
University of Louisville New Music Festival

**Wind Ensemble
University Orchestra
Collegiate Chorale**



Friday, November 10, 2023
Comstock Concert Hall
8:00 p.m.

This year's New Music Festival is funded through an endowment from Jon Rieger.

PROGRAM

Cetacean Energy and Bullet Train from Biomimicry (2019) Roger Zare (b. 1985)

Lynne-Grace Wooden, *flute*

Aditya Pandey, *oboe*

Natalie DeSimone, *clarinet and bass clarinet*

Marissa Keith, *bassoon*

Cameron Smith, *horn*

Connor Bassett, *trumpet*

Ian Dutkiewicz, *trombone*

Nathan Jackson, *tuba*

Grayce & Sickle (2021)

Nkeiru Okoye (b. 1972)

Memento No. 2 (2022)

Tyler Taylor (b. 1992)

capturing the final blossom (2023)

Joshua B. Lowery (b. 1997)

Dr. T. Y. Huang and Mrs. Mary Huang Composition Winner

World Premiere

University Symphony Orchestra

Christopher Wolfzorn, *conducting*

In partial fulfillment of the Master of Music in Orchestra Conducting

INTERMISSION

The Listeners (2019)

Caroline Shaw (b. 1982)

I. Prologue

II. Let your soul stand cool

III. Greeting

IV. In world's vast frame

V. Of a million million

VI. That's us

VII. Maps

VIII. Sail through this to that

IX. Pulsar

X. Epilogue

Collegiate Chorale, University Symphony Orchestra

Kent Hatteberg, *conducting*

Katherine Calcamuggio Donner, *Voice 1*

Chad Sloan, *Voice 2*

PROGRAM NOTES

Roger Zare - Cetacean Energy and Bullet Train from Biomimicry

Biomimicry refers to the imitation of nature to enhance our man-made technology. We have been doing this in various manners for centuries, from creating umbrellas shaped like lotus leaves to Da Vinci's bird-like design for his flying machine to the invention of Velcro in the 1950s based on the hooked structure of burs. Learning from nature allows us to take advantage of millennia of evolution to create more efficient and sustainable technologies.

In the mid 2000s, scientists researching the fins of humpback whales noticed a peculiar characteristic. There were a number of bumps, called tubercles, on the leading edge of these whales' fins, and they realized that this allowed the whales to be extraordinarily agile in the water despite their size. A company called WhalePower applied this discovery to the blades of wind turbines, and the increased aerodynamic shape increased their efficiency and allowed for power generation even when the wind was not strong. After living in and driving around the Midwest for about a third of my life, I am very familiar with the vast wind farms that dot the landscape. The slowly rotating blades are mesmerizing. This movement, *Cetacean Energy* (which literally translates to energy of the whales), features muted brass swells and a slowly building chord progression that are inspired by the gracefulness of both wind turbines and swimming humpback whales. The oboe, then the piccolo, and finally the trombone take turns playing a melody on top of this undulating texture.

When an early model of the Japanese high-speed train would go through a tunnel, it would create a loud boom when it emerged on the other side, disturbing anyone who lived nearby. To solve this problem, engineers turned to the kingfisher bird. These incredible birds find fish by diving straight into the water, but they barely make a splash despite their high velocity. In the 1990s, when the fronts of the trains were redesigned to be shaped like the kingfisher's beak, not only were they suddenly much quieter, but the trains also ran much faster and more efficiently. This movement begins playfully with a repeated 5-note motive as the woodwinds imitate kingfishers darting through the air. With increasing frequency, the woodwinds gather into a rapid swooping descent, setting off the low brass into a rising chord progression. As the chord progression returns a number of times, it becomes more and more compressed, until in an explosion of energy, the texture changes to a continuous wash of sound. No longer representing birds, the woodwinds now represent the wind aerodynamically flowing past the Bullet Train as it streaks across the landscape at nearly 200 miles per hour.

