



# University of Louisville: New Music Festival

Phoenix Down RPG

Teil Buck, Dylan Lloyd, & Jessica Harrie

New Music Ensemble

Frederick Speck, Director

Collegiate Chorale

Cardinal Singers

Kent Hatteberg, Director



Tuesday, November 9, 2021

Comstock Concert Hall

8:00 p.m.



# PROGRAM

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## PHOENIX DOWN RPG

Teil Buck, Dylan Lloyd, & Jessica Harrie

**Gnomon (2019-20)**

**Allison Ogden**

Teil Buck, oboe  
Dylan Lloyd, clarinet  
Jessica Harrie, clarinet

## NEW MUSIC ENSEMBLE

Frederick Speck, Director

**Where Beauty Persists (2021) – Premiere**

**Steve Rouse**

Cameron Bilek, flute  
Samuel Riddick, vibraphone

**Five Poems (2003)**

**Henri Lazarof  
(1932-2013)**

Elizabeth Knutowski, viola  
Emery Tackett, piano

**Toward the Sea (1981)**

**Toru Takemitsu  
(1930-1996)**

The Night  
Moby Dick  
Cape Cod

Cameron Bilek, alto flute  
Joseph Piellucci, guitar

# PROGRAM

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**Rainforest Canticles (2007)**

**Dušan Bogdanović**

Allegretto  
Lento  
Moderato ritmico  
Moderato misterioso

Timothy Sutton, cello  
Jakob Giles, guitar

**Boast (1980)**

**Henrik Colding-Jørgensen**

Andrew Doub, tuba

**COLLEGIATE CHORALE**  
Kent Hatteberg, Director

**A Winter Night (2020)**

**Benjamin Carter**

Emma Pinkley, soprano

**The Oak (2021) – Premiere**

**Riley Ferretti**

**Psalm 23 (1993, rev. 2015) – Premiere**

**Steve Rouse**

**i thank You God for most this amazing (2021) – Premiere**

**Benjamin Carter**

Sarah Byrd, soprano  
Matthew Houston, tenor

# PROGRAM

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**CARDINAL SINGERS**  
Kent Hatteberg, Director

**Hyn (This) (2010)**

**Marc Satterwhite**

Molly Melahn, soprano

**Surge, Amica Mea (2019)**

**Blake Wilson**

Maddie Carbary, Abby Mires, Sarah Byrd, sopranos

**A Prayer (2021) Premiere**

**Riley Ferretti**

**Steal Away-Deep River**  
**(arr. ca. 1972, ed. and rev. 2021) – Premiere**

**Marc Satterwhite**

**Solo quartet:** Abby Mires, soprano  
Matthew Houston, tenor

LaKyya Washington, alto  
Austin T. Smith, bass

Emma Pinkley, soprano

# PROGRAM NOTES

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## **Ogden - Gnomon (2019-20)**

A gnomon is the part of a sundial which casts a shadow. I chose this title because it fit closely with how I thought of the work's structure during the composition process. This trio was composed for and commissioned by the Phoenix Down RPG trio in 2020.

## **Where Beauty Persists - Steve Rouse**

Composed in the summer of 2021, *Where Beauty Persists* defiantly seeks beauty in a time of high anxiety, widespread conflict, and increasing animosity in societies around the world. Something is very wrong today, and our natural good will and cohesiveness are breaking down at alarming rates. Perhaps seeking beauty is not defiant.

Perhaps it is compensatory, looking for solace from what feels like increasing madness. This question has preoccupied my thinking for years, but never more so than in 2021. Is seeking beauty a radical act, or is it simply aesthetic cowardice in the face of a harsh world?

*Where Beauty Persists* is a lyrical, seven-minute work composed for Fred Speck and the University of Louisville New Music Ensemble for the university's 2021 New Music Festival. It is premiered tonight by Cameron Bilek (flute) and Sam Riddick (vibraphone). I'm grateful to Dr. Speck and these students for their time, energy, and wonderful musicality.

