



Elements

University Choir

Elizabeth Swanson, conductor

Aaron Harp, assistant conductor

Madeleine Vande Polder, collaborative pianist

University Singers

Elizabeth Swanson, conductor

Craig Robertson, assistant conductor

Maria Wietrzynska, collaborative pianist

7:30 p.m., Sunday, April 7, 2019

Grusin Music Hall

Imig Music Building



College of Music
UNIVERSITY OF COLORADO **BOULDER**

CU ★ PRESENTS

Program

—University Choir—

Ezekiel Saw de Wheel

Evan Stark, tenor

arr. William Dawson

Famine Song

Rita Disibio and Emily Majluf, mezzo-sopranos

Words and Music by VIDA
arr. Matthew Culloton

Fern Hill

Claire McCahan, mezzo-soprano

John Corigliano
(b. 1938)

Die Nacht, Op. 56

Josef Gabriel Rheinberger
(1839-1901)

Beautiful Morning

Traditional American
arr. John Wykoff

Joyful, Joyful

Patrick Bessenbacher, tenor

arr. Mervyn Warren

—Combined Choirs—

Being and Breath

Emilie Bertram, conductor

George Lynn
(1915-1989)

Water Night

Eric Whitacre
(b. 1970)

—University Singers—

Way Over in Beulah Lan'

arr. Stacey V. Gibbs

Beatus Vir

*Elizabeth Bowersox, soprano; Kamryn Holland, mezzo-soprano
Daniel Parks, tenor; Karl Allen, tenor; Steven Vinnolas, baritone
String Trio: Jonathan Galle, violin; Lindsey Hoak, violin; Libby Murphy, cello*

Claudio Monteverdi
(1567-1643)

Madrigali: Six "Fire Songs" on Italian Renaissance Poems

VI. Se per havervi, oime

Morten Lauridsen
(b. 1943)

Der Gang Zum Liebchen

Johannes Brahms
(1833-1897)

Alleluia

Jake Runestad
(b. 1986)

—Combined Choirs—

All of Us from *Considering Matthew Shepard*

Craig Hella Johnson
(b. 1962)

Asha Romeo, Emmi Lindsey, Ashton Nicewonger, trio

Program notes

Program notes by conductors Aaron Harp, Craig Robertson and Elizabeth Swanson unless otherwise specified.

Ezekiel Saw de Wheel

William Levi Dawson (1899-1990) is one of the most recognized African-American composers and arrangers from the 20th century. He was also a choir director and professor, most notably at the Tuskegee Institute, where he developed the renowned Tuskegee Institute Choir. Dawson's arrangements of traditional African American spirituals, for which he is best known, are classified as "concert" spirituals. *Ezekiel Saw de Wheel* is derived from images of the biblical prophet, Ezekiel, from the Old Testament. The "wheels" are not to be considered literally in the Western sense of the word, but symbolically. The wheels represent the cyclical nature of life, such as the function of the earth, seasons, solar system, days, weeks, months and years. In the spiritual sense of the concept, one can regard the image of the wheel to represent one's fate as it is reliant upon faith and God's grace.

Famine Song

Famine Song was written and recorded by the female vocal quartet VIDA based in Indiana. It recounts the hardships encountered by the Sudanese people during the famine of the 1980s. In the midst of the turmoil and desperation of their situation, Sudanese women began weaving baskets as a means of survival and in so doing found hope and a sense of community.

Fern Hill

The composer's note about *Fern Hill*: "I first encountered Dylan Thomas's work in 1959, my last undergraduate year at Columbia College. It was a revelation. Both the sound and structures of Thomas's words were astonishingly musical. Not by accident, either: "What the words meant was of secondary importance; what matters was the sound of them ... these words were as the notes of bells, the sounds of musical instruments," he wrote in his Poetic Manifesto of 1951. I was irresistibly drawn to translate his music into mine. One poem captivated me: *Fern Hill*, about the poet's "young and easy" summers at his family's farm of the same name. I wanted to write this work as a gift for my high-school music teacher, Mrs. Bella Tillis, who first encouraged my musical ambitions. She introduced *Fern Hill* with piano accompanying her (and, once, my) school choir. *Fern Hill* is a blithe poem, yet touched by darkness; time finally holds the poet "green and dying," but the poem itself, formally just an ABA song extended into a wide arch, sings joyously of youth and its keen perceptions. I set it for mezzo-soprano solo, chorus and orchestra, aiming to match the forthright lyricism of the text. (The direction "with simplicity" is everywhere in the printed score.)"