- Roger Zare.

Nkeiru Okoye - Grayce & Sickle

Nkeiru Okoye composed *Grayce & Sickle* as a tribute to leading academic cardiologist and president of Wellesley College, Dr. Paula Johnson. "Grayce" refers to Dr. Johnson's mother, while "Sickle" refers to sickle cell disease, a genetic blood disorder that disproportionately affects people of African descent. Both *Grayce* and *sickle* appear in the score as musical cryptograms, while the sickle motif additionally takes on the "U" shape of the sickle cell itself. Okoye notes the use of an ominous, staccato triplet motive to represent the painful attacks that occur when sickle cells block the flow of oxygen in blood vessels. These jarring outbursts are juxtaposed with a reflective theme for Dr. Johnson, recalling "her elegant serenity amid her tireless and trailblazing work."

- Nkeiru Okoye.

PROGRAM NOTES

Tyler Taylor - Memento No. 2

Memento No. 2 was commissioned by the Youth Performing Arts School to commemorate the retirement of Curtis Essig who taught at the school from 1993 to 2021. I was fortunate enough to be a student at YPAS from 2008 - 2011. Some of the most important and defining moments of my musical development occurred under Mr. Essig's guidance including my first premiere – a piece I wrote for the YPAS Wind Ensemble in 2011 called “Green Light”. Mr. Essig conducted while Kevin Callihan, who was student teaching at the time, and I performed in the ensemble.

“Memento No. 2” is presented in two parts – one that is slower, contemplative, and somber in mood and the other more celebratory and triumphant. The first half reflects on times passed and reverently solutes the end of Mr. Essig's time at YPAS. The second half excitedly celebrates his legacy and his passing of the baton to Mr. Callihan who will carry on a program that has and will continue to shape the lives of a significant number of musicians.

When I started this piece I knew I wanted to incorporate a type of musical cryptogram that would represent Mr. Essig. In this case I used the major chords C, E, and G to broadly represent his name. These chords act both as thematic and harmonic pillars throughout the piece. Additionally, the opening trumpet solos and subsequent fanfares pay tribute to Mr. Essig's trumpet playing. The piece subtly nods to a number of composers Mr. Essig and I admire – the architecture of the piece is framed by several extended quotes from one of these composer's symphonies.

Last, this piece and its demands on the young musicians is a testament to the exceptionally high level of excellence this school embraces and exemplifies. It is an honor to write for this group again and to show my deepest gratitude both for Mr. Essig and the Youth Performing Arts School.

Joshua B. Lowery - capturing the final blossom

Inspiration is fickle. To pursue it is like stepping onto a train without knowing the destination but stamping your ticket anyway. It strikes at the most inopportune of times and then leaves the instant we need it most. To capture it is to try and bottle a river, but if it decides to cast its mercurial eye on us it can open the floodgates of our minds. If that way becomes untenable, our minds will crave consistency in craftsmanship; another path beckons us.

We work towards our goals with relentless worship of the path of order; every task builds to the next, and every note is an etude for the potential masterpiece. Moments do not exist – only the progress to a blossom just beyond our grasp. Much can be accomplished. Neither of these two paths are taken in vain, and frequently they flow into one. Steppingstones can turn into solid ground, and a mirage can shimmer into an oasis.

PROGRAM NOTES

Caroline Shaw – The Listeners

Pulitzer Prize-winning composer Caroline Shaw's *The Listeners* was commissioned by The Philharmonia Baroque Orchestra and Chorale and the North Carolina Symphony and was premiered on October 17, 2019 at the Herbst Theatre in San Francisco. The revised version for modern orchestra was first performed on May 1, 2020 in Raleigh, NC. The work, described by Shaw as "a latter-day Oratorio," is in ten movements and is scored for two solo voices, chorus, and Baroque orchestra, including two oboes, bassoon, two trumpets, timpani, keyboards, and strings. Shaw drew her inspiration for the work from "the Golden Record," a phonograph record, (a 12-inch gold-plated copper disk), which contained sounds and images to show the diversity of life and culture on Earth. Two identical records, complete with a cartridge and needle, were encased in a protective aluminum jacket and placed aboard *Voyager I* and *Voyager II*, which were both launched in 1977 and are still traveling in space today. The contents were selected for NASA by a committee chaired by astronomer Carl Sagan of Cornell University and included 115 images, a variety of natural sounds, musical selections of different cultures and eras, and spoken greetings from various cultures in 55 languages. Sagan spent much of his career doing research on the possibility of extraterrestrial life.