-*Steve Rouse*

## **Five Poems - Henri Lazarof**

Henri Lazarof commanded a musical language that included both complex chromatic sonorities and a unique manner of infusing tonal relationships. His five poems exemplify those characteristics in what are dialogues and reflections between the violist and pianist. The piano writing is such that both musicians are equal partners in the expression. While each movement has its own profile, there are also gestural threads that return from movement to movement, sometimes as paraphrase from previous material to further unify the work.

# PROGRAM NOTES

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## **Towards the Sea - Toru Takemitsu**

Greenpeace commissioned Toru Takemitsu to compose *Towards the Sea* for its Save the Whales initiative. Heard tonight in its original form for alto flute and guitar, the work has also been set for alto flute, harp and string orchestra as well as for alto flute and harp. The germinal cell for the work is derived from the pitches E-flat, E, A (the equivalent of SEA in German notation). Each movement evokes moods associated with their titles, “Night,” “Moby Dick,” and “Cape Cod.” There is a sensitive dialogue between the guitar and alto flute throughout, with various subtleties such as timbral trills and the merger from hollow tones to full voiced vibrato in the flute. The connection between music and the sea were a natural for Takemitsu, who felt that “water and sound are similar. We know water only in its transitory forms – rains, a lake, a river, or the sea. Music is like a river or sea. As many different currents create those oceans, so does music deepen our lives with constantly changing awareness.”

## **Rainforest Canticles - Dušan Bogdanović**

Serbian/American composer and guitarist, Dušan Bogdanović has explored the fusion of classical, jazz, and ethnic music for his own instrument, the guitar, and also in combinations of the guitar and other instruments. He composed *Rainforest Canticles* in 2004 after purchasing a cottage in Hawaii. The work is a suite of several short movements for cello and guitar. They create atmospheres that are playful, delicate, pensive, and musing. Distanced from the distractions and the noise of the city, and in the presence of volcano craters and rainforests, the work took form. The beginning of the score is notated, “*Noho ana ke akua i ka nahehehe*”- The gods dwell in the forests.

## **Boast - Henrik Colding-Jørgensen**

As the title suggests, *Boast* for solo tuba has an undeniable swagger as it explores various technical elements of the virtuosity of the instrument. Extremes of register, flexibility, and articulation are all in demand through a series of episodes that “toss off” one feat after the next. *Boast* is not simply a virtuosic etude, however, as elements of thematic unity give the work a sense of wholeness. After all of the bravura, the piece is drawn to a beautiful, somewhat ironic close with what sounds so easy, but is in itself perhaps the biggest challenge, a long-held D3 at triple-pianissimo followed with diminuendo to *niente*.

## **A Winter Night – Benjamin Carter**

Published in 1911, *A Winter Night* is a poem by Sara Teasdale that reflects on the plight of homeless in the cold of winter. Within the poem, the speaker first reflects on how “bitter cold” the night is before transitioning into an outpouring of empathy in the second stanza for those out in the cold. Then, in the third and final stanza, the speaker remarks at the relative warmth and light in her own room before exclaiming that her “heart is crying in the cold,” demonstrating her unease and sorrow with the plight of the homeless compared to her relative security.

# PROGRAM NOTES

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When I was researching specific texts to use for a choral piece, this one stuck with me for many reasons. As I write this, I'm currently in quarantine as the world grapples with the COVID-19 Pandemic. The text struck me because, during this pandemic, there are so many unfortunate people who don't have a home to self-quarantine in, and there will undoubtedly be many more forced into homelessness due to the economic downturn caused by this disease. As Teasdale writes, there are so many people stuck out in the "bitter cold," both literally and figuratively as we try to get through this. The empathy that Teasdale relays when she writes "God pity all the poor to-night" is essential for getting through these tumultuous times. We can't just look out for ourselves, we have to find ways to help other less fortunate inhabitants of this Earth.