— John Corigliano

Die Nacht

Josef Gabriel Rheinberger spent his career as music director of the Munich Oratorio Society, music director for the court of Bavaria, and as a composition and organ teacher at the music conservatory in Munich. While many of his contemporaries were pressing forward in their compositional styles, Rheinberger remained conservative and modeled his composition on the styles of earlier composers. *Die Nacht* sets a poem by Joseph von Eichendorff (1788-1857), a Romantic poet known for his sensitivity to nature and themes of nostalgic longing.

Beautiful Morning

The folk hymn *Beautiful Morning* comes from the American revivalist tradition. In the early 1800s, the vastness of the American frontier led to the rise of camp meetings where people would gather for a week (or longer) of preaching and singing. Out of this movement came an abundance of hymns and spiritual songs. A frequent theme of these songs, and the theme of this particular hymn, is the joyful expectation of leaving the world's sorrow behind for a bright future, joined together in heaven with loved ones.

Joyful, Joyful

From the 1993 American musical comedy film starring Whoopie Goldberg, *Sister Act 2: Back in the Habit*, *Joyful, Joyful* is a gospel arrangement of Ludwig van Beethoven's "Ode to Joy" from the fourth movement of his final symphony, Symphony No. 9 in D Minor, Op. 125.

Being and Breath

The compositional output of esteemed conductor, composer and teacher, George Lynn (1915-1989), numbers more than 200 works. The American Music Research Center of the University of Colorado Boulder is privileged to house Lynn's manuscript collection, donated by his wife, Lucile. *Being and Breath* was composed by Lynn in 1969, his final year serving as a faculty member at Westminster Choir College in Princeton, NJ. The text of the piece is taken from the final two stanzas of the *Last Lines of Emily Brontë*, a poem which focuses on Brontë's religious faith as she neared the end of her life. This piece is being

performed as partial fulfillment of the George Lynn Award, sponsored by Lynn's family and designed to encourage students to explore and perform pieces from Lynn's manuscript collection. Emilie Bertram, with the University Singers and University Choir, is privileged to present this beautiful and introspective piece.

Water Night

Composed 25 years ago, *Water Night* was one of the early choral compositions by popular American choral composer, Eric Whitacre. Whitacre became deeply inspired by Octavio Paz's *Agua Nocturna* (from the poetry collection published in 1954, *Semillas Para Un Himno* ("Seeds For A Hymn")) and thus wrote *Water Night* in roughly 45 minutes. Specific compositional characteristics present in this early work are part of what became Whitacre's unmistakable musical signature. For example, his writing in *Water Night* explores closely compacted groups of pitches—tonal clusters—that at times include up to 14 different pitches being sung at one time. These carefully-crafted clusters reflect the shimmering and expansive nature of the poetry. Whitacre also uses extreme vocal ranges to reflect the vividness of the poetry. For example, "If you open your eyes, night opens doors of musk, the secret kingdom of the water opens, flowing from the center of the night" is set in a higher vocal tessitura and employs dramatic forward moving phrases. This section is immediately juxtaposed with that which follows, "And if you close your eyes, a river, a silent and beautiful current, fills you from within ...," which is set in lower vocal ranges and reflects a tranquil, inward-gazing sentiment. Around the time at which Whitacre composed *Water Night*, he made the significant decision to dedicate his career to music composition. Incidentally, shortly thereafter, Whitacre went on to study music composition at the Juilliard School with John Corigliano, the composer of *Fern Hill*.

Way Over in Beulah Lan'

Stacey V. Gibbs is a contemporary composer/arranger of spirituals which were born from the oral tradition of African-American slave songs in the American Deep South. Slaves sang songs of hope to help ease the pain of their horrific circumstances. These songs were typically based on stories from

the Old Testament, much like *Way Over in Beulah Lan'*. "Beulah" is from the biblical text of Isaiah 62:4, which refers to the Promised Land where the troubles of the world no longer exist.