In her work, Shaw has taken the vantage point not only about whether there are others in the universe who might be listening, but also how we think about the beyond and how we view ourselves and treat each other as humans. Shaw draws on the poetry of William Drummond of Hawthornden (1585 – 1649): Alfred, Lord Tennyson (1809 – 1892): and Walt Whitman (1819 – 1892) as well as contemporary Afro-Latina poet Yesenia Montilla and African American poet Lucille Clifton (1936 – 2010). Her carefully chosen texts ponder our fascination with the stars, planets, and the vastness of the universe: how to take care of our planet: the role of politics and how we govern: and how we draw borders. On this latter topic one line from Yesenia Montilla's *Maps* stands out: "I wish maps would be without borders & that we belonged to no one & to everyone at once, what a world that would be."

Shaw's score is remarkably transparent, and her creative use of instruments is on full display. She explores a variety of textures and sonorities ranging from single notes or recurring patterns on a keyboard or violin, string harmonics, pizzicato passages, two intertwining oboes, to full, radiant chords for the full orchestra and choir, all used to create the appropriate sound ideal. Compelling rhythms grab attention, whether it's the pulsating rhythmic pounding of the strings, the timpani emulating the beating of the human heart, duple patterns turning to triplets, or steady beats suddenly becoming unsettled.

To add to the range of expression, in the third movement the greetings in numerous languages from "the Golden Record" of 1977 are played, and in the sixth movement an excerpt from a recently rediscovered recorded lecture by Carl Sagan is played. During this speech Sagan shows a picture of Earth from *Voyager I*, taken from beyond the orbit of the planet Neptune, which shows the Earth as "a pale, blue dot."

Shaw cleverly uses the two solo voices to weave her story, first in pondering the vastness of the cosmos then turning the mirror toward Earth viewed from afar. As we serve as listeners to her work, we are treated to a wide expressive range. Whether the music is right out of the soundscape of a video game score, of an epic science fiction movie sound palate, in the most intimate moments when you can visualize the twinkling of the stars, or in the nostalgic play of an LP, *The Listeners* keeps you engaged throughout.

TEXTS

Caroline Shaw - The Listeners

I. Prologue

[TUTTI]

Brillas. You shine.

II. Let your soul stand cool

[VOICE 2, ORCHESTRA]

from Walt Whitman's Leaves of Grass, 1855

This day before dawn I ascended a hill and look'd at the crowded heaven,
And I said to my spirit When we become the enfolders of those orbs, and the
 pleasure and knowledge of every thing in them, shall we be fill'd and satisfied
 then?

And my spirit said No, we but level that lift to pass and continue beyond.

... Let your soul stand cool and composed before a million universes.

III. Greeting

[VINYL, CHORUS, ORCHESTRA]

*Voyager Golden Record – Side A – Track 1 (Greeting from Kurt Waldheim,
Secretary-General of the United Nations / Greetings in 55 languages)*

IV. In world's vast frame

[VOICE 1, CHORUS, ORCHESTRA]

from William Drummond of Hawthornden's Flowers of Sion, 1630

At first, entranc'd, with sad and curious eyes
Earth's pilgrims stare on those strange
 prodigies;

The stargazer this round finds truly move
In parts and whole, yet by no skill can
 prove

The firmament's stay'd firmness. They
 which dream

An everlastingness in world's vast frame,
Think well some region where they dwell
 may wreck,

But that the whole nor time nor force can
 shake;

Yet, frantic, muse to see heaven's stately
 lights,

Like drunkards, wayless reel amidst their
 heights,

Such as do nations govern, and command
Wastes of the sea and empires of land,
Repine to see their countries overthrown,
And find no foe their fury to make known.
Alas! say they, what boots our toils and
 pains?

