

Choral Union
40th Anniversary Concert

Saturday, May 17, 2025 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
College of Professional Studies and School of Music, Theatre & Dance present

Choral Union ***40th Anniversary Concert***

Richard Nance, *conductor*
Raul Dominguez, *associate conductor*
Richard Sparks, *founder and conductor*
Justin J. Murphy-Mancini, *keyboardist*

Saturday, May 17, 2025 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment, and all digital devices is not permitted in the concert hall.

PROGRAM

To Everything, A Season

Part I

Richard Sparks, *conductor*

Mass in E-flat, op. 109 Josef Gabriel Rheinberger (1839-1901)
text: Ordinary of the Mass

1. Kyrie

*Lord have mercy.
Christ have mercy.
Lord have mercy.*

2. Gloria

*Glory to God in the highest, and peace to his people on earth.
Lord God, heavenly King, almighty God and Father,
we worship you, we give you thanks, we praise you for your glory.
Lord Jesus Christ, only Son of the Father,
Lord God, Lamb of God,
you take away the sin of the world: have mercy on us;
you are seated at the right hand of the Father: receive our prayer.
For you alone are the Holy One, you alone are the Lord,
you alone are the Most High, Jesus Christ,
with the Holy Spirit, in the glory of God the Father. Amen.*

This glorious setting for unaccompanied double-chorus was composed in 1878. The text is presented mostly in declamatory statements that flow in dialogue between the two choirs, and Rheinberger brings the choruses together to emphasize key moments of the text. There are numerous instances of dramatic word painting, interesting harmonic twists and sudden dynamic changes in this work. The Gloria ends with a fugue that recalls the style of Bach.

— Richard Nance

Jubilate Deo William Walton (1902-1983)
text: Psalm 100

Lindsey Hansen-Bravo, Jennifer Gorham, and Faith Ockwell, *SSA Trio*
Jamie Lindberg, John Ockwell, and Ryan Shane, *ATB Trio*

British composer William Walton wrote this anthem in 1972 to celebrate his seventieth birthday. The work features double chorus as well as an exuberant organ accompaniment. There are sections for a trio of female voices and another for mixed voices singing in warm, placid moments that interrupt the full choral moments.

– Richard Nance

Part II

Raul Dominguez, *conductor*

Poem of Praise Florence B. Price (1887-1953)
text: Elizabeth Coatsworth (1893-1986)

Florence Price received early musical training from her mother, and later studied composition at the New England Conservatory, the American Conservatory, and Chicago Musical College. She was the first Black woman to have her compositions performed by a major orchestra. *Poem of Praise* is idiomatic to the late Romantic period, featuring rich, colorful sonorities and dramatic contrasts. “Swift things are beautiful” has special meaning in this case, as our concert represents three different “seasons” of conductors, each with their own style and method.

– Jessie Flasschoen Campbell and Raul Dominguez

Rings of Your Heart..... Raul Dominguez (b. 1989)
text: Rosemerry Wahtola Trommer (b. 1969)

Becky Purser, *narrator*

At its core, *Rings of Your Heart* is a love song! It was a commissioned work that brought together visual art, poetry, and music: Chris Deknikker’s woodwork *Fractions* (a portion of a tree trunk viewed from above where the rings were visible) inspired Rosemerry Wahtola Trommer to write “Holding Your Heart.” Her poem inspired me to write *Rings of Your Heart*. In an effort to relate the music back to the visual art, I wrote a melody that could be used in canon or a round (like Row, Row, Row Your Boat). Though I was moved by it, not all of Rosemerry’s text is sung, so in an effort to feature all of it, I included a “spoken-word” moment accompanied by the choir, where a narrator reads Rosemerry’s poem.