Beatus Vir

Beatus Vir, by Claudio Monteverdi, is believed to be have been written in 1630 and was published in the composer's 1641 collection *Selva Morale e Spirituali*. The motet, a setting of Psalm 112, is a great example of Monteverdi's dramatic style. It contrasts pairs or small groups of voices with the power of the full chorus, a technique known as *stile concertato*—one of the most characteristic features of baroque music. The piece is scored for six-part chorus and soloists, with organ, basso continuo and two obbligato violin parts. Monteverdi is considered one of the greatest Italian Renaissance composers. He revolutionized the music of the theatre and the church with his dramatic and imaginative use of instruments and voices, and with his bold harmonies. In 1613 Monteverdi was appointed Master of the Music at St. Mark's, Venice. He remained there until his death in 1643, devoting his time to directing the choir and composing a series of wonderful sacred pieces which spread his fame throughout Europe.

Madrigali

Madrigals by Claudio Monteverdi (1567-1643) provided the inspiration for Morten Lauridsen's song cycle, *Madrigali* (1987). After completing the first five pieces in the cycle, the composer decided to add a sixth *Se Per Havervi, Oime*, which became his favorite in the cycle. The composer says of his work, "Symbolic images of flames, burning and fire recur often in Italian love poems from this era and my cycle on texts employing this fire motive blends stylistic musical features of the period (word painting, modality, bold harmonic shifts, intricate counterpoint, *augenmusik*, etc.) within a contemporary compositional idiom. The music emanates from a single, primal sonority (the "Fire-Chord") which opens the piece and is found extensively throughout all six movements in myriad forms and manipulations, providing motivic unity to complement the poetic."

Der Gang Zum Liebchen

Der Gang Zum Liebchen ("Journey to my Love") is the third movement in Johannes Brahms' Three Songs by Brahms, Op. 31, each being a little short story with dialogue between voices. This movement is a monologue by a despondent lover, but contains an imagined voice of emotion from a distant sweetheart. Staying true to the romantic period style, this movement also includes the voices of birds and breezes. The anxious lover makes haste through the darkening forest under a fading moon in hopes of rescuing her, but by the end of the pieces, the audience is left to wonder if he actually made it to retrieve his sweetheart.

Alleluia

Jake Runestad is considered "one of the best of the younger American composers" (Chicago Tribune). He holds a master's degree in composition from the Peabody Conservatory of the Johns Hopkins University, where he studied with Pulitzer Prize-winning composer Kevin Puts. Has has also studied extensively with acclaimed composer Libby Larsen in his current home city, Minneapolis. Runestad has received prominent commissions and performances from leading ensembles and organizations such as Washington National Opera, VOCES8, the Swedish Radio Symphony, the Netherlands Radio Choir, the Santa Fe Desert Chorale, Seraphic Fire, the Philippine Madrigal Singers, Craig Hella Johnson and Conspirare, among others. Most recently, he is the recipient of the prestigious 2019 Raymond W. Brock Memorial Commission from the American Choral Directors Association (ACDA) for which he composed, *A Silence Haunts Me*, which premiered at the national ACDA convention last month. *Alleluia* premiered five years ago with the Salt Lake Vocal Artists (Brady Allred, conductor). The text for the piece, simply "Alleluia," explores the spectrum of expressive attributes assigned to the word, from jubilant, dancelike and extroverted celebrations to introspective and personal declarations of praise.

