

CU Choirs

Richard Bjella, guest conductor

Men's Chorus

Raul Dominguez and Clare Malinowski, conductors
Jackson Feaster, piano

Collegiate Chorale

Daniel Parks, conductor
Aaron Harp, assistant conductor
Jieun Lee, piano

Women's Chorus and ASTER Women's Chamber Choir

Emilie Bertram, conductor
Natalie Werner, assistant conductor
Angela Schmitt, piano

*Latecomers will be seated at the discretion of
the house manager.*

7:30 p.m., Sunday, Nov. 3, 2019
Grusin Music Hall
Imig Music Building



Program

Men's Chorus

Bawo Thixo Somandla Mxolisi Matyila

arr. Sidumo Nyamezele
(b. 1974)

“The Pasture” from *Frostiana*

Randall Thompson
(1899-1984)

Vive L'amour (Vive la Compagnie)

arr. Lon Beery
(b. 1958)

Sing Me a Song of a Lad that is Gone

Sherri Porterfield
(b. 1958)

“Die Rose stand im Tau” from *Ritornelle*

Robert Schumann
(1810-1856)

Aaron Harp, soloist

Canto del Agua

arr. David Hill
(b. 1957)

Daniel Parks, guitar
Natalie Werner, percussion

Collegiate Chorale

“Kyrie” from *Missa in Angustiis*

Joseph Haydn
(1732-1809)
arr. Charles C. Hirt
(1911-2001)

i carry your heart with me

David C. Dickau
(b. 1953)

Son de Camaguey

Cuban Folk Song
arr. Stephen Hatfield
(b. 1956)

Daniel Parks, Nicholas Pogradichniy and Natalie Werner, percussion

Sure On This Shining Night

Samuel Barber
(1910-1981)

Wau Bulan

arr. Tracy Wong
(b. 1983)

Nicholas Pogranichniy, percussion

Women's Chorus

Salmo 150

Ernani Aguiar
(b. 1950)

Women's Chorus and ASTER Women's Chamber Choir

Missa Brevis in C minor

Imant Raminsh
(b. 1943)

Christine Honein, soloist

Brittany Bonner, oboe

Benjamin Ehrmantraut and Holly Sidney, violin

Elizabeth Macintosh, viola; Jessica Lee, cello

Megan Hurley, horn; William Landon, trumpet; Bryan Powell, trombone

Combined Choirs

I'll Be On My Way

Shawn Kirchner
(b. 1970)

Richard Bjella, conductor

Holly Sidney, violinist

Jieun Lee, piano

Program Notes

Bawo Thixo Somandl

Bawo Thixo Somandla is written in Xhosa, one of the most widespread languages in South Africa. The Xhosa language contains “click” sounds, said to be borrowed from interaction with the Khoi and San people several hundred years ago. Mxolisi Matyila wrote the text on the blackboard in a fit of passion when he was dismissed from the teaching profession due to discriminatory policies of the Apartheid regime. Matyila was a talented choral conductor and composer and later set the text to music. The song was eventually passed through communities as a song of protest. The sadness of the text

mixed with the uplifting music is a prevalent characteristic of Xhosa songs from that time. Scott Tucker transcribed this arrangement as it was taught to him by Sidumo Nyamezele during a visit to the University of Port Elizabeth where Nyamezele was a lecturer in choral conducting.

“The Pasture” from *Frostiana*

Frostiana was commissioned in 1958 for the two-hundredth anniversary of the town of Amherst, Massachusetts. The first performance of the piece was on Oct. 18, 1959 in the town of Amherst as part of the Bicentennial Commemoration. Robert Frost, an American poet, had a known affiliation with the town of Amherst. Thompson and Frost had known

each other and it was decided that the commemoration would be a collaboration between the two. Thompson chose seven poems that he set to music for chorus and piano in “Seven Country Songs” the subtitle of *Frostiana*.