– Raul Dominguez

They Are Mother.....Jennifer Lucy Cook (b. 1988)
Lindsey Hansen-Bravo, *soprano* • Julie Whalen, *alto*

When I was working on the words for this piece, I consulted with my friend, Reverend Alex Reegan, who is a trans man and interfaith minister, to create a text that embodies the energy of the feminine divine that is present in any gender. I chose to use they/them pronouns, which capture both the nonbinary and the nonsingular mystery and grandeur of the divine creating force, and by doing so, welcomes everyone into the work. I wanted to explore the many aspects of the divine; pairing a grounded Mother Nature with a joyous playful being who is capable of laughter, a force that is present in the large and small moments, the noise and the silence, and most importantly, the divine creative spark in each of us.

– Jennifer Lucy Cook

INTERMISSION

Part III

Richard Nance, *conductor*

Hymn to St. Cecilia **Daniel J. Knaggs (b. 1983)**
text: Medieval, unknown author/translation by Daniel Knaggs

Hymn to St. Cecilia is an English setting of the Latin prayer *Cecilia virgo*, whose melodic, harmonic, and rhythmic features are punctuated by singing that is sometimes accompanied by the organ and sometimes exposed in acappella sections. The crux of the piece occurs in the moment that describes how many look to St. Cecilia (i.e. music) “to transform the world’s mourning into the glory of Paradise.”

– Daniel Knaggs

There is Sweet Music **Robert A. Hobby (b. 1962)**
text: Alfred Tennyson (1809-1892)

Robert Hobby is an active church musician, organist, and composer from Indiana. *There is Sweet Music* is an ethereal celebration of the gifts of music. This work occasionally features four-part tenor/bass and four-part soprano/alto voices in alternation. Hobby sets Tennyson’s text in a gentle and evocative way. The harmony is lush and consonant throughout.

– Richard Nance

Like as the Hart Desireth the Waterbrooks **Richard Nance (b. 1955)**
text: Psalm 42

In 2002, the Washington Music Educators Association commissioned me to compose a work for the All-State Choir, to be conducted by Jing Ling-Tam. I had always admired the setting of *Like as the Hart Desireth the Waterbrooks* by English composer Herbert Howells, so I used that piece as the inspiration for my composition. The piano accompaniment evokes the flow of water underneath rich harmonic texture for primarily four-part SATB voices, with occasional divisi into six parts. I set the middle section of the text (*My tears have been my meat day and night, as they daily say: Where now is thy God?*) in a more dramatic, ponderous fashion that builds with mild dissonance. The initial lyrical section then returns to calmly end the piece.

– Richard Nance

Musica Dei donum **John Rutter (b. 1945)**
text: unknown author

Julie Williams, *flute*

*Music, the gift of the supreme God, draws men, draws gods;
Music makes savage souls gentle and uplifts sad minds.
Music move the very trees and wild beasts.*

Musica Dei donum (1998), which has an important part for solo flute, is a setting of an anonymous text first set by Lassus (Orlando di Lasso) in 1594 that speaks of the power of music to draw, to soothe, and to uplift. Originally written for the choir of Clare College, Cambridge, this piece was subsequently included in *A Garland for Linda*, a cycle of nine choral pieces by different composers in memory of Linda McCartney.

– John Rutter

Batter My Heart, Three-Personed God **Richard Nance**
text: Holy Sonnet Number 14, John Donne (1572-1631)

This work, a commission from the Coral Gables (FL) Congregational Church in 2003, is set to a text from the Holy Sonnets by 16th-century poet John Donne. It describes a person’s inner struggle with faith, painted musically with heavily accented chords, expressive dissonance, and unsettling modulations.

– Richard Nance

To Everything, a Season **Daniel J. Knaggs**
from *Of Time and Passing* text: Ecclesiastes 3

Of Time and Passing (2016) is a cycle of three choral songs written specifically for the London-based ensemble VOCES8, taking into consideration their versatility and ability to beautifully intone a range of vocal colors with precision and grace. *II. To Everything a Season* capitalizes on VOCES8's ability to effectively interpret popular genres acappella. This ancient text is taken from Ecclesiastes (dated around 300 B.C.) but I set it to a modern, rhythmically-regular, and percussive pop-style idiom. Since popular music in whatever era is designed to appeal to a specific 'present time', it is by its very nature ephemeral, and therefore seemed an apt metaphor to evoke the transitory nature of seasons.