Within the piece, I made a conscious decision to let my harmonic decisions reflect the bleak coldness I was envisioning, both literally and as it pertains to the human spirit. With the text of the second stanza, however, I intentionally shifted the effect towards one of much more warmth and light in an effort to reflect the almost prayer-like devotion the speaker demonstrates in her plea for God to "pity all." Ultimately, the piece serves as a reminder of the plight of those less fortunate in our society, and a reminder that in times of fear and darkness such as these, it's essential that we maintain our sense of compassion and kindness for our fellow human beings.

- Benjamin Carter

Benjamin was selected as the winner of the 2021 Kentucky Music Educators Association (KMEA) Collegiate Composition Competition for his submission of *A Winter Night*, and will be recognized at the 2022 KMEA In-Service Conference.

- Kent Hatteberg

My window-pane is starred with frost,  
The world is bitter cold to-night,  
The moon is cruel, and the wind  
Is like a two-edged sword to smite.

God pity all the homeless ones,  
The beggars pacing to and fro.  
God pity all the poor to-night  
Who walk the lamplit streets of snow.

My room is like a bit of June,  
Warm and close-curtained fold on fold,  
But somewhere, like a homeless child,  
My heart is crying in the cold.

- Sara Teasdale (1884-1933)

# PROGRAM NOTES

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## **The Oak – Riley Ferretti**

*The Oak* at its surface level describes the life of a tree and how it changes throughout the seasons. However, when looking deeper, the true meaning starts to unfold into something powerful. *The Oak* feels as if it is advising the reader by showcasing the beauty that is life, while also reminding us that as we age, all we will have left is ourselves.

- Riley Ferretti

Live thy Life,  
Young and old,  
Like yon oak,  
Bright in spring,

Living gold;  
Summer-rich Then;  
and then Autumn-changed  
Soberer -hued Gold again.

All his leaves  
Fall'n at length,  
Look, he stands,  
Trunk and bough  
Naked strength.

- Alfred, Lord Tennyson (1809-1892)

## **Psalm 23 – Steve Rouse**

This score is a transformation of my 1993 setting of Psalm 23, which was created in two versions: 1) unaccompanied SATB chorus or 2) with obbligato piano. The obbligato piano of the 1993 version was complex, aggressive, almost completely antithetical to the prayer-like choral writing, and represented the intellect or ego in opposition to the spirit or soul. Though very different in effect, both versions were acceptable for performance.

This transformation has been transposed, redistributed for women's voices, and shortened in numerous small ways. (The original, 1993 version was about seven minutes long.) In this version, only the prayerful attitude remains.

- Steve Rouse

- 1 The Lord is my shepherd; I shall not want.
- 2 He maketh me to lie down in green pastures: he leadeth me beside the still waters.
- 3 He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.
- 4 Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.
- 5 Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.
- 6 Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever. - Psalm 23



# PROGRAM NOTES

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## **i thank You God for most this amazing – Benjamin Carter**

*i thank You God for most this amazing* is an E. E. Cummings poem that was originally published in 1950. The text is a breathless celebration of and reflection on both the natural beauty of the Earth and a divine presence revealed through humanity itself. The speaker ebulliently gives thanks for “the leaping greenly spirits of trees and a blue true dream of sky” before going on to invoke the celestial in the subsequent stanza, describing the occasion as a celebration of “the sun’s birthday.” One of the most recognizable aspects of Cummings’ writing is his idiosyncratic phrasing, punctuation, and capitalization, and several intentional choices were made in the piece to incorporate these idiosyncrasies compositionally.

When I was considering potential texts for my next choral piece, this one resonated with me more than any other options due to one line. At the start of the second stanza, Cummings writes “i who have died am alive again today.” With the world embarking on its gradual emergence from the COVID-19 pandemic, this poem’s sense of reemergence from past tribulations is a particularly encapsulating sentiment for the times we find ourselves in. Furthermore, the poem’s celebration of celestial and earthly wonders extends to the earth’s inhabitants. Cummings’ insistence on feeling a spiritual connection and reverence for his fellow man is an ever-pertinent reminder of how we are to move forward as a society with humanity’s best interests in mind. Ultimately, this poem serves as an impassioned celebration of the world’s inherent triumphs, joys, and goodness, from a universal scale to a personal scale, and it is my hope that this piece does justice to the heart of Cummings’ intentions regarding the poem.

