



# CU Choirs

## **Collegiate Chorale**

Aaron Harp, conductor

Daniel Parks, assistant conductor

Bryan Chuan, collaborative pianist

## **Men's Chorus**

Craig L. Robertson, conductor

Clare Berndt, assistant conductor

Jonathan Morris, collaborative pianist

## **Women's Chorus**

Emilie Bertram and Corie Brown, conductors

Cody Goetz, collaborative pianist

7:30 p.m., Sunday, April 14, 2019

Grusin Music Hall

Imig Music Building



College of Music  
UNIVERSITY OF COLORADO BOULDER

CU ★ PRESENTS

# Program

## —Collegiate Chorale—

“Come, Gentle Spring” from *The Seasons*

Joseph Haydn  
(1732-1809)

Wanting Memories

Ysaye Barnwell  
(b. 1946)

Vamuvamba

Boniface Mganga  
(1954-2011)

Jesu Dulcis Memoria

attr. Tomás Luis de Victoria  
(1548-1611)

Selections from Moravian Duets

III. Dyby byla kosa nabróšená  
VI. Slavíkovský polečko malý

Antonín Dvořák  
(1841-1904)  
arr. Leoš Janáček

“A Red, Red Rose” from *Four Robert Burns Ballads*

James Mulholland  
(b. 1935)

## —Men’s Chorus —

Gloria In Excelsis Deo

Undine Smith Moore  
(1904-1989)  
ed. Craig Robertson

*Yongdong Zhao, Brendan Lutes, Shay Adamo and Zach Waldron, soloists*

River in Judea

arr. John Leavitt  
(b. 1956)

*Adam Richling, soloist*

Dúlamán

Michael McGlynn  
(b. 1964)

*Jonathan Morris, soloist*

Amor De Mi Alma

Z. Randall Stroepe  
(b. 1965)

I Hear A Voice A-Prayin’

Houston Bright  
(1916-1970)

**The Parting Glass**

Traditional Irish Tune  
arr. Karen Marroli

**Ave Maria**

Franz Biebl  
(1906-2001)

*Liam Brodie, Kenny Wilson and Torran Kitts, soloists  
Erick Erlandson, Zach Bryant and Jacob Baker, guest ensemble*

**— Women’s Chorus —**

**O Virtus Sapientiae**

Hildegard von Bingen  
(1098-1179)

*Sage Peterson, Batya King and Riley Grasso, soloists*

**Alleluia psallat haec familia**

13th Century Anonymous  
arr. Emilie Bertram

**Johnny Has Gone for a Soldier (with “The Girl I Left Behind Me”)**

Traditional Folk/George Lynn  
(1915-1989)  
arr. Emilie Bertram

*Kaleb Chesnic, flute*

**She Weeps Over Ragoon**

Eric Whitacre  
(b. 1970)

*Brittany Bonner, english horn*

**Perhaps They Are Not Stars**

Steven Sametz  
(b. 1954)

**— Come In (set) —**

**Come In from Frostiana**

Randall Thompson  
(1899-1984)

*Kaleb Chesnic, flute*

**She**

Laura Mvula and Steve Brown  
arr. Andrea Ramsey

*Audrey Deeba, Hannah DeWild, Bianca Roman and Emma Rose Myers, soloists*

**Zion’s Walls**

Aaron Copland  
(1900-1990)  
arr. Glenn Koponen

# Program notes

*Program notes by conductors unless otherwise specified.*

## **Come, Gentle Spring**

*Come, Gentle Spring* is the first chorus in *The Seasons*, an oratorio by Joseph Haydn (1732-1809). Haydn was a classical-era composer who, in addition to creating many choral masterpieces, pioneered string quartets and symphonies. Following the international success of the oratorio *The Creation* in 1798, Haydn began work on another large-scale work and *The Seasons* was premiered on April 24, 1801 in Vienna. The libretto was prepared by Gottfried van Swieten based on a poem by James Thomson, and Haydn intended for the oratorio to be performed in both German and English. Just as the weather fluctuates wildly in the transition out of winter, listen for the sudden musical changes throughout the piece as the chorus welcomes spring.

## **Wanting Memories**

*Wanting Memories* is a song by American composer Ysaye Barnwell (b. 1946). As a member of the ensemble Sweet Honey in the Rock, Barnwell appeared on over thirty recordings as a vocalist and instrumentalist. This song considers the shared experience, life-lessons and identity that carry on after the loss of a loved one. A bass groove supports the upper voices which clearly communicate the richly personal text of this piece.