– Daniel Knaggs

Alleluia **Elaine Hagenberg (b. 1979)**
text: St. Augustine (354-430)

Elaine Hagenberg is an award-winning composer whose works are performed worldwide by distinguished choirs. This joyous and rhythmic a cappella setting of St. Augustine's text in a buoyant 7/8 meter is brimming with vitality and energy. The contrasting middle section offers expansive lines and lush harmonies which propel the music into exciting key changes and a climactic ending.

– Richard Nance and Elaine Hagenberg

The Lord Bless You and Keep You **Peter C. Lutkin (1858-1931)**
text: Numbers 6: 24-25

**We invite all members of the Choral Union community to join us on stage for the singing of this traditional benediction.*

Choral Union – 40 Years of Choral Excellence
by Richard Nance

Tonight's concert celebrates the 40th anniversary of the Pacific Lutheran University Choral Union, and it will be the final program of my 32-year tenure as conductor of this wonderful community of singers. I have very mixed feelings about this occasion. I am of course sad to leave this part of my musical life behind – this choir has given me so many incredible performance opportunities, and I have developed deep relationships with the singers, many of whom have sung for me for over 20 years. But I look forward to more time to fully experience retirement. Musically speaking, I hope to focus more on composing, and I would like to continue conducting in some capacity – we'll see where that may lead. Music has given me great joy and so many opportunities for growth throughout my life – I don't think I'm quite ready to give that up yet. However, as the text from Ecclesiastes says: *To everything there is a season*, and it's time for both myself and Choral Union to move on.

I am thrilled to share the stage this evening with Richard Sparks, who founded Choral Union in 1984 and conducted the ensemble for the first nine seasons, and Raul Dominguez, who joined the choral faculty at PLU this year and has served as associate conductor of Choral Union. Raul will take over duties as the principal conductor next season. This is indeed a celebration of the past, present and future of the choir!

Richard Sparks came to PLU as Director of Choral Activities and Conductor of the Choir of the West in the Fall of 1983. He noted that the choral groups (other than the orchestral collaborations on Christmas concerts) did not regularly perform choral/orchestral works. Knowing the traditions of "town-gown" choral groups at other universities, Richard proposed to the Dean of the School of the Arts, Dick Moe, that PLU start a new choral ensemble, the Choral Union. The choir would be open to students, faculty, and community members, and devoted primarily to choral/orchestral masterworks. Dr. Moe committed to finding grant resources to help support hiring professional orchestras to make this possible.

The new choir was auditioned and debuted in the fall of 1984 with an all-Mozart program, with two smaller works and the *Requiem*. In the following spring, Choral Union performed Handel's oratorio, *Israel in Egypt*. Over the next eight years under the baton of Richard Sparks, Choral Union would perform Haydn's *Lord Nelson Mass*, the Beethoven *Choral Fantasy* and *Mass in C*, Benjamin Britten's *War Requiem* (a collaboration with Choir of the West, University Chorale, Choral Union, and the Northwest Boychoir), the Fauré *Requiem*, Haydn's *Creation*, Mozart's *Mass in C Minor*,

Coronation Mass and *Solemn Vespers*, and the *Coronation Anthems* by Handel. These works involved hiring professional orchestras, which were funded by grants with the help of Dick Moe. As grant money became harder to obtain, programs changed to repertoire with smaller instrumentation: Brahms *Liebeslieder Walzer*, several programs of music with brass instruments, and smaller orchestras with strings only, such as Schubert's *Mass in G* and the Mozart *Missa Brevis in F* (K. 192).

