

COLORADO STATE UNIVERSITY CHAMBER AND CONCERT CHOIRS  
WITH LAUDAMUS CHAMBER CHORALE

Wolfgang Amadeus Mozart's  
**REQUIEM**

CONDUCTED BY **NATHAN PAYANT**



COLORADO STATE UNIVERSITY

**APRIL 30, 2023 | 4 P.M.**

**GRIFFIN CONCERT HALL**

1400 REMINGTON ST. | FORT COLLINS, CO. 80524



# Program

## MOZART'S REQUIEM

LAUDAMUS CHAMBER CHORALE

CSU CHAMBER & CONCERT

CHOIR

NATHAN PAYANT, conductor

## WOLFGANG AMADEUS MOZART

(1756–1791)

### Laudate Dominum from *Vesperae*

*solennes de confessore*, K. 339

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Kristy Shuck, soprano

### Requiem in D Minor, K. 626

(Franz Xaver Süssmayr)

I. Introitus – Requiem aeternam

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Hannah Rogers, soprano

II. Kyrie

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Dies irae

Tuba mirum

Evelyn Bruxvoort, soprano

Ginger Martin,

mezzo-soprano

David Silvano, tenor

Matt Doole, bass

Rex tremendae

Recordare

Lexi Carlson, soprano

Susanna Jacobson,

mezzo-soprano

Lucas Jackson, tenor

Benjamin Hanson, bass

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Lexi Carlson, soprano

Susanna Jacobson,

mezzo-soprano

Lucas Jackson, tenor

Benjamin Hanson, bass

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Hannah Rogers, soprano

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## From the artistic director...

Greetings, Friends!

Welcome to our ALL-MOZART concert! We are happy you chose to join us and are excited to share the magnificent music of Wolfgang Amadeus Mozart with you this afternoon. I would like to thank the singers of Laudamus and the CSU Chamber and Concert Choirs for their hard work on Mozart's masterwork, *Requiem in D minor, K. 626*. I also want to thank all of the instrumentalists joining us this afternoon. It's always an incredible experience to collaborate on such a great piece. No matter how many times I have heard, sung, prepared, or conducted the *Requiem*, it never gets old. From beginning to end, there is fire, passion, and beauty, as well as a sense of mystery surrounding the work that makes it intriguing for both the performers and audience members.

Mozart started writing the *Requiem* in 1791 and unfortunately passed away before completing it. Over the years, the circumstances of his death have attracted much research and speculation, and there has also been a lot of debate over how much of the unfinished masterpiece he actually composed. Most recent scholars agree that three of Mozart's students and colleagues, Freystädler, Eybler, and Stadler, were the first to contribute to its completion. After each of them decided to stop working on it, Franz Xaver Süssmayr, another trusted student of Mozart, took over and completed the work. Many other composers and musicologists have made editions of the *Requiem*. Most notably, musicologist, pianist, and composer, Robert Levin, created a modern edition in 1991 for the 200-year anniversary of Mozart's death. Today, we will be performing the original Süssmayr edition.

Looking ahead to the 2023-2024 season, I am excited and honored to announce that I have been asked to conduct a festival chorus and professional orchestra in New York City at Carnegie Hall in April 2024. I will be conducting Dan Forrest's beautiful work, *Lux: The Dawn From On High*. Singers from Laudamus will be joined by others from CSU and DU choirs, as well as choir programs from around Colorado and the country. Laudamus will be performing *Lux*, as well as many other beautiful works during their regular season. Stay tuned for more information.

Thank you to our families, friends, and patrons, for your enthusiastic support! Laudamus Chamber Chorale's mission remains the same: "we seek to perform high-quality music, singing with Spirit, Passion, and Joy for the communities of northern Colorado," and your financial support and attendance at our concerts continues to help us move forward.

Warm regards,



Nathan Payant  
Artistic Director, Laudamus Chamber Chorale

# Program Notes, Texts, and Translations

## Laudate Dominum from *Vesperae solennes de confessore*, K. 339

The *Vesperae solennes de confessore* (Solemn Vespers) K. 339 was Mozart's last liturgical work he composed while living in Salzburg, his home town. The work is made up of musical settings of five Psalms with the *Magnificat* rounding things out in the sixth movement. Psalm 117 is the source of inspiration for the fifth movement, *Ladate Dominum*. This movement is well-known and often performed as a “standalone” piece. It is comprised of a beautiful lyrical soprano solo with a gently rocking string accompaniment. The chorus takes over at the “Gloria Patri” with a harmonized version of the melody. The soprano returns for the final “Amen.”



