who will not rejoice?
This is a light of such great hope,
And who should be sad?

“De la Noche” from *La Señal*

En la amorosa noche me aflijo
Le pido su secreto, mi secreto,
La interrogo en mi sangre largamente.
Ella no me responde y hace como
mi madre,
Que me cierra los ojos sin oírme

On this loving night I suffer.
lack for her secret, my secret,
I slowly question her in my blood.
She won’t answer and does what
my mother does,
She closes her eyes without hearing me.

—Translation by Katie Villaseñor
Personnel

University Choir

Soprano
Natalie Buchholz
Elizabeth Bowersox
Alexis Cairy
Berenice Carrera
Bianca Dancy
Emily Eck
Sophie Engerman
Madison Hershiser
Gabrielle Knopp
Megan Mackey
Chloe Mathis
Diana McCaslin
Megan Pryor
Helena Regan
Tyler Vinnola
Julia Wirth

Alto
Rachel Carollo
Julieta Garcia
Kason Hall
Cassidy Hemp
Kamryn Holland
Batya King
Emily Majluf
Olivia Morton
Kristin Schmitt
Nicole Schneckenburger
Sarah Sweet
Morgan Wahnln

Tenor
Abdullah Alhashash
Michael Britten
Ryan Michael Crone
Dallas Evans
Cade Haley
Noah Hood
Jordan Hugh Sam
Chris Kerr
Craig Robertson
Ryan Sullivan
Evan Stark
Ben Thompson

Bass
Joe Agger
Alan Balfe
Grant Bowman
Dylan Brown
Grant Bybee
Maggie Friesen
Jack Gaffney
Justin Gill
Patrick Johnesee
Brendan Lutes
Chance Lytle
Habib Mohammad
Mason Owens
Nathan Payant
Phillip Prager
Zachariah Smith
Kenny Wilson

Cherry Creek High School Meistersingers

Soprano/Alto
Lucy Breitenbach
Kathryn Conrad
Nicola Cooper
Sydney Eck
Liza Flora
Madison Grimm
Sophie Grimm
Kathryn Holder
Hannah Hong
Micaela Jun
Lian Kelmann
Amanda Kopf
Mia Lasstrella
Rachel Moes
Emily Powis
Emily Wilkins
Tierra Stansbury
Sarah Zendle

Tenor/Bass
Optin Akrami
Zachary Corwin
Nicholas Devine
Anthony Dorrance
Evan Easton
Samuel Freed
Spencer Grimm
Andrew Hall
Benjamin Johnson
Matthew LaForte
Christopher Martin
Nicholas Mirabella
Benjamin Roswell
Samuel Schenkein
Jared Scott
Don Shin
Sachin Tripathi
Allen West

University Singers

Sopranos
Maura Riley
Elise Schauer
Rebecca Ramsey
Julia Wirth
Emmi Linsey
Misty Dupuis
Emilie Bertram
Dominique Grogan

Altos
Hannah Joy Bloom
Liz Olson
Becca Myers
Allison Zema
Jade Espina
Jackie Pennell
Casey Klopp
Corie Brown

Tenors
Brian Stone
Danny Thompson
Patrick Bessenbacher
Brenden Griffiths
Jordan Hugh Sam
Paul Reynerson
Craig Robertson
Karl Allen

Basses
Keenan Brown
Nathan Payant
Kevin Padworski
Nick Renniger
Aaron Harp
Joe Lopez
Max Askari
Erik Jensen
Thompson Jazz Combos
7:30 p.m., Monday, Nov. 13
Old Main Chapel

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Upcoming Events at the College of Music

**Symphonic Band**
7:30 p.m., Wednesday, Nov. 15
Macky Auditorium

**Wind Symphony**
7:30 p.m., Thursday, Nov. 16
Macky Auditorium

**Chamber Music Showcase**
7:30 p.m., Friday, Nov. 17
Grusin Music Hall

**Latin Jazz Ensemble**
7:30 p.m., Monday, Nov. 27
Grusin Music Hall

**CU Symphony Orchestra**
7:30 p.m., Thursday, Nov. 30
Macky Auditorium

**Concert Band and Campus Orchestra**
7:30 p.m., Monday, Dec. 11
Grusin Music Hall

**Fall Commencement**
11 a.m. Thursday, Dec. 21
Grusin Music Hall

Learn more at [colorado.edu/music](http://colorado.edu/music)

Keep in touch! Send us your email address to be added to our music events mailing list by texting 612-888-3403.

All data is confidential. Phone numbers are not collected nor used.