I came to PLU in the fall of 1992 and assumed the role of Associate Director of Choral Activities and Conductor of the University Chorale and University Singers. In 1993-94, increasingly busy with other work, including the Seattle Symphony Chorale (which started in 1990), Richard Sparks was happy to turn the Choral Union over to me, and I have been blessed to conduct the choir for 32 years. To fully encapsulate all those seasons with the choir into a form brief enough to place in this program would be quite impossible! But to highlight a few things: Choral Union has given me the opportunity to conduct many major works for choir and orchestra, including the Bach *Mass in B Minor*, Beethoven's *Mass in C* and *Choral Fantasia*, the Duruflé *Requiem*, the Fauré *Requiem*, Handel's *Coronation Anthems*, *Dettingen Te Deum*, *Dixit Dominus*, and *Messiah*, and Mozart's *Missa brevis in F*, *Requiem*, and *Vesperae Solennes de Confessore*. We have performed three of Haydn's great masses: *Theresienmesse*, *Lord Nelson Mass*, and *Missa in tempori belli*. We have done several contemporary works for choir and orchestra, including *Passion and Resurrection* by Ēriks Ešenvalds (North American premiere), Arvo Pärt's *Berliner Messe*, Britten's *Cantata Misericordium* and *The Company of Heaven*, Goodall's *Eternal Light – a Requiem*, and *The Armed Man* by Karl Jenkins. We have performed large works for organ, organ and brass, and organ with small instrumental ensemble. These include: Bach's *Jesu, Meine Freude*, the Kodály *Missa brevis*, Rossini's *Petite Messe Solennelle*, Bernstein's *Chichester Psalms*, Britten's *Rejoice in the Lamb*, Bruckner's *Mass in E Minor*, the Rutter *Requiem* and *Gloria*, *Among Angels* by Will Todd, *The Making of the Drum* by Bob Chilcott, and my own *Mass for a New Millennium*. Significant unaccompanied works performed by Choral Union include Rachmaninoff's *All Night Vigil*, the Vaughan Williams *Mass in G Minor*, the MacMillan *Missa brevis*, Rheinberger's *Mass in E-flat*, and the Howells *Requiem*.

Choral Union has participated in a number of important collaborations with other arts organizations, including the PLU Choir of the West, University Chorale, and University Symphony Orchestra. These collaborations include the Verdi *Requiem* (celebrating Richard Sparks' last concert at PLU), the Pärt *Credo* (as part of the dedication concert for the Mary Baker Russell Music Center), Beethoven's *Mass in C* and *Symphony No. 9*, and the North American premieres of Sven-David Sandström's *Matthäuspasion*, and the Nordic Light Symphony by Ēriks Ešenvalds. Choral Union has become the "choir of choice" for the Pacific Northwest Ballet's production of *Carmina Burana*, and together we premiered Michael Giacchino's *Jupiter Ascending*. We were honored to be asked by Seattle's 5th Avenue Theatre to perform in their productions of *Titanic* and *The Hunchback of Notre Dame*. Choral Union has collaborated on several occasions with the Northwest Sinfonietta, performing Bach's *Christmas Oratorio* and *St. John Passion*, Handel's *Messiah*, and the Mozart *Requiem*.

Over the years, Choral Union has performed hundreds of smaller choral works for choir and piano, choir and organ, or unaccompanied choir. These have covered a wide range of stylistic eras and genres – everything from Renaissance motets to Romantic part songs, to high level contemporary works. The choir has released three compact discs – *I Thank You God*, *A Choral Union Christmas*, and the 25th Anniversary Album, which won the American Prize for outstanding recorded performance by a community chorus. Choral Union has been honored with invitations to perform at the 2001 American Choral Directors National Convention, the 2002 ACDA Northwestern Division Convention, and the 2014 NWACDA Convention. We began a program of international touring in 2002, when we visited Austria, Germany and Switzerland. During this trip we performed my *Mass for a New Millennium* and gave the premiere of Valerie Kikta's *La luce delle tacite stelle* at the World Harp Congress in Geneva. Subsequent tours were in 2005 (England and France), 2008 (Czech Republic, Slovenia, Croatia), 2011 (Iceland, Sweden and Norway), 2014 (Italy – where we won 1st prize at the Florence International Choral Festival), 2017 (France), and 2023 (Croatia). These trips have given Choral Union singers and myself the opportunity to travel throughout Europe and perform in some of the world's most important churches, including St. Pierre Cathedral in Geneva, Stephansdom in Vienna, St. Peter's Basilica in Rome, and Notre Dame Cathedral in Paris.