## Laudate Dominium

*Laudate Dominum omnes gentes  
Laudate eum, omnes populi  
Quoniam confirmata est  
Super nos misericordia eius,  
Et veritas Domini manet in aeternum.*

*Gloria Patri et Filio et Spiritui Sancto.  
Sicut erat in principio, et nunc, et semper.  
Et in saecula saeculorum.  
Amen.*

Praise the Lord, all nations;  
Praise Him, all people.  
For He has bestowed  
His mercy upon us,  
And the truth of the Lord endures  
forever.

Glory to the Father and to the Son and to  
the Holy Spirit,  
as it was in the beginning, is now, and  
forever,  
and for generations of generations.  
Amen.



## Requiem in D minor, K. 626

In 1781 Mozart moved to Vienna where he spent the final ten years of his life. This was no small town, like Salzburg, but the largest German-speaking city in the world and the capital of Austria. Here he would interact with some of the most famous and powerful people in the world.

The *Requiem* of Mozart is one of the most famous musical compositions ever written. Its fame comes not only from the music itself, but also from the story of its composition. There is hardly another piece of classical music that has been the source of so much speculation of the details of its creation. If you wish to read all the various theories, it's online, for example

[http://en.wikipedia.org/wiki/Requiem\\_\(Mozart\)](http://en.wikipedia.org/wiki/Requiem_(Mozart))

Here are the facts as we know them: in the last year of Mozart's life, he was approached by an anonymous man to compose a Requiem. It was later revealed that the man was an intermediary of count Franz von Walsegg. It is assumed that von Walsegg intended to pass the Requiem off as his own, since he had done that with other pieces. Mozart needed the money dearly, and began composing this Requiem immediately. Mozart became ill and eventually died with the Requiem unfinished. His wife, Constanze, wanted to get the Requiem secretly finished as quickly as possible, so that she might pass the work off as Mozart's and get the remaining fee. She turned first to Joseph von Eybler, who worked on it for a while, then gave up. She turned next to Franz Xaver Süssmayr, who completed the work in what we would now call its "traditional" version. Over the centuries, and particularly in the last few decades, there have been several attempts to complete the work in a way that might be superior to Süssmayr's version. I have seen and heard most of these other versions, and, personally, I still strongly prefer Süssmayr's "traditional" version. For me, the 'traditional' version of Mozart's *Requiem* remains one of the great creations of Western Music.

The *Introitus* begins with one of the most extraordinary openings in music. Against the gentle rocking of bass line and string chords, a lonely bassoon enters first, followed by a basset horn (a low-pitched, mellow-toned clarinet), and then the other basset horn and bassoon. How different a view of a Requiem Mozart has than Fauré, whose Requiem we performed last month. Fauré had no doubt of a blissful paradise waiting for all of us. Not so Mozart! Here, in this opening, we face death. And our very human reaction to this music is one of profound sadness: bleak, alone and uncertain. The unstoppable power and force of death comes *forte* in measure 7, followed by the choral entrance which is accompanied by the off-beat sighs in the violins. The music gradually evolves into greater tenderness at the words "luceat eis – let perpetual light shine upon them." Then we arrive in B-flat major, a much more luminous key than the opening D Minor. Here the soprano soloist intones an ancient Gregorian chant melody amidst a luscious string background. Suddenly the orchestral music becomes jagged in the Baroque manner of a Handel chorus, and the chorus enters with the soprano section repeating the Gregorian chant theme. This segues into a section recalling the material of measure 8, with the violin off-beat sighing and the original choral melody in the basses. But here Mozart adds a new melody, first given to the altos. It is made up of a series of highly expressive 16th notes. This section increases greatly in intensity and sonority, finally coming to a halt quietly in the dominant key.



This continues *attacca* in the *Kyrie*, which is a very bold, emotionally powerful fugue. Mozart uses two principal themes here, and the fugue goes through many degrees of intensity, before coming to a conclusion of elemental power.



