



St. Martin's Chamber Choir
TIMOTHY J. KRUEGER, ARTISTIC DIRECTOR

Songs of Pilgrimage

C A M I N O D E S A N T I A G O



Friday, April 1, 2022, 7:30 pm

St. Paul's Lutheran Church, Denver

Saturday, April 2, 2022, 7:30 pm

St. Elizabeth of Hungary, Denver

Sunday, April 3, 2022, 3:00 pm

Arvada United Methodist Church, Arvada

ST. MARTIN'S CHAMBER CHOIR

Timothy J. Krueger, *Artistic Director*

Sheila Melendez, *Mark Sheldon Conducting Intern*

Internship Generously Sponsored by Harvey & Maureen Solomon

SOPRANO

Elise Bahr
Ashley Hoffman
Hannah McGinty
Laura Tribby

ALTO

Kristin Gornstein
MB Krueger
Kathleen Schmidt
Donna Wickham

TENOR

Matthew Bentley
Matthew Lea
Blake Nawa'a
Westin Sorrel

BASS

Tony Domenick
Kenneth Donahue
Dean Rieger
Tyler Wigginton



TIMOTHY J. KRUEGER

Timothy J. Krueger studied musicology at the Wheaton Conservatory of Music, the University of Colorado, Boulder, the Universität Hamburg, Germany, and the University of London's Royal Holloway College, where his doctoral dissertation was on the sacred music of Charles Villiers Stanford. He has studied conducting with Dr. Paul Wiens, and privately with Dennis Keene of the Voices of Ascension. He has sung professionally with the Santa Fe Opera, the Santa Fe Desert Chorale, Chicago A Cappella, the Vox Early Music Ensemble, the Ars Nova Singers, as well as several Episcopal cathedral choirs. In addition to being the founding Artistic Director of St. Martin's Chamber Choir, Krueger has served as Chorus Director for the Boulder Bach Festival, the Colorado Music Festival, and the Boulder Philharmonic. He is an Affiliate Faculty member in the Music Department of Metropolitan State University of Denver. He is Choirmaster of St. Andrew's Episcopal Church, overseeing one of Denver's finest classical church music programs.



ST. MARTIN'S CHAMBER CHOIR RECEIVES GENEROUS SUPPORT FROM:



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OUR MISSION

The mission of St. Martin's Chamber Choir is to perform classical choral music to the highest professional standards, and to inspire appreciation of the choral art by educating audiences and the wider community through the presentation of both beloved choral works and the unearthing of forgotten hidden historical gems.

OUR VISION

Recognizing the inspirational power of voices lifted in perfect concord, and that beauty itself can be restorative and uplifting, St. Martin's Chamber Choir seeks to touch the soul by curating exquisite choral experiences.

DIVERSITY, EQUITY & INCLUSION: STATEMENT OF COMMITMENT

Adopted by the Board of Directors January 2020

For the choir achieving diversity means affirming the inclusion and involvement of a broad representation of our community, reflecting its true make-up, including race, ethnicity and cultural background, gender, sexual orientation, age, socio-economic status, disabilities, education, geography, and religion. The choir pledges to:

- ✧ promote diversity within its board, staff, and audience
- ✧ create an inclusive environment

EDUCATION AND OUTREACH HIGHLIGHTS

After offering our livestream link for the Shiru l'Adonai concert to several senior communities, we got a positive response from one senior center in particular - "The concert was quite fun! Thank you for sending over the link. Our residents always enjoy music." We will continue to offer the livestream link to our larger senior community for upcoming concert series.

SONGS OF PILGRIMAGE: CAMINO DE SANTIAGO

Sponsored by Peter DeBlois in memory of his wife, Marta Algermissen Garay

This concert was inspired by and is dedicated to Gene McCullough, in loving memory.
The recording project is sponsored by a generous bequest from Gene's estate.