Of care on earth is this the furthest gains?
No riches now can bribe our angry fate,
O no ! to blast our pride the heavens do
 threat;

In dust now must our greatness buried lie,
Yet is it comfort with the world to die.

TEXTS

V. Of a million million

[VOICE 2, ORCHESTRA]

from Alfred, Lord Tennyson's Vastness, 1885

Many a hearth upon our dark globe sighs
after many a vanish'd face,
Many a planet by many a sun may roll with
the dust of a vanish'd race.
Raving politics, never at rest – as this poor
earth's pale history runs,
What is it all but a trouble of ants in the
gleam of a million million of Suns?

VI. That's us'

[TAPE]

Recording of Carl Sagan speaking at Cornell University in 1994. It's known as the "Lost Lecture," since it was rediscovered in 2017 on a dusty Sony Betacam tape in the Cornell archives. Parts of the lecture appear in Sagan's book Pale Blue Dot.

SAGAN:

Lights please.

Now it was clear that the picture – the Voyager I picture, which was taken from beyond the orbit of Neptune – that the Earth would appear only as a single picture element. A single pixel. You would not even see continents. You could not tell any detail. From that perspective, national boundaries were not in evidence.

So there it is. The Earth. It's a pale, blue dot. That's us. That's home. That's where we are. On it, everybody you love, everybody you know, everybody you've ever heard of, lived out their days there. The aggregate of all our joy and suffering.

Our planet is a lonely speck in the great enveloping cosmic dark. In our obscurity. In all this vastness. To me, this picture underscores our responsibility to deal more kindly with one another, and to preserve and cherish the pale blue dot. The only home we've ever known.

Thank you.

TEXTS

VII. Maps [TUTTI]

Yesenia Montilla's Maps (2017)

For Marcelo

Some maps have blue borders
like the blue of your name
or the tributary lacing of
veins running through your
father's hands. & how the last
time I saw you, you held
me for so long I saw whole
lifetimes flooding by me
small tentacles reaching
for both our faces. I wish
maps would be without
borders & that we belonged
to no one & to everyone
at once, what a world that
would be. Or not a world
maybe we would call it
something more intrinsic
like forgiving or something

simplistic like river or dirt.
& if I were to see you
tomorrow & everyone you
came from had disappeared
I would weep with you & drown
out any black lines that this
earth allowed us to give it –
because what is a map but
a useless prison? We are all
so lost & no naming of blank
spaces can save us. & what
is a map but the delusion of
safety? The line drawn is always
in the sand & folds on itself
before we're done making it.
& that line, there, south of
el rio, how it dares to cover
up the bodies, as though we
would forget who died there
& for what? As if we could
forget that if you spin a globe
& stop it with your finger
you'll land it on top of someone
living, someone who was not
expecting to be crushed by thirst –

VIII. Sail through this to that [CHORUS, ORCHESTRA]

Lucille Clifton's blessing the boats (1991)

may the tide
that is entering even now
the lip of our understanding
carry you out
beyond the face of fear
may you kiss
the wind then turn from it

certain that it will
love your back may you
open your eyes to water
water waving forever
and may you in your innocence
sail through this to that

IX. Pulsar [ORCHESTRA]

X. Epilogue [TUTTI]

Brillas. You shine.