## **Vamuvamba**

*Vamuvamba* is a traditional Tiriki melody adapted and arranged by Boniface Mganga (1954-2011) founder and conductor of the Muungano National Choir of Kenya. The text of the song is a Christian hymn related to Easter. *Vamuvamba* includes call and response elements alongside overlapping rhythms to create a song of solemn, yet joyful, celebration.

## **Jesu dulcis memoria**

*Jesu dulcis memoria* has been attributed to Spanish composer Tomás Luis de Victoria since the late 1800s, but recently that attribution has come into question. Despite this, the short motet is a gem with a rich harmonic palette that looks forward to the Baroque era. The text is drawn from the 12th-century hymn commonly known as *Jesus, the Very Thought*

*of Thee*, attributed to the French monk St. Bernard de Clairvaux.

## **Moravian Duets**

Antonín Dvořák's *Moravian Duets*, a set of folk-songs for two treble voices and piano, were instrumental in establishing his international reputation. They were published in 1878 at the recommendation of Johannes Brahms and their success led to the commission of his *Slavonic Dances*, widely held as his most important work. Leos Janáček, a fellow Czech composer, arranged six of the duets for mixed-voice chorus. These two selections set folk poetry to Czech dance rhythms to playfully express two tales of unattainable love.

## **A Red, Red, Rose**

At the age of 84, James Mulholland remains active as a composer, educator, and clinician. He has written over 600 compositions and his work is performed regularly throughout the world. His setting of the Robert Burns poem *A Red, Red, Rose* has a simple melody, expressive moving inner voice lines and lush piano accompaniment, which all combine to deepen the profound beauty of this classic text.

## **Gloria In Excelsis Deo**

*Gloria In Excelsis Deo* is an unpublished Christmas Cantata for male voices and composed by Undine Smith Moore. It was commissioned for Moore's colleague Buckner Gamby and the First Baptist Church Men's Chorus in Petersburg, Virginia. This cantata includes various choral movements, solo sections and narration, which are accompanied by a small instrumental ensemble. To the knowledge of the conductor, no parts of this work have been performed since its premiere in the early 1970s. Undine Eliza Anna Smith Moore was a prolific African-American composer of the 20th century. She was also a professor emeritus at Virginia State University where she taught various music courses for over 45 years, and co-founded the Center for Black Music. Her students included famed jazz performer and historian Billy Taylor and historic opera great Camila Williams. Moore wrote more than 100 compositions, although

only about 26 were published in her lifetime. Much of her work was composed for choir or voice, and many of these were inspired by black spirituals and folk music. Moore once said that she was “a teacher who composes, rather than a composer who teaches.” Her oratorio on the life of Rev. Martin Luther King, Jr, entitled “Scenes from the Life of a Martyr” was nominated for a Pulitzer Prize in 1982.

## River in Judea

John Leavitt is a composer, conductor, pianist and clinician who continues to teach, lecture and conduct workshops, festival and symposia. Leavitt is scheduled to conduct a choral concert at Carnegie Hall in November, 2020. His beautiful gospel-styled arrangement of *River in Judea* is based on a secular text referencing the metaphor, “Life is like a river.” This sincere choral setting conveys the message of the human quest for peace and inspiration.

## Dúlámán

Michael McGlynn is an Irish composer and the founder of Ireland’s National Choir Anúna. His compositional style contains chordal clusters and distinct melodies, and is influenced by traditional Irish song. The time and region of origin of the *Dúlámán* text is unknown but believed to be from North West Ireland. The text refers to a story about fishermen who gathered seaweed off the western coast of Ireland; intertwined in the old text is a narrator who personifies the seaweed. Seaweed was important because it was used as food and gathering it was often dangerous as the waters off the coast were stormy. The music emulates the stormy waters that would challenge the fishermen at sea.

## Amor De Mi Alma

*Amor De Mi Alma* is a beautiful setting of the 16th century Spanish author Garcilaso de la Vega’s poem *Amor de mi Alma*. De la Vega did not write many poems—only 38 sonnets and a few songs and odes—but their quality gives him a place among the finest of the Spanish Renaissance poets. Z. Randall Stroope’s setting captures the passion and essence from which the lines of poetry were composed. This piece is composed in an emotionally rich harmonic language with eloquent vocal passages.