Prayer for Ukraine *Valentin Silvestrov (b. 1937)*

ENTRANCE

Reading: Pilgrim Blessing *modified from the Codex Calixtinus, c. 1140*
Congraudeant catholici *Magister Albertus, Codex Calixtinus*

JOURNEY'S OUTSET

Reading (Heritage). *from "Path of Miracles" by Robert Dickinson*
Azpeitia (*village near San Sebastián*)
Kyrie from the "Missa de Nuestra Señora" *Juan de Anchieta (1462-1523)*
Reading (Contemporary) *Gene McCullough*
Pamplona/Bilbao/Tudela
Audi benigne *Juan Crisóstomo de Arriaga (1806-1826)*
Deus tu convertens *Pedro Aranaz y Vides (1740-1820)*

MID-JOURNEY

Reading (Heritage)
Burgos
Hortus conclusus *Francisco de Ceballos (d. 1571)*
Reading (Contemporary)
León
Oy comamos y bebamus. *Juan del Encina (1468-1529)*
Palencia
De la Virgen *Antonio e Cabezón (1510-1566)*

JOURNEY'S END

Reading (Heritage)
Santiago de Compostela
Regina caeli *Andres de Villalar (c.1530-c.1593)*
Agnus Dei from the Missa "in exitu Israel" *Diego de Pontac (1603-1654)*
Reading (Contemporary)
O vos omnes *Diego de las Muelas (1698-1743)*

PILGRIMAGE FULFILLED

Reading (Heritage)
Surge, prospera amica mea *Sebastian de Vivanco (1551-1622)*

EXUENT: Dum Pater familias walking chant *Anonymous, Codex Calixtinus, c. 1140*

TEXTS & TRANSLATIONS

Prayer for Ukraine *Valentin Silvestrov (b. 1937)*

*Bozhe, Ukrayinu khrany.
Daj nam sily, viry j nadiyi...
Otche nash.*

Lord, protect Ukraine.
Give us power, faith and hope...
Our Father.

ENTRANCE

Congaudeant catholici *Magister Albertus, Codex Calixtinus*

*Congaudeant catholici,
Letentur cives celici die ista.*

Let the whole church rejoice,
Let the heavenly host be glad this day.

*Clerus pulcris carminibus
Studeat atque cantibus die ista.*

Let the clergy diligently sing
Lovely tunes and songs this day.

*Hec est dies laudabilis,
Divina luce nobilis die ista.*

This is a praiseworthy day,
Made glorious by divine light this day.

In the first volume of the Codex Calixtinus, a 12th century manuscript collection held in the archives of the cathedral of Santiago de Compostela, there are a number of musical works having to do with St. James, reputedly buried in the cathedral. Most of them are what are called “conducti,” being a line of Gregorian chant with an independently composed second melody to be sung simultaneously to and above it. For one of these conducti – the chant “Congaudeant catholici” – there are two independently composed melodies above the chant line. This has often been touted as the earliest example of 3-part polyphony in music history, coming almost a century before it became common practice in Paris. This, if true, is an historical claim of truly monumental significance. Recent scholarship, however, has tended to favor the view that the two lines represent two options, either of which could be paired with the bottom chant line. Be that as it may, there is no definite way of knowing for sure which theory is correct; so I will be performing all three versions of it tonight – first, the chant (sung by the altos) with one of the melodies against it (in the soprano); then the same chant with the other melody in the soprano; and finally, the chant with both melodies simultaneously, sung by the men (chant in the bass, the two independent melodies in baritone and tenor).



AZPEITZIA

Kyrie from the “Missa de Nuestra Señora” *Juan de Anchieta (1462-1523)*

Cantor: Matthew Lea

Italicized words are interpolations not normally part of the text of the mass ordinary.

Kyrie eleison.

Lord have mercy.

Rex virginum amator deus Mariae Deus, eleison.

King, lover of virgins, God, Mary's glory, have mercy.

Kyrie eleison.

Lord have mercy.

Christe eleison.

Christ have mercy.

Christe Deus de Patre homo natus Maria Matre, eleison.

Christ, God of the Father, born as man of the mother Mary, have mercy.

Christe eleison.

Christ have mercy.

Kyrie eleison.

Lord have mercy.

O paraclite obumbrans corpus Mariae, eleison.

O Paraclete, sheltering the body of Mary, have mercy.

Kyrie eleison.

Lord have mercy.