ARTIST BIOGRAPHIES

Roger Zare

Roger Zare has been praised for his “enviable grasp of orchestration” (New York Times) and for writing music with “formal clarity and an alluringly mercurial surface.” His music often takes inspiration from science, nature, mathematics, and mythology. He was born in Sarasota, Florida, and began playing piano at age 5 and violin at age 11. At age 14 he began composing. Roger holds a Doctorate of Musical Arts (2012) from the University of Michigan, a Master of Music (2009) from the Peabody Conservatory of Music, and a Bachelor of Music (2007) from the University of Southern California. Currently, Zare is serving as assistant professor of music in the Hayes School of Music at Appalachian State University.

Extending his pursuit of interdisciplinary collaboration, Zare was chosen as the 2023 Composer-in-Residence at the Fermi National Accelerator Laboratory, where he has worked with scientists to learn about their cutting edge particle physics research in order to compose a body of works which will be performed at Fermilab in early 2024.

Nkeiru Okoye

Nkeiru Okoye is an American-born composer of African American and Nigerian ancestry. She was born in New York, NY and raised on Long Island. After studying composition, music theory, piano, conducting, and Africana Studies at Oberlin Conservatory, she pursued graduate studies at Rutgers University and became one of the leading African American women composers. An activist through the arts, Okoye creates a body of work that welcomes and affirms both traditional and new audiences. Hailed as “gripping” and “evocative” by the New York Times, her works have been commissioned, performed and presented by Detroit Symphony, Philadelphia Orchestra, Baltimore Symphony, Opera North UK, Mt. Holyoke College, Juilliard School, Houston Grand Opera, the American Opera Project, Boston Landmarks Orchestra, Boston Modern Orchestra Project, the University of Michigan Orchestras, Charlotte Symphony Orchestra, Chicago Sinfonietta, Cleveland Opera Theater, Moscow Symphony, Tanglewood Music Festival, Virginia Symphony, Tulsa Opera, Royal Opera House, Da Capo Chamber Players, Cellist Matt Haimovitz, Pianist Lara Downes, and many others.

Tyler Taylor

Tyler Taylor is a composer-performer from Louisville, KY. Much of his work is dedicated to creating abstract musical analogies for social-political happenings both present and past. Common among these pieces is a sense of contradiction – sometimes whimsical, sometimes alarming – that comes from the interaction of diverse musical layers. He has been commissioned by the Louisville Orchestra as a composer in their Creator Corps residency program, Washington and Lee State University, the Youth Performing Arts School, the Chicago Composers Orchestra, the Indiana University New Music Ensemble, the Indiana Band Masters Association, the National Orchestral Institute, and more.

His work has been recognized by awards including the BMI Student Composer Award (2019) and the Howard Hanson Ensemble Prize (2017, 2016). He also held fellowships at the Bowdoin International Music Festival (2021) and the National Orchestral Institute (2021). Most recently, his dissertation “Permissions” for large symphony orchestra was selected for performance during Indiana University’s annual New Voices Orchestra concert (2022).

ARTIST BIOGRAPHIES

Joshua B. Lowery

Joshua Lowery is a composer, conductor, and university instructor based in the Tulsa, Oklahoma area. He has studied music at the University of Tulsa, the University of Auckland, NZ, and he has received both a Master of Music in Orchestral Conducting and also a Master of Music in Composition from the University of Louisville. He has premiered works internationally and won competitions for his solo repertoire for bassoon and piano. Most recently, he was selected to compose for the Huang Commission at UofL. Joshua also premiered electronic works at UofL and has produced film and video game soundtracks. With his conducting training at Tulsa, New Zealand and Louisville, he has prioritized conducting premieres and works by living composers. In Fall of 2023, Joshua accepted an adjunct role - teaching orchestration and video game scoring - at his alma mater, the University of Tulsa. He also finished up a solo work for a UofL guitar student and is self producing an EP for his DnD group.