## I Hear a Voice A-Prayin’

*I Hear a Voice A-Prayin’* is an original composition in the spiritual style and is the best-known work by Robert Houston Bright. Bright was a professor, composer and choral director who spent his entire teaching career at West Texas State College. The Negro Spirituals are American treasures that were created by an enslaved people living under unimaginable circumstances. Despite their origins, the spiritual continues to be a source of strength and hope to all who have encountered.

## The Parting Glass

Karen Marroli arranged this piece to be the ritual closing song for the Santa Fe Men’s Camerata in Santa Fe, New Mexico. This arrangement made its debut on April 7, 2013. The original tune may have a dual Irish and Scottish heritage, as there is evidence of the piece dating back to the eighteenth century in Ireland and the late seventeenth century in Scotland. Traditional singing of the tune always involves a parting of friends. The music of Karen Marroli’s arrangement reflects the spirit of the text: celebratory, yet wistful.

## Ave Maria

Franz Biebl’s *Ave Maria* (originally scored for double male chorus (TTB/TTBB or soli trio TTB and chorus TTBB) is one of the most well-known small-scale choral pieces written in the latter half of the twentieth century. Since its introduction to American choirs in 1970, it has become an important part of the standard choral repertoire and is often performed perennially, especially at Christmas. It was integral to the rise in popularity of Chanticleer, the American professional male chorus, and remains closely associated with the ensemble thanks to it being recorded and published in the United States under Chanticleer’s auspices.  
—Note by Matt Oltman

## O Virtus Sapientiae

Hildegard von Bingen, born in Germany in 1098, was a Benedictine nun, spiritual teacher, theologian and musician. She is perhaps the most well-known medieval composer and certainly the most famous composer of plainchant. For von Bingen, music was sacred, a way in which to channel divine grace. *O Virtus Sapientiae*, likely composed between 1140-1160, is an antiphon, a shorter verse that would have been sung during monastic prayer. This piece, one of von Bingen’s seven chants written to praise God, celebrates the idea of divine Wisdom encircling us all.

## Alleluia psallat haec familia

*Alleluia psallat haec familia* is one of the few pieces of English vocal polyphony that survived the nearly complete destruction of Latin church music manuscripts, led by the Anglican reformation, between the 11th and 15th centuries. Manuscripts that did survive, collectively known as the Worcester Fragments, were those that were recycled, often being used in the production of new books or even being stuffed into the pipes of organs to stop air leaks. *Alleluia psallat*, a joyful, celebratory piece by an unknown composer, was originally written for soprano, alto and bass voice parts.

## Johnny Has Gone for a Soldier

*Johnny Has Gone for a Soldier* is a traditional folk tune, likely of English origin, that has been popular in America since the Revolutionary War. The song, which has been covered by groups such as Peter, Paul, and Mary as well as Pete Seeger, and was featured in the 1989 documentary, *The Civil War* created by Ken Burns, laments the sacrifices made during the time of war. The piano and vocal portions of this SSAA choral version stem from the arrangement of composer, conductor, and teacher, George Lynn (1915-1989). Emilie Bertram further arranged Lynn's piece to intertwine the traditional tune, *The Girl I Left Behind Me*, presented by the flute and drum. *The Girl I Left Behind Me* is yet another popular war song with origins connected to England and Ireland. The combination of the ironically cheerful melody of *The Girl I Left Behind Me* with the lament of *Johnny Has Gone for a Soldier*, serves to further illustrate the emotional confusion of wartime.

## She Weeps Over Ragoon

*She Weeps Over Ragoon*, written by composer Eric Whitacre, was commissioned in 1993 for the University of Nevada, Las Vegas Women's Chorus. The text of the piece is a heartbreaking poem by Irish writer, James Joyce. The poem's imagery, enhanced by the melancholy tone of the English horn and the dramatic text painting utilized by Whitacre, evokes the sadness of the passing of one's lover, describing their final resting place in Ragoon (a city in Ireland) and the agony of unending separation.

## Perhaps They Are Not Stars

*Perhaps They Are Not Stars* by composer Steven Samtez is a beautiful, unpretentious piece of music that, as programmed today, acts as a balm for the

pain and suffering brought by death. The text of the piece is taken from a traditional Inuit legend. The legend asserts that stars in the night sky are not simply stars, but rather are openings to heaven through which those who have passed can shine love and happiness to their loved ones still on earth. The stunning piano part, which features a "giggle," combined with the powerful text and vocal lines, embodies feelings of peace, contentment and acceptance.