Born to a prominent Basque family in the village of Azpeitzia near San Sebastián, the start of one of the modern Camino routes, Juan de Anchieta later served as a musician at the court of Queen Isabella I of Castile. Towards the end of his life, feeling a desire to return to his childhood roots, Anchieta founded a monastery in the village of his birth, became its prior, and eventually died there. The first two sections of the mass we perform tonight are unique in that they contain not just the usual words of the ordinary of the mass, but added Marian “tropes” (hence the dedication of the mass to “Our Lady”) that serve as theological commentary on the traditional words. This practice, which became ever more popular in southern Europe, was forbidden later in the 16th century at the Council of Trent in an effort to shorten and simplify services that had grown excessively long. I have paired these tropes with Gregorian chant that, presumably, would have provided the missing portions of the ordinary.

PAMPLONA

Audi benigne *Juan Crisóstomo de Arriaga (1806-1826)*

*Audi benigne conditor,
nostras preces cum fletibus,
in hoc sacro jejunio,
fusas quadragenario.*

O merciful Creator, hear;
In tender pity bow Thine ear:
Accept the tearful prayer we raise
In this our fast of forty days.

*Scrutator alme cordium,
infirmum tu scis virium,
ad te reversis exhibe
remissionis gratiam.*

Each heart is manifest to Thee;
Thou knowest our infirmity:
Repentant now we seek Thy face;
Impart to us Thy pardoning grace.

*Praesta beata Trinitas,
concede simplex unitas,
ut fructuosa sint tuis,
jejuniorum munera.*

Blest Three in One, and One in Three
Almighty God, we pray to Thee,
That Thou wouldst now vouchsafe to bless
Our fast with fruits of righteousness.

Translation: John Mason Neale

Pamplona is the first urban area of any size to be encountered near the start of the Camino francés route. In a monastery library in Pamplona there was found the manuscript of a simple hymn-like composition by the adolescent Juan Crisóstomo de Arriaga, a musician sometimes dubbed “the Spanish Mozart,” due to their both having been child prodigies, their having died at an early age, and their sharing a January 27 birthday. The circumstances surrounding how this manuscript came to reside at the monastery are unknown, but as the boy was born and raised in nearby Bilbao, the connection is not distant. I edited and transcribed the work for tonight’s performance from a scan of the manuscript, and dedicated this modest effort to the sponsor and reader of our 2019 performance, Gene McCullough.

TUDELA

Deus tu convertens *Pedro Aranaz y Vides (1740-1820)*

*Deus, tu convértens vivificabis nos,
et plebs tua letabitur in te.*

Wilt thou not turn again, and quicken us:
that thy people may rejoice in thee?

*Ostende nobis, Domine, misericordiam tuam,
et salutare tuum da nobi.*

Shew us thy mercy, O Lord:
and grant us thy salvation.

Aranaz was born in the Navarre city of Tudela, between Pamplona and Zaragoza. He had difficulty finding a musical position at a cathedral — owing, it is said, to a delay in his being ordained (for in Spain it was the practice for choirmasters and organists also to be priests) — but eventually secured a post at Cuenca Cathedral, where he served for some fifty years before retiring. Notably, much of his compositional output consists of secular folkloric works (tonadillas), but some 150 motets, 14 mass settings and numerous other sacred works remain largely unpublished and unexplored by scholars.

BURGOS

Hortus conclusus *Francisco de Ceballos (d. 1571)*

*Hortus conclusus soror mea, sponsa mea, et fons signatus.
Aperi mihi, O soror mea, amica mea, columba mea, immaculata mea.
Surge propera amica mea et veni.
Veni speciosa mea, ostende mihi, faciem tua.
Favus distillans labia tus, mel et lac sub lingua tua.
Veni, sponsa mea, veni coronaberis.*

A garden enclosed is my sister, my bride, and a sealed fountain.
Open to me, my sister, my love, my dove, my undefiled.
Arise my love and come.
Come my fair one, let me see your face.
Your lips distil nectar, honey and milk are under your tongue.
Come my bride, and you shall be crowned.