Vive L’amour (Vive la Compagnie)

Long live love and long live friendship! *Vive L’Amour* is a popular men’s chorus piece about camaraderie and friendship. There are many versions of this piece, with different lyrics, including an arrangement by esteemed choral conductors Robert Shaw and Alice Parker. *Vive la Compagnie* is a traditional English song that dates back to the 1818 English Ballads index. While the refrain is always in the French language, there is no trace leading to the song being of French origin. Lon Beery’s arrangement stays true to pairing enthusiastic music with the joyful text.

Sing Me a Song of a Lad that is Gone

This 19th century Scottish song, also known as “Skye Boat Song” originally summarized the retreat of Prince Charles Edward Stuart to Skye from the Battle of Culloden in 1746. After his forces (the Jacobites) lost to Great Britain, he disguised himself as a maid to evade British troops. Robert Louis Stevenson set the tune to his own poetry after deeming the original “unworthy.” His poem tells of four English isles surrounding a craft on route to Skye (Skye, Mull, Rum and Eigg). Stevenson’s poem produces a melancholy feeling as Skye, once a center of beauty, is now abandoned and run down.

“Die Rose stand im Tau” from *Ritornelle*

Schumann dedicated seven years (1846-1853) to composing unaccompanied, strophic and homophonic part songs. In his effort to advance the art form, he used repeated strophes with altered rhythms and voicings, modulated

keys, changed tempos and utilized soloists. Unique to his part song style is “Die Rose stand im Tau” from the collection, *Ritornelle*. This homophonic piece is purely strophic with a canon at the fourth between the first tenor and baritone solo while the remaining TBB voices serve as accompaniment.

Canto del Agua

Canto del Agua or “Water Song” is an example of Venezuelan folk music associated with a tradition called Joropo. Joropo encompasses not only music but also poetry, dance and the fiestas that go along with them. The music of Joropo originated with the sailors and musicians who arrived in South America aboard the Spanish galleons. © David Hill (excerpt)

“Kyrie” from *Missa in Angustiis*

As part of his duties serving as Capellmeister for the Esterházy court, Joseph Haydn was expected to compose a mass each year for the celebration of the name day of Princess Maria. Composed in 1798, the *Missa in angustiis* (“Mass in Time of Distress”) is Haydn’s only mass set in a minor key, reflecting the anguish of the Napoleonic war that was raging. The mass later acquired the nickname “Lord Nelson Mass” after the British victory over Napoleon in a decisive battle in August of 1798 and Lord Nelson’s subsequent visit to the Esterházy palace in 1800. The mass’s opening “Kyrie” begins with a strong and pleading cry for mercy that grows in urgency through the close of the movement.

i carry your heart with me

American poet E. E. Cummings is known for combining romantic themes of love and nature with an intentionally unconventional approach to capitalization and punctuation. As the composer Dickau describes: “Influenced by the abstract tendencies prevalent in the arts in the first half

of the twentieth century, his poems inspire numerous readings which provide new and fresh insights with each encounter.” This setting of *i carry your heart with me*, one of Cummings’ most beloved poems, captures the simplicity, earnestness, and depth of emotion of the text with flowing melodies, rich harmonies, and an equally expressive piano accompaniment.

Son de Camaguey

Son de Camaguey takes a Cuban folk tune and builds a rhythmic tapestry around it with repeated melodic patterns. Set in an Afro-Cuban style, the text—full of layered meanings—extols not only the beautiful landscape of Camaguey, but also the richness of its traditions and the diversity of its people. The ever evolving texture of this arrangement gives the listener a sense that they are being escorted on a journey to absorb the sights and sounds of Camaguey.

Sure On This Shining Night

American composer Samuel Barber (1910-1981) originally wrote *Sure on This Shining Night* as a vocal solo, part of *Four Songs*, Op. 13, published in 1940. Three decades later, Barber arranged the setting of Pulitzer Prize-winning writer James Agee’s poem for chorus. Barber wrote over one hundred works for voice and piano demonstrating remarkable skill for setting the English language by matching the rhythm and meter of the music to the text and not the other way round. The steady rhythm of the piano carries long vocal lines toward a climax on the words “All is healed.”

Wau Bulan

Wau Bulan is a Malaysian folk song arrangement by choral conductor Tracy Wong. The “three-cornered moon” of the title actually refers to kites that have such a shape. The combination of a pentatonic melody with

percussion and handclaps creates a vivid scene of childlike imagination and play.