All of Us

All of Us is drawn from a larger oratorio work, *Considering Matthew Shepard*, by Craig Hella Johnson. The work starts by introducing the listener to Matthew Shepard, a student at the University of Wyoming who was murdered in October 1998 by his peers, Russell Henderson

and Aaron McKinney, simply because he was gay. Following his death, a political movement was born which helped catalyze the drive to LGBT equality. Matthew's parents, Matthew and Judy Shepard, started the Matthew Shepard Foundation to promote human equality and dignity within our community. There were also protests against Matthew; political leaders attempted to poison his character and prevent a martyr from being born. The hate which killed Matthew remains an ugly and prominent scar on the face of American culture. Hella Johnson used excerpts from Matthew's journal which describe him as "an ordinary boy". He was small in stature, kind, and passionate about politics and civil rights. His friends describe him as dependable and someone who would always stand up for what is right. As the work continues, the listener is walked through the events leading up to, during, and after his

murder. The movement we are performing, *All of Us*, comes after the movements *Pilgrimage* and *Thank You* where Matthew Shepard and his family have symbolic and final goodbyes. The subject of this movement, the penultimate in the larger work, deals with the idea of LGBT acceptance. When writing this song, Hella Johnson, also a gay man, utilized a gospel style to convey a message of hope and acceptance. *All of Us* seeks to remember Matthew Shepard for who he was and how we all must come together in love to overcome powerful hate. Ultimately this work represents the ideals of acceptance and how, regardless of one's sexuality, it provides genuine joy and unvarnished elation. This movement represents the best of society. It represents our ability to learn, to love and to look at those who have been outcasted and say "you belong too." —Zachariah Smith

Text translations

Die Nacht, Op. 56

Wie schön hier zu verträumen
Die Nacht im stillen Wald,
Wenn in den dunklen Bäumen
Das alte Märchen hallt.

Die Berg' im Mondesschimmer
Wie in Gedanken stehn,
Und durch verworrne Trümmer
Die Quellen klagend gehn.

Denn müd' ging auf den Matten
Die Schönheit nun zur Ruh',
Es deckt mit kühlen Schatten
Die Nacht das Liebchen zu.

Die Stern' gehen auf und nieder –
Wann kommst du, Morgenwind,
Und hebst die Schatten wieder
Von dem verträumten Kind?

Das ist das irre Klagen
In stiller Waldespracht;
Die Nachtigallen schlagen
Von ihr die ganze Nacht.

Schon rührt sich's in den Bäumen,
Die Lerche weckt sie bald –
So will ich treu verträumen
Die Nacht im stillen Wald.

How lovely it is to dream away the night
Here in the quiet woods,
When in the dark trees
the old fairytale resounds.

The mountains stand shimmering
In the moonlight as if deep in thought,
and through the tangled undergrowth
the streams flow, lamenting.

For wearily upon the meadow,
Beauty walks now to her rest,
And with cool shadows
Night covers up the dear one.

The stars go up and down –
When will you come, morning wind,
And lift the shadows again
From the dreaming child?

There is an eerie lament
In the quiet splendor of the forest
The nightingales sing
About her the entire night

Already it is stirring in the trees,
The lark wakes soon –
Still I will faithfully dream away
The night in the quiet woods.

Beatus Vir

Beatus vir, qui timet Dominum:
In mandatis eius rolet nimis.
Potens in terra erit semen eius;
Generatio rectorum benedicetur.
Gloria et divitiae in domo eius;
Et iustitia eius manet in saeculum saeculi.
Exortum est in tenebris lumen rectis:
Misericors, et miserator et justus.
Jucundus homo qui miseretur et commodat.
Disponet sermones suos in iudicio:
Quia in aeternum non commovebitur.
In memoria aeterna erit justus.
Ad auditione mala non timebit.
Paratum cor eius sperare in Domino;
Confirmatum est, cor eius:
Non commovebitur,
Donec despiciat inimicos suos.
Dispersit, dedit pauperibus:
Iustitia eius manet in saeculum saeculi,
Cornu eius exaltabitur in gloria.
Peccator videbit, et irascetur;
Dentibus suis fremet et tabescet.

Madrigali: Se per havervi, oime

Se per havervi, oime, donato il core,
Nasce in me quell'ardore,
Donna crudel, che m'arde in ogno loco,
Tal che son tutto foco,
E se per amar voi, l'aspro martire
Mi fa di duol morire,
Miser! Che far debb'io
Privo di voi che sete ogni ben mio?