The two largest cities encountered on the Camino are Burgos and León, both in the middle part of the route. Both have large cathedrals, and, as such, employed prominent musicians in the Middle Ages and Renaissance. Francisco de Ceballos was maestro de capilla (choirmaster) at Burgos cathedral from 1535-1571, during what is the highest flowering of Renaissance art. Eclipsing the latter in fame, however, was Juan del Encina, whose major distinction was garnered as musician in the court of a Spanish pope (Alexander VI) in Rome, where he was the admitted master of the villancico, a rustic (and sometimes pious) song form that was very popular in Spain and her New World colonies during the Renaissance, particularly around Christmastime. Like Juan de Anchieta, Encina felt a pull back to his native land, and the pope appointed him Prior at León Cathedral, where he lived out his days.

LEÓN

Oy comamos y bebamus *Juan del Encina (1468-1529)*

Percussion: Kathleen Schmidt

*Oy comamos y bebamos
y cantemos y holguemos,
que mañana ayunaremos.*

For today we feast and revel,
And we sing and have no sorrow,
For our Fast begins tomorrow

*Por onra de Sant Iago
parémonos oy bien anchos.
Enbutamos estos panchos,
recalquemos el pellejo.*

To Saint James we will pledge;
East your belt and free your tummy,
Stuff yourself with something yummy,
And the larder we will pillage.

*Que costumbres de concejo
que todos oy nos hartemos,
que mañana ayunaremos.*

As is custom in our village,
Leave no joy for Fate to borrow,
For our Fast begins tomorrow.

*Honremos a tan buen santo
porque en hambre nos acorra.
Comamos a calca porra,
que mañana hay gran quebranto.*

Why obey this Saint's instruction?
It's because we fear starvation.
Let us welcome all temptation,
For tomorrow brings destruction.

*Comamos bebamos tanto
hasta que nos rebentemos,
que mañana ayunaremos.*

Eat and drink with no obstruction
'Til we must repent in sorrow,
For our Fast begins tomorrow.

*Bebe Bras, más tú, Beneyto,
Beba Pidrueloy Llorente,
Bebe tû primeramente,
quitarnos has deste preito.*

Drink it, Bras; you, too, Beneito;
Drink, Pedruelo, Lloriente.
You drink first; perhaps we then may
Make this reverence away flow.

*En beber bien me deleyto,
Daca, daca, beberemos,
que mañana ayunaremos.*

Drink is my delight; I say so;
Swallow, swallow all the cargo,
For our Fast begins tomorrow.

Translation: Carol Anne Perry Lagemann

This piece is included to indicate that the pilgrimage wasn't (and still isn't) all solemn piety!

PALENCIA

De la virgen *Antonio de Cabezón (1510-1566)*

*De la Virgen que parió
y del niño que nació,
¿qué se puede acá sentir?
Que su Padre nos le dió
para el mundo redimir.
¡Oh Virgen digna de ser madre!
¿De quién?
¡De Dios eterno igual al Padre!*

Of the Virgin who gave birth
and of the child who was born,
what can one feel here?
That his Father gave us him
to redeem the world.
Oh Virgin worthy of being a mother!
Of whom?
Of eternal God equal to the Father!

Translation: Matt Bentley

Not directly on any route but close to the Camino is the city of Palencia, where one of the greatest of Spanish Renaissance composers was brought up and educated. Blind from early childhood, Antonio de Cabezón was an accomplished keyboardist and composer, and due to his uncle's being vicar-general of the diocese of Palencia, the young Cabezón was schooled and taught music by the cathedral's organist Garcia de Baeza. It was also through his uncle's connections that he was introduced to Queen Isabella and was appointed organist to her court. On her death he was patronized by King Phillip II (of Spanish Armada fame [or infamy, depending on how you view it]), who favored him over any other artist at his court except for the painter Titian. He died a wealthy man, and is mainly remembered for his many keyboard works, though a small amount of vocal music has survived, this being an example.

SANTIAGO DE COMPOSTELA

Regina caeli *Andres de Villalar (c.1530-c.1593)*

*Regina coeli laetare, Alleluia.
Quia quem meruisti portare, Alleluia.
[Iam] Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum. Alleluia.*

Queen of Heaven, rejoice, alleluia.
For He whom you were worthy to bear, alleluia.
[Now] has risen, as He said, alleluia.
Pray for us to God, alleluia.