- Benjamin Carter

i thank You God for most this amazing  
day: for the leaping greenly spirits of trees  
and a blue true dream of sky; and for everything  
which is natural which is infinite which is yes

(i who have died am alive again today,  
and this is the sun’s birthday; this is the birth  
day of life and of love and wings: and of the gay  
great happening illimitably earth)

how should tasting touching hearing seeing  
breathing any- lifted from the no  
of all nothing- human merely being  
doubt unimaginable You?

(now the ears of my ears awake and  
now the eyes of my eyes are opened)

- E.E. Cummings (1894-1962)

# PROGRAM NOTES

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## **Hyn (This) – Marc Satterwhite**

*Hyn (This)* is a setting of a poem by Welsh writer Euros Bowen. While on sabbatical in the UK for the school year 2009-2010 I was planning to write a number of pieces for my colleagues at the University of Louisville School of Music, including one for the choir and its director, Kent Hatteberg. I was having difficulty finding a text, but finally while traveling in Wales I came across this poem in the booklet for a CD, also entitled *Hyn*, by the Welsh traditional group, Carreg Lafar. They don't do a musical setting of it themselves, but use it as a sort of extended epigraph for the CD.

Bowen was educated in Wales and later at Oxford, becoming an Anglican priest and holding various posts until his retirement. He was active in the Welsh language movement, and twice won the Bardic Crown at the National Eisteddfod of Wales (the most important of the many Welsh poetry competitions). He wrote in Welsh, but also provided English versions of most, if not all, of his poems. I was tempted to try to set the Welsh, but reluctantly decided that it would put too many obstacles in the way of performances, at least outside of Wales.

The piece begins with a simple chordal setting of the first four lines. After that, in a faster section, short motives are tossed around the choir. Then, the choir divides into two semichoruses, with one recapping the opening chordal music, while the other continues developing the short motives.

After a buildup, the music returns to a slower tempo for the main climax. Finally there is a brief coda, which returns us to both the opening words of the poem and the E-major chord of the first sonority.

- *Marc Satterwhite*

### **HYN**

Hyn yw bywyd tragwyddol:

ennyd

bywyd

yn anadl y byd:

y gwreiddyn yn y ddaear,

yr yn y awyr,

yr hedyn yn y pridd,

y ffrwyth yn y pren,

y dynfnder yn heigio yn y môr

ac uchder yn cynyddio'r wybren,

marwolaeth y machlud

a genedigaeth y wawr

yn wyrdd yn y cnawd,

yn felyn yn y gelfyddyd.

### **THIS**

This is eternal life:

Life's

moment

in the world's breath

the root in the earth,

the wings in the air,

the seed in the ground,

the fruit on the tree,

the depth teeming in the sea

and height fructifying the sky,

the sunset's death

and the dawn's birth,

green in flesh,

golden in art.

- Euros Bowen (1904-1988)

# PROGRAM NOTES

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## **Surge, Amica Mea – Blake Wilson**

*Surge, Amica Mea* was dedicated to two friends, (and former members of the Cardinal Singers) Sarah Tubbesing and Bill Coleman, as a gift for their wedding in the fall of 2019. I worked with these friends to comb through texts that would be fitting for this piece and their ceremony, and decided on these excerpts from Song of Solomon.

The opening text speaks of the transition away from, and end of, winter. I used shifting harmonic areas to show this transformation, and decreased the voicing down to the mean to signify the receding rain. A modulation into G major brings in the spring, and the trio of women aim to depict the regrowth of flowers. A shift into Ab was used to give some sort of gravity to the speaker's message, as they urge their loved one to "rise up." G major is once again used to bring us back to spring, as the trio depicts the sound of turtle doves. A similar harmonic shift is used as the speaker further aims to illustrate the changing world outside. A climactic return to B major, the opening key area, brings the title text of the piece, as the speaker finally calls out for their lover to arise. After the music is re-grounded at home in B major, the texture settles as the trio echoes the speaker's message.