Blessed is the man who fears the Lord:
He delights greatly in his commandments.
His seed will be might on earth;
The generation of the upright will be blessed.
Wealth and riches are in his house;
And his righteousness endures for ever and ever.
Unto the upright there arises light in the darkness:
He is gracious, and full of compassion, and righteous.
Good is the man who is full of compassion and lends.
He will guide his affairs with discretion:
Because he will not be moved forever.
The righteous will be in everlasting remembrance.
He will not be afraid of evil tidings.
His heart is fixed, trusting in the Lord;
His heart is established:
He will not be moved,
Until he gazes at his enemies.
He has dispersed, he has given to the poor:
His righteousness endures for ever and ever,
The strength of his soul will be exalted with honor.
The sinner will see it, and will be grieved;
He will gnash with his teeth, and melt away.

If, alas, when I gave you my heart,
There was born in me that passion,
Cruel Lady, which burns me everywhere
So that I am all aflame,
And if, loving you, bitter torment
Makes me die of sorrow,
Wretched me! What shall I do
Without you who are my every joy?

Text from Primo Libro de Madrigali
Translation by Erica Muhl

Der Gang Zum Liebchen

Der Gang Zum Liebchen
Es glänzt der Mond nieder,
Ich sollte doch wieder
Zu meinem Liebchen,
Wie mag es ihr gehn?
Ach weh, sie verzaget
Und klaget, und klaget,
Daß sie mich nimmer
Im Leben wird sehn!
Es ging der Mond unter,
Ich eilte doch munter,
Und eilte daß keiner
Mein Liebchen entführt.
Ihr Täubchen, o girret,
Ihr Lüftchen, o schwirret,
Daß keiner mein Liebchen,
Mein Liebchen entführt!

Journey to my Love
The moon shines down,
So, I should set out
Again, to my love,
How is she, I wonder?
Alas, she's despairing
And lamenting, lamenting
She'll never see
Me again in her life!
The moon went down,
But I hurried off happily,
Hurried so that no one
Should steal my love.
Keep cooing, you doves,
Keep whispering, you breezes,
So that no one
Should steal my love!

Biographies

Aaron Harp

Aaron Harp is in his second year of doctoral studies at the University of Colorado Boulder and serves as the conductor of Collegiate Chorale and assistant conductor of University Choir. Prior to beginning his degree, he taught high school and middle school choir in Texas for five years. He holds a Master of Music degree from the University of North Texas in vocal performance and conducting and a Bachelor of Music degree from Ouachita Baptist University in vocal performance. Harp is in frequent demand as a soloist and chorister. He has performed with many noted ensembles, including Santa Fe Desert Chorale, Colorado Bach Ensemble, Bach Society Houston, Dallas Bach Society and Anima Chamber Ensemble.

Craig Robertson

Craig L. Robertson has been a successful music educator for over 13 years and his choral ensembles have won several regional and national awards. He holds a Bachelor of Music Education degree from Virginia State University and a Master of Music Education degree from Georgia State University. He is currently pursuing the DMA in choral conducting and literature, where he is the conductor of CU Men's Chorus and assistant conductor of University Singers. He has also conducted the University Choir, Festival Singers and Summer Lab Choir. He is the current director of music for Children and Youth Choirs at the historic Montview Presbyterian Church, where he conducts children choirs and youth handbells.

Elizabeth Swanson

Elizabeth Swanson is the associate director of choral studies at the University of Colorado Boulder. Swanson conducts the University Choir and teaches undergraduate courses in choral conducting and applied lessons in conducting at the graduate level. This academic year, she is serving as the interim director of choral studies and conductor of the University Singers as Gregory Gentry, the director of choral studies, has taken a sabbatical leave. Prior to her appointment at CU Boulder, Swanson was the director of choirs at Nyack College in New York City. Under her direction, the Nyack College Chorale

performed concerts in renowned venues such as David Geffen Hall at Lincoln Center, the Cathedral of St. John the Divine and St. Paul's Chapel at Trinity Church Wall Street, and toured domestically. Swanson has also been the conductor of choral ensembles at the University of Chicago and North Park University, Roosevelt University (Chicago College of Performing Arts), and Ithaca College. Swanson is an active guest conductor, a presenter at regional and national conferences and has been published in the Choral Journal. She has served on the National Board of the National Collegiate Choral Organization (NCCO). Swanson earned degrees from Northwestern University (DM Conducting), Ithaca College (MM Conducting) and St. Olaf College (BM Vocal Education).