Caroline Shaw

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. Current projects include the score to (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's "The Sky Is Everywhere" (A24/Apple), music for the National Theatre's production of "The Crucible" (dir. Lyndsey Turner), Justin Peck's "Partita" with NY City Ballet, a new stage work "LIFE" (Gandini Juggling/Merce Cunningham Trust), the premiere of "Microfictions Vol. 3" for NY Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang's silent film "Moby Dick" co-composed with Andrew Yee, two albums on Nonesuch ("Evergreen" and "The Blue Hour"), the score for Helen Simoneau's dance work "Delicate Power", tours of Graveyards & Gardens (co-created immersive theatrical work with Vanessa Goodman), and tours with So Percussion featuring songs from "Let The Soil Play Its Simple Part" (Nonesuch), amid occasional chamber music appearances as violist (Chamber Music Society of Minnesota, La Jolla Music Society). Caroline has written over 100 works in the last decade, for Anne Sofie von Otter, Davóne Tines, Yo Yo Ma, Renée Fleming, Dawn Upshaw, LA Phil, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miro Quartet, I Giardino, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, and the Vail Dance Festival. She has contributed production to albums by Rosalía, Woodkid, and Nas. Her work as vocalist or composer has appeared in several films, tv series, and podcasts including The Humans, Bombshell, Yellowjackets, Maid, Dark, Beyonce's Homecoming, Tár, Dolly Parton's America, and More Perfect.

WIND ENSEMBLE

Flutes and Piccolos

Imani Dunn
Lilly Guillaume
Abby Hardin*
Lynne-Grace Wooden

Hopkinsville
Elizabethtown
LaGrange
Lexington

Oboes and English Horns

Aditya Pandey*
Nora Robinson
Sean Stewart

Louisville
Fort Mill, SC
Louisville

Bassoons

Marissa Keith*
Ashton Woodard

Louisville
Bowling Green

Clarinets

Colin Bouchard
Rami Darhali
Natalie DeSimone*
Kelly Hayden
Ashtyn Jones
Lennon Louis
Patrick Nguyen

Goshen
Elizabethtown
LaGrange
Owensboro
LaGrange
Nicholasville
Vine Grove

Bass Clarinet

Dan Klipper

New Albany, IN

Alto Saxophones

Justin Brown
Kaitlyn Purcell*

Monroeville, IN
Georgetown

Tenor Saxophone

Nick Martin

Campbellsville

Baritone Saxophone

Tarrylton Dunn

Mt. Vernon

Horns

Jared Buckner
Cameron Smith
Allie Swarens
Nolan Turner*
Chris Woosley

Louisville
Mt. Eden
Ramsey, IN
Louisville
LaGrange

Trumpets

Connor Bassett*
Sarah Bowerman
Anetta Kendall
Ethan Scott
Adam Wilson

Georgetown, IN
Richmond
Louisville
Lexington
Nancy

Trombones

Ian Dutkiewicz *
Dane Howell
Ayden Mygatt

Mt. Vernon, IN
Benton
Florence

Bass Trombone

Nick Izor

Fort Mitchell

Euphonium

Jon Woods*

Walton

Tubas

Nathan Jackson*
Wesley Vaughn

Louisville
Corydon, IN

Double Bass

Eric Eastman*

Bowling Green

Piano

Amy Acklin +

Louisville

Percussion

Lillie Binford-Andrews
Haydon Brannon
Sam Chrisman
Matt Hargitt*
Richard Muñoz

Cincinnati, OH
Louisville
Louisville
Harrodsburg
Georgetown, IN

* Principal
+ Faculty

UNIVERSITY SYMPHONY ORCHESTRA

Kimcherie Lloyd, *Director*

Misaki Hall, *Assistant Director*

Christopher Wolfzorn and Missy Thomas, *Graduate Conducting Assistants*

Violin I

Samantha Lamkin
Maddie Rowe
Kerwin Gonzalez
Anna Laverty
Joseph Levinson
Mia-Rose Lozado
Ichiro Matoba
Bria Quinn
Sut Hting Aung Pauhkum