Salmo 150

Ernani Aguiar references his Brazilian roots as he implements a distinctive Latin American style to this setting of Psalm 150. As the text shouts praises to the Lord, the music follows with rapid articulations and striking tonal shifts through which Aguiar communicates the joy of this piece. Through his refined use of text painting, Aguiar delivers vivid images of God’s power and creation in the musical dynamic shifts and contrasting rhythms—all of which convey his devotion to the text. *Salmo 150* is an exciting, dynamic piece which combines Aguiar’s personal musical style and influence to a well-known text, and consequently brings new light to this celebration.

Missa Brevis in C minor

As Doreen Rao states, “The Choral Music Experience of Imant Raminsh is all at once powerful and gentle, lyrical and poetic...” Composer Imant Raminsh was born in Latvia in 1943 and emigrated to Canada in 1948, where he still resides today. Raminsh has composed a significant number of chamber, orchestral, choral, and solo works, all of which demonstrate a tonal, romantic style. The *Missa Brevis in C minor* was originally written in 1989 for women’s chorus, soprano soloist, and piano or orchestra, and rescored in 1998 for SATB chorus. The lush, pleading Kyrie and Agnus Dei movements contrast with the animated Gloria and Sanctus, while the soprano solo soars above the ensemble accentuating the more poignant moments of the text. Emilie Bertram and the CU Women’s Chorus are delighted to join with talented CU student instrumentalists, soprano Christine Honein, and the ASTER Women’s Chamber Choir of Broomfield to present this stunning setting of the *Missa Brevis*.

Texts and translations

Bawo Thixo Somandla

Father, God Almighty, What have I done wrong?
What have we done in your eyes, God?
What have we done to you my Lord, Father,
God Almighty?
On this earth we carry a heavy burden.
Let this be over. (Thy will be done)
My heart is guilty
I vow forever
Let this be over. (Thy will be done)

“The Pasture” from *Frostiana*

I’m going out to clean the pasture spring;
I’ll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I shan’t be gone long. - You come too.

I’m going out to fetch the little calf
That’s standing by the mother.
It’s so young it totters when she licks it with her
tongue.
I shan’t be gone long. - You come too.

Vive L’amour (Vive la Compagnie)

Let every good fellow now join in our song.
Vive la Compagnie!
Success to each other and pass it along.
Vive la Compagnie!
Vive L’Amour. Vive la Compagnie!

A friend on your left, and a friend on your right.
Vive la Compagnie!
In willing endeavor, our hands will unite.
Vive la Compagnie!
Vive L’Amour. Vive la Compagnie!

Now wider and wider our circle expands.
Vive la Compagnie!
We’ll send out our song into far away land.

Vive la Compagnie!
Vive L’Amour. Vive la Compagnie!

Sing Me a Song of a Lad that is Gone

Sing me a song of a lad that is gone,
Say could that lad be I?
Merry of soul he sailed on a day
Over the sea to Skye

Mull was a stern,
Rum on the port,
Eigg on the starboard bow;
Glory of youth glowed in his soul:
Where is that glory now?

Give me again
all that was there,
Give me the sun that shone!
Give me the eyes,
Give me the soul,
Give me the lad that’s gone.

Billows and breeze,
islands and seas,
mountains of rain and sun,
All that was good,
All that was fair,
All that was me is gone.

Die Rose stand im Tau

Die Rose stand im Tau,
es waren Perlen grau,
als Sonne sie beschiene,
wurden sie zu Rubinen.
The rose was in the dew,
they were pearls gray,
when the sun was shining on them,
they became rubies.

Canto del Agua

Es un canto mañanero
A la orillita del río
Que te va diciendo negra
Tapame que tengo frío.
Que te va diciendo negra
Vámanos a enamorar.

Ay, yai, yai, esta noche yo me voy
Ay, yai, yai, a pasearme entre las dunas
Ay, yai, yai, préstame negra tus ojos
Porque se esconde la luna.