Maria Wietrzynska

Maria Wietrzynska is a top prize winner in Southern California regional piano competitions and the Los Angeles International Liszt Competition. She performed at the Redlands Bowl as the winner in its 58th Annual Young Artists Auditions. As a winner of the Beverly Hills National Auditions, she played recitals on the Manhattan Beach Previews series and Sunday's at 2 series, which she subsequently recorded. She has performed with a number of Southland orchestras as well as with the SODRE Symphony Orchestra in Montevideo, Uruguay. Wietrzynska has also performed in solo and chamber recital throughout United States, Europe, Uruguay and Singapore. Her performances have been broadcast on Polish television and on New York's classical radio station WQXR. She is currently working towards her DMA at University of Colorado Boulder, where she is a student of Dr. David Korevaar.

Claire McCahan

Mezzo soprano Claire McCahan has been hailed for her "clear and warm tone" with "all the right colors". Her recent opera credits include Olga in Tchaikovsky's *Eugene Onegin*, the title role in Handel's *Ariodante*, Third Lady in Mozart's *The Magic Flute*, Prince Orlofsky in Strauss' *Die Fledermaus* (Eklund Opera), and a staged performance of Jake Heggie's *Camille Claudel: Into the Fire* (Opera Steamboat). Recent concert appearances include alto soloist with the Boulder Bach Festival in their concert From London with Love under conductor Nicholas Carthy, Handel's *Messiah* in Denver under conductor Mathieu Lussier, Vivaldi's *Gloria* with the Longmont Symphony, and Mozart's *Requiem* with the CU Boulder choruses and orchestra. She was a finalist in the 2017 and 2018 Denver Lyric Opera Guild Competition, and received a 2018 Career Achievement Award from Opera of the Rockies. An advocate of new opera, she workshoped the role of Brittomara in Jake Heggie and Gene Scheer's new collaboration *If I Were You* with the 2018 CU New Opera Workshop, and is a performer of student compositions with the Pendulum New Music Series. McCahan is pursuing her Artist Diploma in opera at the University of Colorado Boulder.

Patrick Bessenbacher

Tenor Patrick Bessenbacher is from Overland Park, Kansas and in his junior year at the University of Colorado. Most recently, Bessenbacher performed the role of Tony in CU's production of *West Side Story*. Bessenbacher has been a member of University Singers for the past two years and was a member of University Choir his freshman year. Bessenbacher has a BM in vocal performance and is a recipient of the Chancellor's Achievement Scholarship. He is excited to continue performing on stage with choir and opera in his final year at CU.

Emilie Bertram

Emilie Bertram is a second year DMA student in Choral Conducting at CU, Boulder. Prior to beginning her doctoral studies, Bertram taught in Minnesota, New York, and California for 10 years, instructing general, piano, vocal and choral music. While living in CA, Bertram taught at Presentation High School in San Jose, where she conducted the Bella Voce Women's Chorus. Bertram holds a BM degree in secondary vocal music education and piano from Concordia College and received a MM degree from the Ithaca College School of Musi. She is the 2018-19 recipient of CU's George Lynn Memorial Award, which is sponsored by the American Music Research Center.

Madeleine Vande Polder

Madeleine Vande Polder received her Bachelor of Music in Piano Performance from Truman State University in 2017 under the instruction of David McKamie. While at Truman, she gained experience in playing with wind symphony, orchestra, choir, musical theater, chamber ensembles, jazz and opera. She was the recipient of the Truman Piano Fellowship Award. She quickly realized her love for collaborative playing early into her college career, and started working as a collaborator at the school. In her final year, she took collaborative piano lessons with Michael Bunchman. During her time at Truman, she was able to tour as the accompanist with the Truman Cantoria Choir in Hungary, Germany and Austria. She also studied music at the University of Ireland, Maynooth for a semester in her junior year with Audrey Myatt. Polder has been able to play in master classes under teachers including Steven Spooner, Scott McBride Smith, Pamela Mia Paul, Andrew Campbell, Warren Jones and Nelita True.