The Cathedral of Santiago de Compostela — the destination of Camino pilgrims — of course had a wealth of musicians who served it over the centuries, and committed their talents to the music of its liturgies. Many of these musicians' compositions are preserved in the Cathedral archives, and most remain unpublished. The music of three Cathedral musicians from successive centuries are performed tonight to represent the ongoing work of the Cathedral as each decade and century brought many thousands of pilgrims to its doors. The 16th century is represented by Andres de Villalar, who served as the Cathedral's maestro di capilla 1579-1583; the 17th century is represented by Diego de Pontac, who served 1644-1650 (and whose Mass "In exitu Israel de Egipto" [the Isrealite's flight from Egypt] was used to welcome arriving pilgrims, the flight of the Israelites being used as a metaphor for those walking the Camino); and the 18th century by the highly prolific Diego de las Muelas, who served as maestro de capilla 1719-1725.

Agnus Dei from the Missa "in exitu Israel" *Diego de Pontac (1603-1654)*
Cantor: Kathleen Schmidt

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.*

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

O vos omnes *Diego de las Muelas (1698-1743)*

*O vos omnes qui transitis per viam:
attendite et videte si est dolor sicut dolor meus.*

O all ye that pass by the way,
attend and see if there be any sorrow like to my sorrow.

Surge, propera amica mea *Sebastian de Vivanco (1551-1622)*

*Surge, propera amica mea, columba mea, formosa mea, et veni.
Jam enim hiems transiit, imber abiit et recessit.
Flores apparuerunt in terra, tempus putationis advenit.
Vox turturis audita est in terra nostra;
Ficus protulit grossos suos;
vineae florentes dederunt odorem suum.*

Arise, my love, my dove, my fair one, and come away;
for now the winter is past, the rain is over and gone.
The flowers appear on the earth; the time of pruning has come,
and the voice of the turtle-dove is heard in our land.
The fig tree puts forth its figs, and the vines are in blossom;
they give forth fragrance.

Dum Pater familias, walking chant Anonymous, Codex Calixtinus, c. 1140

Hurdy-gurdy: Kathleen Schmidt

*Dum Pater familias,
Rex universorum,
Donaret provincias
Jus apostolorum;
Jacobus Hispanias
Lux illustrat moum.*

God, Father of all mankind,
King of all the world,
Gave lands
To each of his apostles,
Spain to James
Shining with a holy flame.

*Primus ex Apostolis,
Martyr Jerosolymis,
Jacobus egregio
Sacer est martyrio.*

First of the apostles,
Martyred at Jerusalem,
James was made illustrious
By his holy matryrdom.

*Herru Sanctiagu,
Got Santiagu!
E ultreja, esus eja!
Deus ad iuuanos.*

Lord St. James,
Good St. James,
Onward, and upward
God speed our way!

*Iacobo propicio
Veniam speremus
Et, quas ex obsequio
Merito debemus
Patri tam eximio
Dignas laudes demus.*

Through James' intercession
Comes hope,
And, following his example,
We your people owe to you,
Supernal Father,
The praise you deserve.

To this point in the program the music has been music that pilgrims would have heard. “Dum Pater familias” is arguably the one that pilgrims themselves might have sung — a hymn to encourage themselves along the route. Look at the text — this was sung by pilgrims, not priests. “Lo! James’s Galicia calls out for our pious toil, Marching on the holy way, over her glorious soil. Blending all our prayers in one harmony of endless song: To Lord St James! To God’s St James! And Onward! And Upward! God speed our way!” As pilgrims both then and now would say: “*¡Ultreia!*” “Onward!”