The next six movements belong to what is called the *Sequence*. In a church funeral, this would have occurred later in the service. But in a concert setting, the *Kyrie* leads immediately to the first movement of the *Sequence*, the famous *Dies irae*. This depiction of the Day of Wrath is wildly impassioned, evoking the fateful doom Mozart earlier created in the Commendatore scenes of *Don Giovanni*.

The first quartet follows, the *Tuba mirum* (awesome trumpet). Mozart has constructed a virtual opera scene here with four vocal characters. It begins with arguably the most famous trombone solo in classical music. The bass soloist enters with the same theme and continues with great seriousness. Suddenly the tenor comes in, and the whole dramatic terrain changes. This is an impassioned plea for mercy. The alto's music is more stoic, depicting a judge who will avenge all sins with the flick of a finger. A glowing humanity appears in the soprano's entrance in B-flat major. Finally the quartet sings together and the movement ends with profound beauty and hope.

The next movement, *Rex tremendae*, is also operatic in scope - vast and panoramic. The orchestra sets forth a grand Baroque gesture in octaves, an introduction to the choral summons to the immense, almighty King ("Rex"). After a *fortissimo* declamation by chorus, winds, trumpets, trombones, and timpani ("Great majestic King of awe and fear!"), there follows a more lyric section. Here the chorus and winds inhabit one universe, and the dotted figurations of the strings another. This all comes to an intense climax. Then, abruptly, everything changes: it's piano now, and the chorus pleads "Save me, O fountain of mercy!" It is amazing how these few measures of quiet, intense pleading so perfectly balance the grand gesture of the entire rest of the movement.

Many professional musicians would choose the *Recordare* as their favorite movement of the piece. It is certainly one of Mozart's most sublime creations, with so many contrasting emotions and such grace, nuance, and internal lightness! Much of the piece evokes a serenity that seems to float. Each contrasting section follows another with infinite subtlety and smoothness. And, through it all, the piece has a profundity and humanity of a quality that only Mozart could conceive.

The *Confutatis* is another dramatic movement. Against the pummeling ostinato of the strings, the tenors and basses cry out that the damned will be consigned to flames. This is brilliantly contrasted with the pure tones of the sopranos and altos ("Call me one of the blessed ones.") It is repeated in another key, and a new section appears, one of great internal intensity. The harmonies are dark and mysterious, and the music seems to sink lower and lower, finally settling on a quiet F Major chord. We think it is over. But not yet. After a pause, a single unexpected chord in the string indicates that the story goes on.

And it does in the *Lacrimosa* (The Day of Weeping.) What an extraordinary opening Mozart has composed here! The weeping is *piano* with just the violins and violas. The chorus comes in with the principal melody for two very poignant, sad measures. Then little by little they build up, higher and higher, louder and louder, with the words "The guilty person shall rise from the ashes to be judged." These first eight measures were all that appear in Mozart's manuscript. The rest of this movement was completed by Süssmayr. I find Süssmayr's contribution superb: powerful and absolutely consistent with Mozart's opening. I also find the ending perfect. It is quite long and substantial. But, remember, it is not just the ending of this movement, but all six movements which form the *Sequence* section of the *Requiem*.





The *Offertory*, composed by Mozart and Süssmayr, is in two movements. The first, *Domine Jesu* is a highly charged movement of quick contrasts and sudden outbursts. The orchestra parts are often jagged and offbeat. When the tenors sing “Ne absorbeat eas tartarus – that Hell may not swallow them up” their theme is angular, with the orchestra parts in fast octave 16th notes. A topsy-turvy world is depicted. A brief solo quartet brings momentary calm. But this is dashed at the “Quam olim Abrahae,” a vigorous choral fugue with more jagged orchestral accompaniment. The *Hostias* is one of my favorite movements. Against a gently-rocking string accompaniment, the chorus sings a melody of extraordinary beauty. The utter simplicity and calmness of this movement is a perfect contrast to the frenetic energy of the *Domine Jesu*. At the end of this piece the *Quam olim Abrahae* is repeated to end the *Offertory*.



The *Sanctus* was probably all Süßmayr's work. But it is perfectly consistent with other Mozart Sanctus movements. And its bright, ceremonial D Major music is perfect at this point of the Requiem. A fugal *Osanna* is also perfectly in keeping with the style of the time, and is optimistic and brief.