Personnel

University Choir

Elizabeth Swanson, conductor
Aaron Harp, assistant conductor
Madeleine Vande Polder, collaborative pianist

Soprano

Natalie Buchholz
Ellie Caven
Leah Doogan
Anna Hansil
Mattie Kantor
Jessica Kim
Maya Owens
Tyler Vinnola
Sarah Zendel

Alto

Anne Bennett
Junran Cao
Rita DiSibio
Laura Dixon
Kason Hall
Katie Haggett
Batya King
Emily Majluf
Nicole Schneckenburger

Tenor

Joe Agger
Christian Atherton
Andrew Brodsky
Sam Bruckner
Chase Church
Dallas Evans
Michael Gaven
John Harless
Nate Howard
Charlie Hunsucker
Chris Kerr
Evan Stark
Isaiah Roybal

Bass/Baritone

Michael Batson
Matthew Dillon
Cameron Feken
Jack Gaffney
Mohammad Habib
Tyler Hansen
John Healy
Caleb Izmirian
Kyle Lawrence
Christopher Norwood
Mason Owens
Garret Schaaf
Sam Serra
Zachariah Smith
Zane Tsuchiya

University Singers

Elizabeth Swanson, conductor
Craig Robertson, assistant conductor
Maria Wietrzynska, collaborative pianist

Soprano

Emilie Bertram
Elizabeth Bowersox
Alli Keller
Emmi Lindsey
Asha Romeo

Alto

Clare Berndt
Corie Brown
Alexis Cairy
Julieta Garcia
Kamryn Holland
Ashton Nicewonger

Tenor

Karl Allen
Patrick Bessenbacher
Logan Moore
Daniel Parks
Craig Robertson
Jordan Hugh Sam

Bass

Aaron Harp
Joe Lopez
Chance Lytle
Nicholas Renninger
Zachariah Smith
Steven Vinolas

Upcoming performances

🎫 Ticketed events 📺 Live broadcast at cupresents.org

Tuesday, April 9

Latin American Ensemble 📺

7:30 p.m., Grusin Music Hall

Wednesday, April 10

Pendulum New Music Ensemble 📺

7:30 p.m., Grusin Music Hall

Thursday, April 11

Chamber Music Showcase

7:30 p.m., St. Aidan's Episcopal Church

Friday, April 12

Chamber Music Showcase

4:30 p.m., St. Aidan's Episcopal Church

Vocal Jazz and Madrigal Singers 📺

7:30 p.m., Grusin Music Hall

Saturday, April 13

Chamber Music Showcase

4:30 p.m., St. Aidan's Episcopal Church

West African Highlife Ensemble 📺

7:30 p.m., Grusin Music Hall

Sunday, April 14

Japanese Ensemble 📺

2 p.m., Grusin Music Hall

Men's, Women's and

Collegiate Choruses 📺

7:30 p.m., Grusin Music Hall

Tuesday, April 16

Latin Jazz Percussion Ensemble 📺

7:30 p.m., Grusin Music Hall

Wednesday, April 17

Symphonic Band and Concert Band 📺

7:30 p.m., Macky Auditorium

Thursday, April 18

Wind Symphony 📺

7:30 p.m., Macky Auditorium

Saturday, April 20

Boulder Laptop Orchestra (BLOrk) 🎫

Songs of Space

7 p.m., Fiske Planetarium

Tuesday, April 23

Campus Orchestra 📺

7:30 p.m., Macky Auditorium

Wednesday, April 24

Concert Jazz Ensemble and Jazz Ensemble II 📺

7:30 p.m., Grusin Music Hall

Find your next performance at cupresents.org

Can't make it? Watch live broadcasts of select events at our website!

The University of Colorado is committed to providing equal access to individuals with disabilities.
For more information, visit cupresents.org/accessibility

Keep in touch! Send your email address to be added to our events mailing list at cupresents.org/email

CU ★ PRESENTS



University of Colorado **Boulder**