## —Come In (set)—

*The following set of pieces is accompanied by poetry selected by students in the ensemble. Through poetry and song, we bear witness to each individual's search for belonging, for inclusivity, and for a place where we can be seen.*

## Come In

The set *Frostiana, Seven Country Songs* was commissioned for the 200th anniversary of the incorporation of the town of Amherst, Massachusetts, where the poet Robert Frost had lived for a time. Frost was never particularly overjoyed to have his poetry set to music, but at the conclusion of the premiere, he is reported to have leapt to his feet, applauding and saying "sing it again!" *Come In* speaks of one standing at the edge of the woods at dusk, and the allure of darkness, loneliness and temptation inherent in the fading light. The thrush's song, which can be heard by the flute hidden within the choir, signifies both hope and yearning. In a student population that is often hopeless about the future, this piece engages in the discussion of finding light in a seemingly hopeless world, and of the importance of searching for goodness within ourselves, our community, and our world, and staying true to that search—as Frost says, "I was out for stars."

## She

Laura Mvula brings a stunning, honest commentary about the resilience found in the female-identified person's experience of both desperation, and hope in her pop song *She*. The "shes" who have inspired and shown up for every one of us throughout our lives are honored in this arrangement by former CU Boulder mentor and composer-conductor Andrea Ramsey.

## Zion's Walls

Uplifting, and resilient, Aaron Copland's revivalist song *Zion's Walls* is a resounding finale to the idea of belonging. The text welcomes all to the table of

joyous worship, saying “come father and mothers, come sisters and brothers, come join us in singing the praises of Zion.” The quintessentially American composer was one of the first American students of

Nadia Boulanger, and uses the basis of this melody in his emotional “The Promise of Living” from the opera *The Tender Land*.

# Text translations

## Vamuvamba

In remembrance of our Lord Jesus when he was crucified;  
When Judas betrayed Jesus, they crucified him.  
Again we read in the Bible, our sins crucified him. When I sinned, I crucified him.  
In his blood we were forgiven, in his blood our hearts were saved.

## Jesu dulcis memoria

Jesu dulcis memoria  
Dans vera cordis gaudia:  
Sed super mel et omnia  
Ejus dulcis praesentia.

Jesus, sweet remembrance,  
Granting the heart true joy,  
But above honey and all things  
Is His sweet presence.

## Moravian Duets

### Dyby byla kosa nabrůšená

Dyby byla kosa nabrůšená,  
dyby byla votava,  
co by vona drobnó jetelinku,  
co by vona šupala!

A šupaj šupaj drobná jetelinko,  
co je mně po tobě,  
má zlatá panenka,  
co je mně po tobě,  
dys ty se mně provdala!

### Slavíkovský polečko malý

Slavíkovský polečko malý,  
nebudeme, synečku, svoji,  
nebudeme, néní to možná,  
aní nám to, můj synečku,  
tvá mama nedá.

Co pak je nám po naší mamě,  
naša mama, nama neviádne.  
Jenom ty mě, má panenka,  
jenom ty méhcej.  
Jenom ty mač na debró noe  
ručenky podej.

### The Slighted Heart

If my scythe were whetted,  
If it were harvest time,  
Ah, how it would mow  
The tender clover in the meadows!

Mow, mow the tender clover,  
Why should I care for you,  
My lovely,  
Why should I care for you,  
Since you have consented to marry another?

### The Pledge of Love

How small the field of Slavíkov is!  
Never, my dearest boy, will we wed,  
No, never, it is impossible;  
That tiny plot of land, never, my boy,  
Never will your mother give it to us.

What does it matter what my mother will say?  
My mother does not give us orders.  
Only tell me, my sweetheart,  
Only tell me that you love me,  
And to wish me good night  
Give me your pretty hand.