I have been truly blessed to lead the PLU Choral Union for the past 32 seasons. My life has been enriched beyond measure by this great community of singers, and having shared so many incredible musical experiences with people I feel so deeply connected to will always be with me. I look forward to seeing what comes next for Choral Union, under the new direction of my colleague Raul Dominguez. His incredible passion for music and care for those under his charge will carry Choral Union well into the future. To everything, there is a season.

About the Conductors



Richard Nance spent a 30-year career at PLU (1992-2022), where he conducted the Choir of the West, University Singers, and Choral Union. Nance's choirs have performed at two ACDA National Conferences, six ACDA Division Conferences, the 2011 Harmonie Festival in Lindenhofshausen, Germany (two gold awards and one silver), the 2014 Florence International Choral Festival (winner in two categories and for outstanding conductor), the 2015 Anton Bruckner Choral Competition in Linz, Austria (winner in two categories and the Anton Bruckner award), and at the 2015 National Collegiate Choral Organization Conference. Nance received the 2011 and 2013 "American Prize" for Choral Conducting, and the 2013-2014 Faculty Excellence Award for Research at PLU. He has served ACDA as Washington state and Northwestern Division president, and received leadership and service awards from both organizations. Nance's choral works are published by Walton Music, Hinshaw Music, and Colla Voce Music. He composed the prestigious Raymond W. Brock Commission (2002) for the American Choral Directors Association. After retiring from PLU, Dr. Nance has continued in his role as conductor of the Choral Union. He will be retiring from this position at the end of the 2024-2025 season.



Richard Sparks is a conductor with a wide range of experience in both the academic and professional fields. He continues to be active as a guest conductor, workshop leader, and clinician. Sparks founded Seattle Pro Musica in 1973 and in seven seasons conducted over 70 different programs with three ensembles. From 1978 to 1985 he was Principal Conductor of the Pacific Northwest Bach Festival in Spokane, Washington. His academic career began at Mount Holyoke College in Massachusetts from 1980-83, and he became Director of Choral Activities at PLU and led the Choir of the West from 1983-2001. Sparks founded the PLU Choral Union in 1984 and conducted the ensemble for nine seasons. He also conducted the Seattle Symphony Chorale for four years, preparing them for nine recordings on the Delos label including a Grammy-nominated recording of Hanson's *Lament of Beowulf*. He founded Choral Arts Northwest and was artistic director for eleven years, making three CDs on the Loft/Gothic label. Sparks was also Artistic Director of Pro Coro Canada, a professional chamber choir in Edmonton, Alberta, from 1999-2011. Sparks was Professor of Music and Chair of the Division of Conducting & Ensembles at the University of North Texas for ten years. Many of his performances can be found on YouTube, including a Vivaldi *Gloria* with over two million views, Monteverdi's *1610 Vespers*, and the 1725 version of the *St. John Passion*. Sparks led the Collegium Singers in four performances at the Boston Early Music Festival, one performance at the Berkely Early Music Festival and the 2016 NCCO Conference. Sparks worked with the Swedish Radio Choir in 2002, 2007, and 2008, including preparing the Brahms *Ein Deutsches Requiem* for a performance with Valery Gergiev and the Rotterdam Philharmonic which is DVD with BIS Records. He has also guest conducted the Santa Fe Desert Chorale, Vocal Arts Ensemble of Cincinnati, and the Anchorage Music Festival among many others.