- *Blake Wilson*

Iam enim hiems transiit, imber abiit et recessit.

Flores apparuerunt in terra nostra, tempus putationis advenit.

Vox turturis audita est in terra nostra.

Ficus protulit grossos suos; vineae florentes dederunt odorem suum.

Surge, amica mea, speciosa mea, et dilectus meus loquitur mihi, et veni.

Behold, the winter is past, the rains have decreased and gone away.

The flowers have appeared in our land, the time for pruning has arrived.

The voices of the turtledoves are heard in our land.

The fig tree has brought forth its green figs, the flowering vines bestow their fragrance.

My beloved speaks to me: Rise up, my love, my brilliant one, come with me.

- Song of Solomon 2:11, 13-15

# PROGRAM NOTES

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## **A Prayer – Riley Ferretti**

When I was first starting to compose, my high school choral director gave me a book of Sara Teasdale's poems to write music to, and since then, I've fallen in love with her writing. This poem is so intriguing because of its power and confidence in living a life for love. In context with the title, the piece changes to a feeling of yearning that is nearly heartbreaking, which made me want to write this piece.

*-Riley Ferretti*

Until I lose my soul and lie  
Blind to the beauty of the earth,  
Deaf though shouting wind goes by,  
Dumb in a storm of mirth;

Until my heart is quenched at length  
And I have left the land of men,  
Oh, let me love with all my strength  
Careless if I am loved again.

- Sara Teasdale (1884-1933)

## **Steal Away-Deep River – Marc Satterwhite**

While looking through some of my older compositions I came across this arrangement I had made, I think, my freshman year in college. I had put it aside and forgotten about it.

Although I don't think the term was in use then, it might be described as a "mashup" (or to use the formal term, "quodlibet") of two very familiar spirituals that actually go well together. Although my style now is in many ways quite different, I definitely recognize some chord types that I still use, and the ending is very "me."

In 2021 I made a computer notation version, and made some small changes, most notably lowering the range of one passage so that sopranos and tenors aren't in their top range as long as in the original, which I think makes the climax more effective as well.

I often work with found material but this is the only time I have worked with this particular repertory; perhaps I will do some more exploring in this wonderful material.

*- Marc Satterwhite*

Steal away home, steal away to Jesus.  
I ain't got long to stay here.  
My Lord he calls me by the thunder,  
the trumpet sounds within-a my soul.

Deep river, my home is over Jordan.  
O deep river Lord, I want to cross over into campground.  
Don't you want to go to that Gospel feast,  
that promised land, where all is peace?

# ARTIST BIOGRAPHIES

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## **PHOENIX DOWN RPG**

Phoenix Down RPG is a woodwind ensemble specializing in alternative classical music and geek chic. The group is comprised of Teil Buck (oboe), Dylan Lloyd (clarinet), and Jessica Harrie (clarinet). The group performs arrangements of works from well-known TV and anime series, movies, and video games and has a library of nearly 100 different arrangements. The group has recently performed as guests for GDEX, CinCity Con, and Ohayocon.

## **ALLISON OGDEN**

An advocate for pioneering art and music, multi-media collaborations and cross-cultural partnerships, electro-acoustic composer Allison Ogden began studying composition at age 13 with Andrew Waggoner of Syracuse University. In 1997 she entered the Eastman School of Music as a double major, where she studied clarinet with Kenneth Grant and composition with Augusta Read Thomas, Joseph Schwantner, Christopher Rouse and David Liptak. It was during her time at Eastman that she became passionate about computer/electro-acoustic/multi-media works, after studying computer music with Alan Schindler at the Eastman Computer Music Center. In 2001 she moved to Chicago and entered the University of Chicago's PhD program in music composition, where she studied computer music with Howard Sandroff and composition with Shulamit Ran, Marta Ptaszynska, Elzbieta Sikora, Bernard Rands and Kotoka Suzuki. She received a PhD in Music Composition and Computer Music from the University of Chicago in June, 2008. Dr. Ogden has taught numerous music courses at the University of Louisville, including Music in Western Civilization, Women in Music, Music Composition, Orchestration and Music Theory.