## Gloria In Excelsis Deo

Gloria in excelsis deo  
et in terra pax hominibus bonae voluntatis  
Gloria in excelsis deo

Glory to God in the highest  
and on earth peace to people of good will  
Glory to God in the highest

## Dúlamán

O sweet daughter, look! Here come the wooing men  
O sweet mother, give me the spindle

The Irish seaweed wears beautiful black shoes  
The Irish seaweed wears a beret and trousers

Seaweed of the yellow cliffs, the yellow Irish cliffs  
Seaweed of the ocean, the yellow Irish cliffs

Seaweed of the yellow cliffs, the yellow Irish cliffs  
Seaweed of the ocean, the yellow Irish cliffs

I will go to the tailor with the Irish seaweed  
“Buy expensive shoes”, says the Irish seaweed

The Irish seaweed has a golden yellow head  
The edible seaweed has two bare ears

Seaweed of the yellow cliffs, the yellow Irish cliffs  
Seaweed of the ocean, the yellow Irish cliffs

Seaweed of the yellow cliffs, the yellow Irish cliffs  
Seaweed of the ocean, the yellow Irish cliffs

## Amor De Mi Alma

Yo no naci sino para quereros;  
Mi alma os ha cortado a su medida;  
Por hábito del alma misma os quiero.

I was born to love only you;  
My soul has formed you to its measure;  
I want you as a garment for my soul.

Escrito está en mi alma vuestro gesto;  
Yo lo leo tan solo que aun de vos  
Me guardo en esto.

Your very image is written on my soul;  
Such indescribable intimacy  
I hide even from you.

Quando tengo confieso yo deveros  
Por vos naci, por vos tengo la vida,  
Y por vos é de morir y por vos  
muero

All that I have, I owe to you;  
For you I was born, for you I live,  
For you I must die, and for you  
I give my last breath.



## **Ave Maria**

Angelus Domini nuntiavit Mariae  
et concepit de Spiritu sancto.

Ave Maria, gratia plena, Dominus tecum.  
Benedicta tu in mulieribus,  
Et benedictus fructus ventris tui, Jesus, Jesus.

Maria dixit: Ecce ancilla Domini.  
Fiat mihi secundum verbum tuum.

Ave Maria, gratia plena, Dominus tecum.  
Benedicta tu in mulieribus,  
Et benedictus fructus ventris tui, Jesus, Jesus.

Et Verbum caro factum est  
et habitavit in nobis.

Ave Maria, gratia plena, Dominus tecum.  
Benedicta tu in mulieribus,  
Et benedictus fructus ventris tui, Jesus, Jesus.

Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
Sancta Maria, ora pro nobis,  
nunc et in hora mortis nostrae.  
Amen. Amen. Amen.

## **O Virtus Sapientiae**

O virtus Sapientiae,  
quae circuiens circuisti,  
comprehendendo omnia  
in una via, quae habet vitam,  
tres alas habens,  
quarum una in altum volat  
et altera de terra sudat  
et tertia undique volat.  
Laus tibi sit, sicut te decet,  
O Sapientia.

## **Alleluia psallat haec familia**

Alleluia. Alleluia psallat haec familia  
Alleluia timpanizet  
Alleluia citharizet  
Alleluia psallat haec familia  
Alleluia psallat laetus choetus cum armonia  
Alleluia concinat Deo laude et praeconia  
Alleluia

The angel of God visited Maria  
and she conceived of the Holy Spirit.

Hail Mary, Full of grace, the Lord is with you.  
Blessed are you among women,  
and blessed is the fruit of your womb, Jesus, Jesus.

Maria said: See the servant of the Lord.  
May it happen to me according to your word.

Hail Mary, Full of grace, the Lord is with you.  
Blessed are you among women,  
and blessed is the fruit of your womb, Jesus, Jesus.

And the Word became flesh  
and lived among us.

Hail Mary, Full of grace, the Lord is with you.  
Blessed are you among women,  
and blessed is the fruit of your womb, Jesus, Jesus.

Holy Mary, Mother of God,  
pray for us sinners,  
Holy Mary, pray for us  
now and in the hour of our death.  
Amen. Amen. Amen.

O Wisdom's energy!  
Whirling, you encircle  
and embrace everything,  
in the single way of life.  
Three wings you have:  
one soars above into the heights,  
one from the earth exudes,  
and all about now flies the third.  
Praise be to you, as is your due,  
O Wisdom.

Alleluia. Alleluia sings this merry company  
Alleluia strike the cymbals  
Alleluia sound the zither  
Alleluia sings this merry company  
Alleluia sing together now in joyful harmony  
Alleluia to God the Father praise and honour ever be  
Alleluia

# Biographies

## Clare Berndt

Clare Berndt is pursuing her master's degree in music education at the University of Colorado Boulder, where she is the assistant conductor of the Men's Chorus. After receiving her undergraduate degree from the University of Wisconsin La Crosse, Berndt worked for six years as a sixth through eighth grade choral and general music teacher in Wisconsin. As a performer, Berndt has sung with the Madison and Milwaukee Symphony Choirs.