Ay, yai, yai, yo no sé lo que me pasa
Ay, yai, yai, cuando estoy cerca del mar
Ay, yai, yai, préstame negra tus ojos
Porque se esconde la luna.

It's a song of the morning,
At the edge of the river.
What is the dark skinned lady saying?
"Cover me because I am cold."
What is the dark skinned lady saying?
"Let's fall in love."

Ay, yai, yai, Tonight I'm going away
Ay, yai, yai, to walk among the dunes
Ay, yai, yai, Lend me your eyes, dark
skinned one
Because the moon is hiding itself.

Ay, yai, yai, I don't know what is happening
to me
Ay, yai, yai, when I am near the ocean.
Ay, yai, yai, Lend me your eyes, dark
skinned one
Because the moon is hiding itself.

"Kyrie" from *Missa in Angustiis*

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

i carry your heart with me

i carry your heart with me(i carry it in
my heart)i am never without it(anywhere
i go you go,my dear;and whatever is done
by only me is your doing,my darling)
i fear no fate (for you are my fate,my sweet)
i want no world (for beautiful you are my world,
my true)
and it's you are whatever a moon has
always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of
the bud
and the sky of the sky of a tree called life;
which grows
higher than soul can hope or mind can hide)
and this is the wonder that's keeping the
stars apart

i carry your heart (i carry it in my heart)

Son de Camaguey

It's a beautiful thing,
That splendid coast,
Camaguey, how beautiful...
Those traditions,
Ah, how lovely they are,
The sounds of Camaguey...

Sure on this shining night

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.

Wau Bulan

Wow, the three-cornered moon.

Salmo 150

Praise the Lord in his sacred places,
Praise him in the firmament of his power.
Praise him for his mighty acts,
Praise him according to his excellent greatness.
Praise him with the sound of the trumpet,
Praise him with the psaltery and the harp.
Praise him with the timbrel and the dance,
Praise him with strings and pipes.
Praise him with high-sounding cymbals,
Praise him with cymbals of joy.
Let everything that has breath praise the Lord!

Missa Brevis in C minor

Kyrie:

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria:

Glory be to God on high,
and on earth peace, good will towards men.
We praise thee, we bless thee,

we worship thee, we glorify thee,
we give thanks to thee for thy great glory,
O Lord God, heavenly King, God the Father
Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
that takest away the sins of the world, have
mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest at the right hand of God the
Father, have mercy upon us.
For thou only art holy; thou only art the Lord;
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the Father.
Amen.

Sanctus:

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei:

Lamb of God, who takes away the sins of the
world, have mercy on us.
Lamb of God, who takes away the sins of the
world, have mercy on us.
Lamb of God, who takes away the sins of the
world, grant us peace.

Personnel

Richard Bjella has distinguished himself as a conductor, clinician, choral pedagogue and choral arranger. In 2014, Bjella was appointed artistic director of the San Antonio Chamber Choir. Their most recent CD, *UNFROZEN: A Baltic Christmas* received Grammy attention in 2018. He recently retired from Texas Tech University, but previous to his work in Lubbock, Bjella served 25 years as director of choral studies at the Lawrence Conservatory of Music, leading the Concert Choir in an acclaimed performance at the 2009 National ACDA Convention. The Texas Tech University Choir has been celebrated for its excellence in Carnegie Hall, Orchestra Hall, at TMEA convention appearances and at the 2013 ACDA Convention. Bjella has presented workshops at several ACDA national and regional conventions and has been a headliner for countless events from Alaska to Florida for teachers and students alike. It has also been his honor to conduct and present masterclasses around the world and at over 400 festivals and workshops in 33 states, including several appearances at Lincoln Center, Orchestra Hall, and Carnegie Hall. He has also presented workshops and conducted in South Korea, England, France, Switzerland, Lithuania, Columbia, Haiti, Estonia and Italy. This year, he is conducting and leading workshops at 10 universities from Colorado to Florida, doing countless festivals with high school students and will be the choral editor for the San Antonio Chamber Choir Choral Series with Hal Leonard beginning in 2021. He is also active in the promotion of creative choral programming and is a contributing writer for *The Oxford Handbook of Choral Pedagogy* (2017) with his chapter, *The Art of Successful Programming: Study, Selection and Synthesis*. Bjella was recipient of a 2017 Professing Excellence Award at Texas Tech University

and the Lawrence University teaching award in 2008. This award is given to outstanding faculty who go “above and beyond,” both inside and outside the classroom, to impact student learning and academic success. He was also honored to receive the Lawrence Award for Teaching Excellence in 2008 and the Morris Hayes Lifetime Achievement Award from the Wisconsin Choral Directors.