There are musicians who criticize the *Benedictus*, I feel, simply because it too is believed to be the work of Süßmayr. But I think it is one of the most beautiful Benedictus movements in the German-Austrian Classical repertory. Is not the opening melody gorgeous? And the limpid violin melody which floats above the quartet? I admire greatly the orchestral interludes which occur twice in this quartet and seem to recall the musical material of the "et lux perpertua" in the first movement of the *Requiem*, thus tying together the entire *Requiem* shortly before its concluding movement. A repeat of the *Osanna* follows, now in B-flat major.



We are now at the final movement, the *Agnus Dei*, probably composed by Süssmayr. In my opinion, the orchestration here is flawed and needs a bit a tinkering by the conductor to properly balance it. But I find the musical material quite inspiring: the deeply-felt *forte* pleas of the chorus balanced by the exceptionally tender *pianissimo* sections. The pleas mount to a heart-felt summit before stopping on a dominant F-Major chord. This leads us to the *Lux aeterna*. Here Süssmayr brought back music from Mozart's first movement and set it to the new words. There is some evidence that this was Mozart's intent. We will never know. Nonetheless, it works. It provides a strong bookend to the *Requiem*. And curiously, this repeated music seems even more meaningful after the huge journey we have gone through. The final fugue seems to build even more powerfully this time. And at the final cadence - which contains no third in the chord, just a powerful, bare, Gothic sound, neither major nor minor - we have come to the end of our human journey contemplating our mortality and the question of life after death. The answer given here is definite: it is unresolved.

**-Notes by Dennis Keene, Artistic Director and Conductor of Internationally Renowned, *Voices of Ascension***



## I. Introitus – Requiem aeternam

*Requiem aeternam dona eis, Domine.*

*Et lux perpetua luceat eis.*

*Te decet hymnus, Deus, in Sion,*

*Et tibi reddetur votum in Jerusalem*

*Exaudi orationem meam*

*Ad te omnis caro veniet.*

Eternal rest give unto them, O Lord  
And let perpetual light shine upon them  
A hymn, O God, becometh Thee in Zion  
And a vow shall be paid to thee in  
Jerusalem  
Hear my prayer  
All flesh shall come before you.

## II. Kyrie

*Kyrie, eleison.*

*Christe, eleison.*

*Kyrie, eleison.*

Lord, have mercy on us.

Christ, have mercy on us.

Lord, have mercy on us.



### III. Sequenz

#### 1. Dies irae

*Dies irae, dies illa  
Solvat saeculum in favilla,  
Teste David cum Sibylla.  
Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus!*

This day, this day of wrath  
shall consume the world in ashes,  
as foretold by David and the Sibyl.  
What trembling there will be  
When the judge shall come  
to weigh everything strictly!

#### 2. Tuba mirum

*Tuba mirum spargens sonum  
Per sepulcra regionum,  
Coget omnes ante thronum.  
Mors stupebit et natura,  
Cum resurget creatura,  
Judicanti responsura.  
Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus judicetur.  
Iudex ergo cum sedebit,  
Quidquid latet apparebit.  
Nil inultum remanebit.  
Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix justus sit securus?*

The trumpet, scattering its awful sound  
Across the graves of all lands  
Summons all before the throne.  
Death and nature shall be stunned  
When mankind arises  
To render account before the judge.  
The written book shall be brought  
In which all is contained  
Whereby the world shall be judged  
When the judge takes his seat  
all that is hidden shall appear  
Nothing will remain unavenged.  
What shall I, a wretch, say then?  
To which protector shall I appeal  
When even the just man is barely safe?

#### 3. Rex tremendae

*Rex tremendae majestatus  
qui salvandos salvas gratis  
salve me, fons pietatis*

King of awful majesty  
You freely save those worthy of salvation  
Save me, fount of pity.