## **KENT HATTEBERG**

Dr. Kent E. Hatteberg is Director of Choral Activities at the University of Louisville, where he conducts the Collegiate Chorale, Cardinal Singers, and University Chorus, and teaches graduate and undergraduate conducting and literature courses. He received the Bachelor of Music degree in piano and voice summa cum laude from the University of Dubuque and the master's and doctorate in choral conducting from The University of Iowa, where he studied conducting with Don V Moses and conducted the renowned Old Gold Singers.

# ARTIST BIOGRAPHIES

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## **FREDERICK SPECK**

Frederick Speck, Director of Bands and Professor of Music at the University of Louisville, teaches conducting, directs the Wind Ensemble and New Music Ensemble, and serves as Chair for the Department of Performance Studies. In addition, he is the artistic director and conductor of Chamber Winds Louisville and the Louisville Concert Band. Under his leadership, ensembles have been invited to perform at KMEA Conferences, CBDNA Southern Division Conferences, the MENC National Conference, the CBDNA National Conference, the Midwest International Band and Orchestra Clinic, the Jungfrau Music Festival in Interlaken, Switzerland, the American Bandmasters Association Convention, and World Association for Symphonic Bands and Ensembles Conferences in Killarney, Ireland, San Jose, California, and Prague, Czech Republic.

His compositions have been performed by such ensembles as the Louisville Orchestra, the Denver Symphony and Speculum Musicae, and recorded by such artists as Richard Stoltzman and the Washington Winds. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts and the World Association for Symphonic Bands and Ensembles.

He is an elected member of the American Bandmasters Association and Past President of the College Band Directors National Association Southern Division. Speck earned the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland.

## **BENJAMIN CARTER**

Benjamin Carter (b. 2000) is a composer, pianist, and vocalist who is currently pursuing a B.M. in Music Composition at the University of Louisville. A native of Bowling Green, Kentucky, Benjamin is also an alumnus of both the Governor's School for the Arts and the Governor's Scholars Program. At the University of Louisville, Benjamin studies composition, piano, and sings in the Collegiate Chorale and Cardinal Singers, both under the direction of Dr. Kent Hatteberg. Benjamin is also a member of the Brown Fellows Program, a prestigious academic scholarship program dedicated to attracting and retaining bright, passionate minds for the betterment of the Commonwealth of Kentucky. Upon completion of his B.M. in Music Composition, Benjamin plans to attain an M.M. and a D.M.A. in Choral Conducting, eventually working as a university-level choir director while maintaining an active composition career.

# ARTIST BIOGRAPHIES

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## **RILEY FERRETTI**

Riley Ferretti (b. 2000) is a Japanese-American Louisville-based composer who is pursuing a Bachelor of Music degree in composition at the University of Louisville. She studies voice and sings in the Collegiate Chorale and the Cardinal Singers. She specializes in choral and electronic music centered around storytelling and has notably been featured on *Listening to Ladies* for her choral music. The Collegiate Chorale premiered her *Asperges me* in March 2019 and *Joy* in November 2020.

## **BLAKE WILSON**

Lexington, Kentucky native Blake Wilson (b.1994) is a graduate of the University of Louisville with a Bachelor of Arts degree in Music Theory. He is the winner of the 2017 KMEA Collegiate Composition Competition and the 2018 Vox Juventutis Competition held out of Vilnius, Lithuania. His music has been featured on national and regional conventions, as well as international festivals and competitions in Singapore, Taiwan and Germany, and has been featured in performances by various ensembles throughout Europe and Asia. The Cardinal Singers and Collegiate Chorale have premiered several of his compositions. His *Ave Maris Stella*, *Caedmon's Hymn*, and *Wandrer's Nachtlid I* are published by Walton Music. Currently, Blake is a member of the Louisville Chamber Choir, under the direction of Dr. Kent Hatteberg. They will perform his *Recordare, Virgo Mater Dei* later this month.