Emilie Bertram is a third year DMA student in choral conducting and literature at the University of Colorado Boulder, currently acting as conductor of the Women’s Chorus and assistant conductor of University Singers. Prior to beginning doctoral studies, Bertram taught in Minnesota, New York and California for 10 years, instructing piano courses and general, vocal and choral music. While in California, Bertram conducted the Bella Voce Women’s Chorus of Presentation High School, performing in San Francisco, Anaheim, Seattle, Vancouver, Ireland, New York City and as a featured ensemble at the 2017 CA ACDA State Convention. Bertram holds a BM degree in secondary vocal music education and piano from Concordia College, where she studied under Dr. René Clausen, and received a MM degree from Ithaca College School of Music, studying with Janet Galván. This upcoming November, Bertram will co-present with colleague Aaron Harp at the National Collegiate Choral Organization regarding Schubert’s final masses.

Raul Dominguez recently received his Master of Music degree from Ithaca College (IC) where he studied conducting with Dr. Janet Galván. While there, he worked extensively with all major choral ensembles and conducted the Intergenerational Choir (comprised of retirement center residents and IC music students). He presented his research on Mexican choral music

at his graduate recital and at the IC Whalen Symposium, where it was recognized with a session award. Prior to IC, Raul was the Choir Director of Clear Lake HS in Houston, TX where his students performed alongside the Houston Symphony and Chorus, the Houston Chamber Choir, and gave a Carnegie performance in 2017. He holds Bachelor of Music degrees in vocal performance and music education from Oklahoma City University. Now based in Colorado, he is thrilled to serve as the assistant artistic director of the Denver Gay Men's Chorus while earning his DMA at CU Boulder!

Aaron Harp is in his third year of doctoral studies at the University of Colorado Boulder and serves as the vocal director of the Early Music Ensemble and assistant conductor of Collegiate Chorale and University Singers. 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. This upcoming November Harp will co-present with colleague Emilie Bertram at the National Collegiate Choral Organization regarding Schubert's final masses. 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 Orpheus Chamber Singers.

Clare Malinowski is a second year master's student studying music education at the University of Colorado Boulder. After receiving her undergraduate degree from the University of Wisconsin La Crosse, Malinowski worked for six years as a choral and general music teacher in Wisconsin. Recently, Malinowski was named a conducting fellow for the Wisconsin

Conducting Symposium with professional chamber choir Madison Choral Project and their artistic director Albert Pinsonneault. Currently, Malinowski is the assistant conductor for ASTER, a Broomfield community women's chorus and is the co-conductor to the University of Colorado Boulder's Men's Chorus.

Daniel Parks is a doctoral student in choral conducting and literature at the University of Colorado Boulder where he conducts the Collegiate Chorale and Madrigal Singers. He also serves as associate artistic director of the Longmont Chorale. As a music educator, Parks taught choral music at the middle and high schools levels in Wisconsin for five years. As a professional ensemble singer, he has performed with Solis Singers, the Boulder Chorale, Minnesota Chorale, Border CrosSing and Weimar Bach Cantata Academy. He completed a Masters degree in choral conducting at the University of Minnesota Twin Cities and a Bachelor of Music degree in music education at Lawrence University. His research interests include vocal improvisation, comprehensive musicianship through performance and early music.

Natalie Werner is in the first year of her graduate studies at the University of Colorado-Boulder where she is pursuing a Master of Music degree in choral conducting and voice performance, and serving as the assistant conductor of the Women's Chorus. She recently received her Bachelor of Arts from the University of Portland in vocal performance and music education, where she held a conducting associate position for three semesters and won the 2018 University of Portland Concerto/Aria competition. She recently completed a worship ministry internship with Newport Covenant Church in Bellevue, Washington and is currently interning for the Boulder Philharmonic Orchestra.