#### 4. Recordare

*Recordare, Jesu pie,  
Quod sum causa tuae viae:  
Ne me perdas illa die.  
Quaerens me, sedisti, lassus;  
Redemisti crucem passus;  
Tantus labor non sit cassus.  
Juste Iudex ultionis,  
Donum fac remissionis  
Ante diem rationis.  
Ingemisco tanquam reus,  
Culpa rubet vultus meus;  
Supplici parce, Deus.  
Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
Sed tu, bonus, fac benigne,  
Ne perenni cremer igne.  
Inter oves locum praesta,  
Et ab hoedis me sequestra,  
Statuens in parte dextra.*

Remember, gentle Jesus  
that I am the reason for your time on  
earth,  
do not cast me out on that day  
Seeking me, you sank down wearily,  
you saved me by enduring the cross,  
such travail must not be in vain.  
Righteous judge of vengeance,  
award the gift of forgiveness  
before the day of reckoning.  
I groan as one guilty,  
my face blushes with guilt;  
spare the suppliant, O God.  
Thou who didn't absolve Mary  
and hear the prayer of the thief  
hast given me hope, too.  
My prayers are not worthy,  
but Thou, O good one, show mercy,  
lest I burn in everlasting fire,  
Give me a place among the sheep,  
and separate me from the goats,  
placing me on Thy right hand.

#### 5. Confutatis

*Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictis.  
Oro supplex et acclinis,  
Cor contritum quasi cinis,  
Gere curam mei finis.*

When the damned are confounded  
and consigned to keen flames,  
call me with the blessed.  
I pray, suppliant and kneeling,  
a heart as contrite as ashes;  
take Thou my ending into Thy care.

#### 6. Lacrimosa

*Lacrimosa dies illa,  
Qua resurget ex favilla  
Judicandus homo reus.  
Huic ergo parce, Deus:  
Pie Jesu Domine:  
Dona eis requiem. Amen.*

That day is one of weeping,  
on which shall rise again from the ashes  
the guilty man, to be judged.  
Therefore spare this one, O God,  
merciful Lord Jesus:  
Give them rest. Amen.



## IV. Offertorium

### 1. Domine Jesu

*Domine, Jesu Christe, Rex gloriae,  
libera animas omnium fidelium  
defunctorum  
de poenis inferni  
et de profundo lacu.  
Libera eas de ore leonis  
ne absorbeat eas tartarus,  
ne cadant in obscurum;  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
Quam olim Abrahae promisisti  
et semini eius.*

Lord Jesus Christ, king of glory,  
deliver the souls of all the faithful  
departed  
from the pains of Hell  
and the bottomless pit.  
Deliver them from the jaws of the lion,  
lest hell engulf them,  
lest they be plunged into darkness;  
but let the holy standard-bearer Michael  
lead them into the holy light,  
as once you promised to Abraham  
and to his seed.

### 2. Hostias

*Hostias et preces tibi, Domine  
laudis offerimus  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine, de morte  
transire ad vitam.  
Quam olim Abrahae promisisti  
et semine eius.*

Lord, in praise we offer you  
Sacrifices and prayers,  
accept them on behalf of those  
who we remember this day:  
Lord, make them pass  
from death to life,  
as once you promised to Abraham  
and to his seed.



## V. Sanctus

*Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis!*

Holy, holy, holy  
Lord God of hosts!  
Heaven and earth are full of your glory.  
Hosanna in the highest!

## VI. Benedictus

*Benedictus qui venit in nomine Domine.  
Hosanna in excelsis!*

Blessed is he that cometh in the name of  
the Lord.  
Hosanna in the highest!





## VII. Agnus Dei

*Agnus Dei, qui tollis peccata mundi  
dona eis requiem.*

*Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.*

O Lamb of God, that takest away the sins  
of the world,

Grant them rest.

O Lamb of God, that takest away the sins  
of the world,

Grant them eternal rest.

## VIII. Communio – Lux aeterna

*Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.*

*Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis,  
cum sanctis tuis in aeternum,  
quia pius es.*

Let everlasting light shine upon them,

Lord,

with Thy saints forever,

for Thou art merciful.

Grant them eternal rest, Lord,

and let perpetual light shine upon them,

with Thy saints forever,

for Thou art merciful.



## **Ave verum corpus, K. 618**

In the last year of his life, Mozart wrote one of the most simple, yet perfect works of his career, a setting of the hymn *Ave verum corpus*. Originally composed for his friend, Anton Stoll, who was a church choir director in Baden, the work is simple enough for most church choirs with amateur musicians. However, this amazing little work offers an ethereal peace unlike almost no other.

### **Ave verum corpus**

*Ave, ave verum corpus  
natum de Maria Virgine:  
vere passum, immolatum  
in cruce pro homine:  
cuius latus perforatum  
fluxit aqua et sanguine:  
esto nobis praegustatum,  
in mortis examine,  
in mortis examine.*

Hail, hail true Body, born of the  
Virgin Mary, who having truly  
suffered, was sacrificed  
on the cross for mankind,  
whose pierced side  
flowed with water and blood,  
be for us a foretaste of heaven  
in the trail of death,  
in the trial of death.