# PROGRAM

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## CARDINAL SINGERS

Kent Hatteberg, Director

### **Soprano I**

Maddie Carbary  
Lauren Curtsinger-Stone  
Abigail Mires  
Emma Pinkley

### **Soprano II**

Won Joo Ahn+  
Sarah Byrd  
Sarah Givens  
Molly Melahn  
Reagan Shourds

### **Alto I**

Trisha Eedarapalli  
Riley Ferretti  
Hannah Gibson  
Amelia Glikin  
Caitlyn Kirchner  
Hannelore Mehler

### **Alto II**

Katie Jordan\*  
Youngeun Kim\*  
Rachel Turnbill  
LaKyya Washington

### **Tenor I**

Nick Claussen  
Benjamin Horman  
Nick Rowan  
Max Taylor

### **Tenor II**

Kristofer Anderson\*  
Tyler Carnes  
James Layton  
Calvin Ramirez

### **Bass I**

Cameron Carnes  
Benjamin Carter  
Walter Cooper  
Matthew Houston  
Michael Merritt

### **Bass II**

Jimmy Cluxton  
Siwon Kim\*  
Troy Sleeman  
Austin T. Smith  
Spencer Smith  
Noah VanRude

*+faculty*

*\*graduate student*



# PROGRAM

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## COLLEGIATE CHORALE

Kent Hatteberg, Director

### **Soprano I**

Olivia Andrews  
Hannah Broomhall  
Sarah Byrd  
Maddie Carbary  
Julia Clements  
Abigail Mires  
Emma Pinkley

### **Soprano II**

Lauren Curtsinger-Stone  
Sarah Givens  
Carol Kittner  
Molly Melahn  
Kaitlyn Miller  
Natalie Minton  
Sarah Moser  
Reagan Shourds

### **Alto I**

Trisha Eedarapalli  
Riley Ferretti  
Hannah Gibson  
Amelia Glikin  
Caitlyn Kirchner  
Kylie McGuffey  
Sela Sin

### **Alto II**

Katie Jordan\*  
Youngeun Kim\*  
Rachel Turnbill  
LaKyya Washington  
Emily Wethington  
Ray Wittman

### **Tenor I**

Tyler Carnes  
Nick Claussen  
Benjamin Horman  
JT Roy  
Jackson Scott  
Max Taylor

### **Tenor II**

Kristofer Anderson\*  
Dawson Hardin  
James Layton  
Calvin Ramirez

### **Bass I**

Benjamin Carter  
Walter Cooper  
Bryce Fowler  
Chris Harbeson  
Matthew Houston  
Noah Mayfield  
Michael Merritt  
Trevor Tadatada

### **Bass II**

Siwon Kim\*  
Jerry Rutkovskiy  
Troy Sleeman  
Austin T. Smith  
Spencer Smith  
Noah VanRude  
Christopher Vera

*\*graduate student*

# PROGRAM

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# PROGRAM

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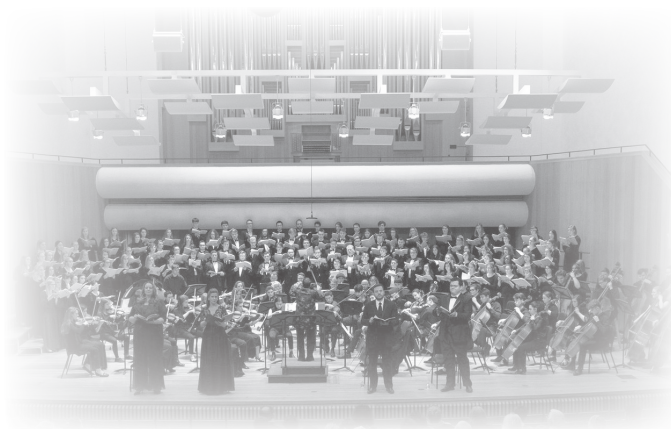
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If you have questions about how you can help support the School of Music please call our Director of Development 502.852.7108.



# PROGRAM

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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.



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## 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.



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## 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](http://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](http://www.uoffmusicstore.com)