Raul Dominguez is the Associate Director of Choral Studies at PLU where he leads University Chorale, University Singers, and teaches courses in Secondary Methods and the Conducting sequence. He is also the Associate Conductor for Choral Union, PLU's community ensemble. Prior to PLU, he served as the Director of Choral Activities at Regis University, in Denver, CO. In 2022, Raul graduated with his Doctor of Musical Arts in choral conducting and literature from the University of Colorado Boulder. Prior, he earned his Master of Music in choral conducting from Ithaca College in New York in 2019. He also taught at Clear Lake High School for four years in his hometown of Houston, TX after graduating from Oklahoma City University with his Bachelor of Music degrees in music education and vocal performance in 2012. Raul lives in Puyallup with his wonderful husband Kevin and their two cats, Luci and Ahsoka. raulconducts.com

About the Keyboardist



Justin J. Murphy-Mancini is the inaugural Paul Fritts Endowed Chair in Organ Studies and Performance at PLU where he teaches primary and secondary organ students, ear training, and composition, and serves as University Organist, and accompanist of the Choral Union. Jay is equally at home with music of the distant past as from the modern day, and emphasizes performance of music by lesser-known composers; he has premiered over a dozen new works for organ and harpsichord and has championed composers including Emma Lou Diemer and Eva-Maria Houben. Jay's debut solo album, surveying American organ music from 1791 to the present, was released on Acis in February 2024. In addition to his performance activity, he composes in both avant-garde and accessible genres; his works have been performed by Ensemble SurPlus, the King's

Chapel Choir, and members of the Mivos Quartet. Jay earned degrees in organ performance, composition, historical performance, and philosophy from Oberlin College and Conservatory of Music, and Ph.D. in composition from UC San Diego.

Audition for Choral Union

Make the leap from audience member to performer! Register to audition Choral Union's 2025-2026 concert season using the QR code below. Questions? Contact Raul Dominguez at domingr@plu.edu.



The Richard Nance Choral Union Legacy Fund honors the conductor, Dr. Richard Nance for his years of service and commitment to fostering community through incredible choral concert experiences for Choral Union and his audience at PLU. This campaign is for a special commission by world-renowned composer Ēriks Ešņvalds in the 2025-2026 Choral Union season, dedicated to Dr. Nance's legacy. The concert featuring this commission will include a special dedication to Dr. Nance. If you would like to support the Richard Nance Choral Union Legacy Fund, more information can be found [here](#):



Pacific Lutheran University Choral Union

Richard Nance, *conductor*

Raul Dominguez, *associate conductor*

Justin J. Murphy-Mancini, *keyboardist*

Soprano

Maya Adams
Jonica Beatie
Caroline Bergren
Sue Byrd
Katie Coddington
Melissa Dier
Caryl D. Dowd
Jennifer Gorham
Lindsey Hansen-Bravo
Anna Kwon
Kayla Linquist
Nancy Nole
Angela Owen
Carrie Scott
Heather Simmons
Diann Spicer
Amanda Webb

Alto

Hannah Antonio
Sophia Barkhurst
Debbie Dion
Karen Fulmer
Barbara Howard
Debbie Hushagen
Jamie Lindberg
Cindy Luebke
Patti Nance
Faith Ockwell
Becky Purser
Janelle Purser
Alison Shane
Lori Jo Olsen Titus
Anne Urlie
Julie Whalen

Tenor

Neil Asay
Tom Cameron
John Carlsen
Eric Faris
Robert McCaffrey-Lent
John H. McGilliard
John Ockwell
Rich Ockwell
Nicholas Pharris
Randy Saager
Kyle Sholinder
Allen Benjamin Tugade
TJ Wheeler
Ethan Wiederspan

Bass

Chris Berntsen
Jason Brinker
Alonso Brizuela
Sam Brown
Ted Deddens
Nathan Gorham
Todd Kelley
Joshua Luebke
Ethan Moon
Philip Nesvig
Kenneth Owen
Peter Seto
Ryan Shane
Dennis Webb
Larry Wiseman