# Laudamus Chamber Chorale

## Soprano

Sheryl Armstrong  
Josie Brill  
Evelyn Bruxvoort  
Lexi Carlson\*  
Kathleen Crumpton  
Avery Henderson  
Brittany Hennings  
Marian Railsback  
Hannah Rogers  
Barbara Sebek  
Julie Spencer

## Alto

Betsy Bedient  
Jessica Bennett  
Nicole Ceciliani\*  
Arlene Hoffman  
Judy Leatherman  
Ginger Martin  
Caitlin McGinn  
Linda McGinn  
Jeannie Merkel  
Kaia Monson  
Aster Peck  
Kelley Pichel  
Lauren Vanderlinden  
Ruth Wick  
Mallory Wilson

## Tenor

Dakota de Irueste  
Andy Firebaugh  
John Friskney  
Lucas Jackson  
Bob Lano  
Eric Larmer  
Frank Reid  
Jordan Rogers  
Kenneth Wicklund

## Bass

Karl Bring  
Matt Doole\*  
Benjamin Hanson  
Paul Hellmund  
Steve Lundeen  
Aaron McGrew  
Mark Nelson  
Aaron Pearson  
Will Reents  
Bradley Roon

\*Denotes CSU Singing Intern



# CSU Chamber Choir

## Soprano

Alyssa Banister  
Lexi Carlson  
Alexis Delgadillo  
Mykayla Fitzpatrick  
Lauren Haid  
Alexa Parker  
Kristy Shuck  
Aspen Ulibarri

## Alto

Jaelyn Burch  
Nicole Ceciliani  
Maddie Flanagan  
Susanna Jacobson  
Lucy Logan  
Halley Peecher  
Hayley Price

## Tenor

Lincoln Brandt  
Brianna Dene  
Deklin Herman  
Luke Marshall  
Jackson Mooney

## Bass

Matt Doole  
Alessandro Hernandez  
Chandler Peveto  
David Silvano  
Matthew Tabor



# CSU Concert Choir

## Soprano

Shane Ahrens  
Olivia Berg  
Natalie Buchholz  
Haley Candelario  
Lexi Carlson  
Janael Copeland  
Lauren Lang  
Sofia Liwanes  
Allison Lydic  
Anther Oraec  
Maya Parker  
MG Phillips  
Alyssa Schaefer  
KJ Tagestad

## Alto

Jaelyn Burch  
Brianna Erickson  
Ashlee Espinoza  
Maya Falick  
Maddie Flanagan  
Sam Hamann  
Kyra Kauffman  
Laura Kohler  
Maggie O'Dwyer  
Halley Peecher  
Mitchell Perque  
Margarita Piskunova  
Emma Rieger  
McKenna Selby  
Caylin West  
Sophia Winter  
Hayley Wood  
Annabel Xiong  
Samantha York

## Tenor

Brett Abrahamson  
River Brooks  
Bee Garduno  
Sam Gray  
Hunter Luedtke  
Luke Marshall  
Jackson Mooney  
Jackson Steinke

## Bass

Matt Doole  
Max Frost  
Soren Gulsrud  
Alessandro Hernandez  
Matthew Laufman  
Martin Manweiler  
Michael Spacone  
Matthew Tabor  
Reid Vosburg