Violin II

Aimee Quinn
Dayana Cedeño-Iglesias
Erin Lewis
Reagan Ballard
Donovon Mcdonald
Antonio Thai
Wesley Johnson
Kira Wallace
Jordan Davis
Kat Hoffecker
Grace Choo
Grace Kim

Viola

Mary Meyers
Morgan Schumacher
Andrew Baldeon
Asha Peoples
Abbie Camp
Elizabeth Vogel
Missy Thomas

Cello

Brendan Stock
Alex Moore
Nate Roberts
Benjamin Meitzen
Owen Talley
Ethan Leonard
Gillian Faulkner
Norah Stone
Tristan Nava-Mercado
Dylan Bohn
Elise Major
Hayden Sizer

Bass

Jonathan Kaiser
Brennen Taggart
Tina Elyse Slone
Sophia Waldschmidt
Eric Eastman
Katherine Ormsby
Edward Owens
Rachael Cole
Gabe Vivian
Arlen Faulkner

Piccolo

Jana Metzmeier

Flute

Lynne-Grace Wooden
Emily Arbaugh

Oboe

Aditya Pandey
Sean Stewart
Lillian Reed

Clarinet

Natalie DeSimone
Kelly Hayden

Bassoon

Marissa Keith

Horn

Nolan Turner
Allie Swarens
Michael Coleman
Christopher Woosley
Korey Garcia
Kona Affainie

Trumpet

Will French
Adam Wilson
Ethan Scott
Anetta Kendall

Trombone

Ian Dutkiewicz
Dane Howell
Nick Izor

Tuba

Owen Davis
Nathaniel Jackson

Percussion

Stephanie Lawson
Dalton Powell
Elliott Campbell
Richard Muñoz

Organ

Won Joo Ahn+

+faculty

COLLEGIATE CHORALE

University of Louisville
Collegiate Chorale
Kent Hatteberg, *Conductor*

Soprano 1

Kylie Bennett
Maddie Carbary
Julia Clements
Lana Finley
Minji Kim*
Emily Minnis
Abigail Mires
Bella Spencer

Soprano 2

Sarah Givens
Emily Grace Gudgel
Sarah Moser*
Kaylee Norman
Kiki Pastor-Richard
Reilly Ray-Hudson

Alto 1

Madalyn Cull
Olivia Damm
Amelia Glikin
Allie Hughes
Jeena Jang*
Caitlyn Kirchner
Carol Kittner
Kylie McGuffey
Martha Ottaviano

Alto 2

Reagan Davidson
Zyla Dortch
Corinne Lonergan
Ashton Murphey
Caroline O'Mahoney
Jenna Proffit
LaKyya Washington

Tenor 1

Ethan Burr
Isaac Butler
Simon Conn
Trexler Cook
Nick Metry*
Joey Partin
Jackson Scott

Tenor 2

Alex Barton
Liam Buchanan
Dawson Gorbey
Dawson Hardin
Jeremy Metcalf
Calvin Ramirez
Connor Sandman
Owen Strunk

Baritone

Benjamin Carter*
Walter Cooper
Anthony Hernandez-Greenwell
James Layton*
Michael Merritt
Luke Skorija
Nathaniel Tooley
Jacob Van Metre
Austin Walsh

Bass 2

Depp Alexander
Cooper Haywood
Troy Sleeman
Austin Smith
Noah VanRude

*graduate student

GREETINGS FROM THE DEAN



It's an exciting time to be a part of the School of Music at the University of Louisville! Situated in the heart of a culturally vibrant community, our School of Music has both a rich history and a bright future, and its impact extends around the world. Established in 1932 and accredited by the National Association of Schools of Music since 1936, we pride ourselves on our student-centered tradition of musical excellence. As dean, I am thrilled to join with world-class faculty and dedicated staff to ensure that our students receive an educational experience of the highest quality.