## 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 teaching in California, Bertram's choir was invited to perform in San Francisco, Anaheim, Seattle, Vancouver, Ireland and New York City, and was a featured ensemble at the 2017 California American Choral Directors Association State Convention. 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 Music. She is the 2018-19 recipient of CU's George Lynn Memorial Award, which is sponsored by the American Music Research Center.

## Corie Brown

Conductor, teacher and contralto Corie Brown earned her master's in choral conducting at the University of Oregon and is in her final semester of her doctorate at CU Boulder. Brown brings more than eleven years of diverse experience to the podium, having taught with the national music organization Batuta (Colombia), and in the public schools of Chicago and Michigan. She recently performed with the Oregon Bach Festival, Ad Astra Music Festival (Kansas), and at Carnegie Hall under Andrea Ramsey, and was a semi-finalist of the Northwest ACDA Conducting Competition. Current research interests include how to better serve marginalized populations in the choral rehearsal and tools for collaboration between wind and choral conductors. Brown's enthusiasm and empowering pedagogy complements the CU Women's Chorus, with whom she is honored to share the stage.

## 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.

## Daniel Parks

Daniel Parks is a first-year doctoral student in choral conducting at the University of Colorado Boulder and assistant conductor of the Collegiate Chorale. He completed a Master of Music degree in choral conducting at the University of Minnesota Twin Cities and a Bachelor of Music degree in music education at Lawrence University. As an educator, Daniel taught choral music, voice and music theater at the middle and high school levels for five years in Wisconsin. He has performed with the Minnesota Chorale, Weimar Bach Cantata Academy, Border CrosSing, PopUp Choir and NewVoices Choir. His research interests include vocal improvisation and early music.

## 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.

# Personnel

## Collegiate Chorale

### Soprano

Carli Brucker  
Jen Conn  
Brianna Elmont  
Peyton Hill  
Madison Jilek  
Laura Kim  
Yifan Li  
Megan Long  
Christi Vick

### Alto

Mairead Brogan  
Lucy Haggard  
Natalie Haught  
Allison Heckman  
Erin Katie Jaynes  
Helena Keller  
Marissa Kelley  
Livi Landers  
Erin Sanchez  
Livia Sundberg  
Michaela Thoma  
Emily Trautwein

### Tenor

Alec Jonke  
Nicolas Meklo  
Kevin Ordonez

### Bass

Michael Batson  
Aaron Buller  
Alexei Kazantsev  
Erik Krummrich  
Pogranichniy Nicholas  
Ian Rippel

## Men's Chorus

### Tenor 1

Shay Adamo  
Jonathan Galle  
Torrin Kitts  
Adam Richling  
Isaiah Roybal

### Tenor 2

Ian Adler  
Logan Dougherty  
Jiahao Li  
Jeff Pincus  
Brian Stone  
Zach Waldron  
Kenny Wilson

### Baritone

Logan Beck  
Liam Brodie  
Alan Halpern  
Brendan Lutes  
Glenn Jones  
Bruce Rose

### Bass

Grant Capan  
Bal Patterson  
Brock Settlemier  
Yongdong Zhao

## Women's Chorus

### Soprano I

Maria Carilli  
Sophie Engerman  
Elizabeth Hansen  
Batya King  
Emma Rose Myers  
Sage Peterson

### Soprano II

Irina Clarke  
Amelia Lindsey  
Megan Pryor  
Helena Regan  
Caroline Thompson  
Janet Wang  
Beth Williamson

### Alto I

Audrey Deeba  
Hannah DeWild  
Lonni Ewing  
Margaret Friesen  
Savannah Reyes  
Miranda Stark  
Rowan Stormo-Flanagan  
Madalyn White  
Ruyang Zou

### Alto II

Summer Carper  
Ivana Clarke  
Riley Grasso  
Anna Morelock  
Bianca Roman  
Leanna Rubinstein  
Riva Tobin

# Upcoming performances

📍 Ticketed events    📺 Live broadcast at [cupresents.org](http://cupresents.org)

## 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

## April 25-28

### **Eklund Opera Program:**

#### **The Turn of the Screw** 📍

An opera by Benjamin Britten

7:30 p.m., Music Theatre

## Tuesday, April 30

### **CU Symphony Orchestra** 📺

7:30 p.m., Macky Auditorium

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