# Orchestra

## **Violin I**

Sarah Whitnah, concertmaster

Daniel Colbert

Angel Rhodes

Patrick Hyatte

Zo Manfredi

Phyllis Carlson

## **Violin II**

John Fadial, principal

Ben Thomason

Jean Denney

Therese Bakker

Grace Johnston

## **Viola**

Margaret Miller, principal

Emma Reynolds

Kyla Witt

Daniella Angulo Martinez

## **Cello**

Becky Kutz Osterberg, principal

Beth Vanderborgh

Stephanie Flores

## **Bass**

Ernie Glock, principal

Cristian Mazo

## **Clarinet**

Copper Ferreira, principal

Blake McGee

## **Bassoon**

Melanie Fisher, principal

Cayla Bellamy

## **Trumpet**

Bruce Barrie, principal

Larry Currey

## **Trombone**

Daniel Watt, principal

Nat Wickham

Patrick Cavanaugh

## **Timpani**

Mike Tetreault



**Dr. Nathan Payant** is a devoted conductor, educator, and professional singer who strives to cultivate long-lasting connections with others through the choral arts. He has choral teaching and conducting experience at the middle school, high school, college, and professional levels. Currently, Nathan is an Instructor of Music at Colorado State University, where he directs the Concert Choir, teaches Voice Skills for Music Therapists, Foundations of Music Education, and Music Appreciation. He is also on the choral faculty at the University of Denver and conducts the Lamont Treble Choir and teaches Choral Literature.

A dedicated advocate for choral music education, Nathan is involved in NAFME, CMEA, ACDA, and CoACDA, placing special emphasis on encouraging lifelong singing. He is frequently invited to present lectures and reading sessions at state conferences, as well as visit and clinic at local high schools throughout the Front Range in Colorado. He has served on the Colorado All-State Choir Board, the Vocal Music Council of CMEA, and the Colorado ACDA Council as the Women's Choir R&R Chair. He fully believes in promoting standards of the choral repertoire, as well as discovering and supporting newly composed works.

Nathan is a very active member of the professional choral community in Colorado. In addition to his work with Laudamus Chamber Chorale, he is the Co-Founder and Artistic Director of Anima Chamber Ensemble, General Manager of Colorado Bach Ensemble, and sings professionally with St. Martin's Chamber Choir and Colorado Bach Ensemble. He is also honored to have several choral arrangements published through Hal Leonard Publishing.

A native of South Dakota, Nathan is a proud alumnus of Northern State University in Aberdeen, SD, where he earned a Bachelor of Music Education degree. He received his M.M. in Choral Conducting from Colorado State University and D.M.A. in Choral Conducting and Literature from University of Colorado, Boulder. Outside of his professional responsibilities, Nathan enjoys traveling and spending time with his beautiful wife, Natalie, and three daughters, Faythe, Ava, and Lilian.



# Thanks and Acknowledgments

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- Jim Doser, sound engineer
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- Mallory Wilson, concert attire coordinator
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- Mike Solo, CSU Creative Director, for designing the concert artwork
- Laudamus Singers for dedicating your time and sharing your talents
- Our wonderful volunteers and friends

## **Laudamus Board Members 2022–2023**

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# Contributors

We offer special thanks to all who have gone above and beyond to contribute financially to our organization during the 2022-2023 season!

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# We appreciate your support!

Your financial contributions go toward purchasing music, hiring guest musicians, reserving venues for multiple concerts, hiring a fully professional orchestra for masterworks, and overall operating expenses. Visit the 'Support' page on our website, [www.Laudamus.org/support](http://www.Laudamus.org/support), to make a contribution online, or if you prefer, you can use the return envelope included in the program to mail in a donation. Laudamus Chamber Chorale is a 501(c)(3) non-profit organization whose donations can be tax deductible. You will receive a letter of acknowledgment for your gift and your name will be listed in our 2023-24 season programs. Thank you in advance for your generosity!

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Recognition in our program

## More Specifically Designated Giving Opportunities:

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1. **(\$1,500) CSU Choral Scholars** – designed for four singers from Colorado State University to sing with Laudamus Chamber Chorale for a concert set. This will cover their music, dues, and stipend.

Recognition in concert program as well as 2 tickets to desired concert

2. **(\$3,000+) [A Specific Name of Donor's Choice]** Partner to underwrite a specific concert or specific work that requires more funds than our budget can accommodate

Recognition in concert program, verbal acknowledgment at concert, and desired number of tickets to attend the concert.

3. **(\$5,000+) [A Specific Name of Donor's Choice]** Partner to fund a fully commissioned work for

Laudamus Chamber Chorale by an internationally-renowned composer

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Recognition in concert program, verbal acknowledgment at concert, and desired number of tickets to attend concerts throughout the entire season



# Auditions

Auditions for the 2023-24 Season will take place in the afternoon on Friday, August 11, 2023 at First United Methodist Church. Visit [Laudamus.org/auditions](https://www.laudamus.org/auditions) for more information and email Nathan at [napayant@gmail.com](mailto:napayant@gmail.com) to sign up for a time.



[www.laudamus.org](https://www.laudamus.org)