Men's Chorus

Tenor

Soren Heinz
Cadel Nixon
Yunlong Wang
Kenneth Wilson

Bass

Ian Adler
Glenn Jones
Bal Patterson
Bruce Rose

Collegiate Chorale

Soprano

Emma Cooper
Mia Halliday
Peyton Hill
Kendra Jones
Rachel Owen
Cate Rolfe
Clara Schulte
Christina Vick

Alto

Angelina Bashford
Annie Betts
Ava Bollinger
Jen Conn
Brianna Elmont
Indigo Farmer
Natalie Haught
Erin Katie Jaynes
Veronica Luckert
Paolone
Arlee Shelby
Sydney Waite

Tenor

Andrew Brodsky
Raymond Cole
Mary Ellen Holland
Alec Jonke
Dakota Menzor
Jacob Weichert

Bass

Corben Cox
Alexei Kazantsev
Erik Krummrich
Nicholas Pogranichniy
Jake Scheumann
Trace Shimek
Yongdong Zhao

Women's Chorus

Soprano I

LJ Hansen
Lanna Jenkins
Bellina Kakkar
Sino Espitia Sanchez
Sophia Zervas

Soprano II

Sophie Engerman
Ashtyn Austin
Kyra Ellison
Neriah England
Adrienne Havelka
Samantha Martin
Vikki Wong

Alto I

Maggie Friesen
Riley Grasso
Alisson Heckman
Madeline O'Connor
Claire Ryan
Hope Lyle

Alto II

Batya King
Emily Majluf
Savannah Reyes
Keile Rohrer

ASTER Women's Chamber Choir

Soprano I

Sarah Brennan-Green
Donna McCuaig
Debbie Martin
Megan Townsend

Soprano II

April Mahan
Clare Malinowski
Callie O'Bryan
Anne Speck
Allison Zema

Alto I

Jane Martin-Shelton
Ann Massengill
Melanie Nehls Burow
Jean Rosecrans

Alto II

Nancey Johnson
Bookstein
Carolyn Crouse
Mary Holt
Kathy Payne

Upcoming performances

🎫 Ticketed events 🎧 Live stream at cupresents.org

Monday, Nov. 4

Latin Jazz Percussion Ensemble

7:30 p.m., Grusin Music Hall 🎧

Tuesday, Nov. 5

58th Annual Madrigal Festival

3 p.m., Macky Auditorium

Faculty Tuesdays

Erika Eckert

7:30 p.m., Grusin Music Hall 🎧

Wednesday, Nov. 6

Percussion Ensemble

7:30 p.m., Grusin Music Hall 🎧

Graduate Wind Quintet

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

Thursday, Nov. 7

Concert Jazz Ensemble and

Jazz Ensemble II

7:30 p.m., Grusin Music Hall 🎧

Nov. 10-11

Tesla Quartet

Grusin Music Hall 🎫

Monday, Nov. 11

Thompson Jazz Combos

7:30 p.m., Old Main Chapel

Tuesday, Nov. 12

Faculty Tuesdays

Beethoven Anniversary Preview

7:30 p.m., Grusin Music Hall 🎧

Wednesday, Nov. 13

Opera Brown Bag

First look at *It's a Wonderful Life*

Noon, Music Theatre

Early Music Ensemble

7:30 p.m., Grusin Music Hall 🎧

Thursday, Nov. 14

Chamber Music Showcase

7:30 p.m., Grusin Music Hall 🎧

Nov. 15-17

Eklund Opera Program

It's a Wonderful Life

An opera by Jake Heggie and Gene Scheer

Macky Auditorium 🎫

Events are subject to change:

call us at 303-492-8008 or visit us online at cupresents.org to verify.

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CU Presents is the home of performing arts on the beautiful University of Colorado Boulder campus. With hundreds of concerts, plays, recitals and more on our stages each year, there's something for everyone to enjoy. Find your next performance at cupresents.org.

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