Prospective students seeking to earn a music degree will find that we offer a variety of opportunities for both individual and collaborative growth and creativity. Our expansive music facilities are abuzz with activity year-round, and feature performances by students, our ensembles, our faculty, and guest artists from around the world. We also have a long tradition of hosting summer music camps and other programs to suit a variety of interests. Our School boasts many marks of distinction, including our well-resourced music library and our internationally-acclaimed vocal and instrumental ensembles, such as the Cardinal Singers, the UofL Wind Ensemble, and the UofL Symphony Orchestra. Our School is further distinguished by the Grawemeyer Award for Music Composition, a decades-long association with the Jamey Aebersold Summer Jazz Workshops, our Jazz and New Music Festivals, and the Louisville Chamber Music Society. Our faculty and students study, research, perform, and serve well beyond the Louisville city limits, at points ranging from Carnegie Hall, to Costa Rica, Ecuador, South Korea, Thailand, Vienna, and Denmark.

Alongside our undergraduate and graduate degrees in performance and education, students can explore culturally-diverse course offerings and innovative programs, such as a new bachelor's degree in music and new media, as well as undergraduate and graduate degrees in music therapy. Additionally, students with dual interests might consider one of our combination degrees, which link, for example, the study of music therapy with jazz, or the study of music education with jazz.

Parents can rest assured that the UofL School of Music is a place where students are both challenged and supported. Music majors typically spend many hours practicing, performing, and studying, as they develop the disciplined work ethic necessary for success in the professional world. Our peer mentors, tutors, and the Student Care Team are just a few of the resources in place to ensure that students retain a healthy balance as they navigate the many choices that campus life affords.

Our School of Music is a great place to learn, a great place to teach, and also a great place to invest. Throughout our building, you'll find the names of alumni, friends, and well-wishers whose many forms of generosity have supported scholarships for our students, the maintenance and beautification of our facilities, and our many programs. Those investments continue to yield wonderful returns that bode well for our community and beyond.

Teresa Reed
Dean, School of Music
University of Louisville

How to make a difference in a student's life

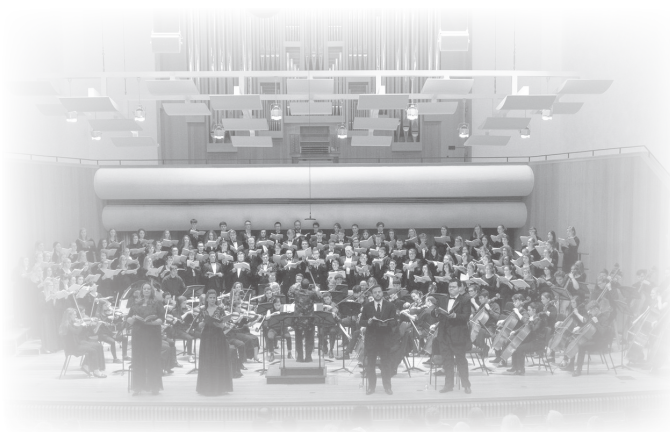
The University of Louisville School of Music is committed to becoming a preeminent school of music in the Midwest and the first choice for music students in Kentucky.

Your support of the School of Music helps keep the university affordable for our students and provides them with opportunities for learning and discovery. Your support helps provide the flexibility to meet emerging needs and challenges that cannot be funded by state and tuition support alone. Your gift changes lives.

Help us continue to change lives today!

give.louisville.edu/music

If you have questions about how you can help support the School of Music please call our Director of Development 502.852.7108.



Welcome to the University of Louisville!

We hope you enjoy the concert this evening.

› Smoking is not permitted in the School of Music building.
In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.

Thank you.

UPCOMING EVENTS

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted.

Events are subject to change. Scan the code below for a full list.



FOLLOW US

Keep up-to-date with the School of Music for announcements, news, and more by following us on social media @uoffmusic.



Vist our website at www.louisville.edu/music

SHOP

Show your pride and support and Shop at the School of Music online store for cool gear!
All proceeds go to support the School of Music's general scholarship fund.

www.uoffmusicstore.com