FEBRUARY

8 Saturday, 7:30pm

Puget Sound Concert Opera: *Highway 1, USA* and opera by William Grant Still, free admission (donations accepted)

9 Sunday, 3pm

Richard D. Moe Organ Recital Series: Barbara Baird, Organist

19 Wednesday, 7:30pm

Faculty Recital: Er-Hsuan Li, Piano, free admission

20 Thursday, 7pm

United States Coast Guard Band Presents: "Centennial Celebration" Concert Tour, free admission but ticket is required:

<https://www.ticketleap.events/tickets/us-coast-guard-band/Tacoma>

MARCH

1 Saturday, 2pm

Guitar Orchestra & Guitar Ensemble, free admission

1 Saturday, 5pm

Guitar Faculty Recital, free admission

2 Sunday, 3pm

Second City Chamber Series: Bon Anniversaire, M. Ravell. Tickets: \$40, purchased through Second City Chamber Series only, by phone at 253-572-8863 or at their website: www.scchamberseries.org

9 Sunday, 3pm

Choral Union

16 Sunday, 7:30pm

University Wind Ensemble

18 Tuesday, 7:30pm

Wayne Bergeron with the Pacific Lutheran University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center

19 Wednesday, 7:30pm

University Symphony Orchestra: Student Showcase

22 Saturday, 1pm

Rhythm Celebration concert. Eastvold Auditorium, Karen Hille Phillips Center, free admission

30 Sunday

Pacific NW Trombone Symposium 2025, Mary Baker Russell Music Center

APRIL

6 Sunday, 3pm

Faculty Recital: Oksana Ejokina, Piano with Guest Artists, free admission

16 Wednesday, 7:30pm

Keyboard Students Recital, free admission

19 Saturday, 7:30pm

Faculty Recital: Jason Gilliam, Euphonium, free admission

22 Tuesday, 7:30pm

Steel Band, free admission

23 Wednesday, 7:30pm

Percussion Ensemble, free admission

27 Sunday, 3pm

University Singers & Knights Chorus

27 Sunday, 7:30pm

Faculty Recital: Jennifer Rhyne, Flute & Shelly Myers, Oboe, free admission

29 Thursday, 7:30pm

University Chorale

MAY

1 Thursday, 7:30pm

Choir of the West

2 Friday, 3:30pm

Caitlin Lynch Voice Masterclass. Jennie Lee Hansen Recital Hall, free admission

MAY, Cont.

2 Friday, 7:30pm

Sølvvinden Flute Ensemble, free admission

3 Saturday, 7:30pm

Guitar Orchestra & Guitar Ensemble, free admission

4 Sunday, 3pm

University Wind Ensemble

6 Tuesday, 6pm

Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission

6 Wednesday, 7:30pm

Piano Ensemble, free admission

8 Thursday, 7:30pm

University Symphony Orchestra

9-10 Friday-Saturday, 7:30pm

The Fairy Queen by Henry Purcell. Eastvold Auditorium, Karen Hille Phillips Center

10 Saturday, 3pm

Woodwind Students Recital, free admission

10 Saturday, 4:30pm

Brass Students Recital, free admission

11 Sunday, 6pm

Chamber Music Kaleidoscope, free admission

11 Sunday, 7:30pm

String Kaleidoscope, free admission

13 Tuesday, 7:30pm

University Concert Band

14 Wednesday, 7:30pm

University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center

15 Thursday, 7:30pm

PLUtonic/Gold Rush. The Cave, Anderson University Center, free admission

17 Saturday, 3pm

Mariyka Vasilchuk Piano - Forestine Wise Monsen Scholarship Recital, free admission

17 Saturday, 7:30pm

Choral Union

18 Sunday, 3pm

Choir International Open Rehearsal, free admission

18 Sunday, 7:30pm

Composers Forum, free admission

To view more detailed event information, please visit:

www.plu.edu/music/calendar (Updated April 30, 2025)