ELISE BAHR

Elise Greenwood Bahr has been active in the Denver choral music scene since moving to Colorado in 2011. She is thrilled to be singing with Saint Martin's Chamber Choir again this season! She also sings with The Colorado Bach Ensemble, Anima Chamber Ensemble, and has performed with Singers Chamber

Choir, Vittoria Ensemble, and with other community and church choirs. Before moving to Denver, she appeared in various productions around the country, including serving as a Principal Singer with the Bach Society of St. Louis, lead roles with Hartford Opera Theater, and a singer with the Alabama Symphony Chorus in Birmingham, Alabama. In addition to her choral activities, she is also a fine violinist and has performed with the Connecticut Valley Chamber Orchestra, the Lone Tree Symphony, and many other church and community orchestras in three different states. She is also an active private teacher, with a studio of piano, violin, and vocal students. Elise holds a Master's of Music in Vocal Performance from The Hartt School at the University of Hartford, and a Bachelor of Arts in Music from the University of Utah. When not involved in musical activities, she enjoys running marathons, watching her two sons' baseball games, dancing with her two daughters, and being outside with her husband Cameron in the amazing Colorado mountains.



MATTHEW BENTLEY

Matthew Bentley grew up in a musical family playing the piano and the cello. He is a staff singer at St. Andrew's Episcopal Church and teaches Spanish at Kent Denver School, where he holds the Jane Horn Distinguished Teaching Chair. Matt graduated summa cum laude from BYU and holds a doctorate in Spanish Literature from the University of Virginia. He lives in the Baker neighborhood with his partner, Frank.



TONY DOMENICK

Tony Domenick is a performer, teacher, conductor, and composer from Denver, Colorado. Currently he obtains currency as the music and choir teacher at Parker Performing Arts School, and publishes the 'brain log,' a blog where Tony performs mental therapy upon himself for his own amusement and benefit. He embraces music as a language, and loves to help others become fluent. When Tony is not making music, he is making spicy burritos, reading philosophy, hiking with his partner and son, over-analyzing the economic implications of board games, and meditating.



KENNETH DONAHUE

Kenneth Donahue has performed as a soloist with numerous organizations in the Denver-Boulder area. He currently sings with St. Martin's Chamber Choir and the St. John's Cathedral Choir. At the University of Colorado he has sung in the Eklund Opera Program and the New Opera Workshop (CU Now). He

has also performed with the Colorado Music Festival, Seicento Baroque Ensemble, Happy Hour Chamber Concerts, Cathedral Choir and Orchestra of St. John's Denver, Denver Early Music Ensemble, Denver Opera Collective, and the Baroque Chamber Orchestra of Colorado. Mr. Donahue came from South Dakota to Boulder in 2009 to study with Patrick Mason and complete his Bachelor of Music degree at the University of Colorado Boulder.



KRISTIN GORNSTEIN

Praised as "a fine actress with a deep, spacious sound" [Parterre], American mezzo-soprano Kristin Gornstein brings her "rich-voiced mezzo-soprano" and "lines of an uncannily silky legato" [New York Times] to her work, ranging from the traditional to the edgy and imaginative. She was lauded for her recent portrayal of Piramo

in Johan Hasse's baroque gem *Piramo e Tisbe* with The Little Opera Theatre of New York, with Opera News calling her performance, "...masterful. She sang the difficult role with a truly flawless lyric mezzo". In 2019 she debuted the role of Julie in Pulitzer Prize-nominated composer Alex Weiser's opera *State of the Jews*. The 2020-2021 season included a return to the Little Opera Theatre of New York for a digital release of scenes from Mozart's *Il Re Pastore*. The 2021-22 season brings performances with the Brooklyn Art Song Society, The Boulder Bach Festival, and a performance of Johan deMeij's 5th Symphony, *Return to Middle Earth*, with the Buffalo Niagara Concert Band. In previous seasons she portrayed Ramiro in Mozart's *La finta giardiniera* in a co-production by On Site Opera and Atlanta Opera, a role she reprised in 2018 at the Caramoor Summer Festival. She performed in the ensemble of Michael Gordon and Deborah Artman's groundbreaking opera *Acquanetta*, both in the 2018 world premiere at the Prototype Festival and at Bard Summerscape in 2019. Kristin made her Carnegie Hall debut in the Spring of 2018, winning third place in the Lyndon Woodside Oratorio Competition. She has toured with Mark Morris Dance Company's acclaimed production of Purcell's *Dido and Aeneas* as an ensemble member, and appeared at Lincoln Center with the New York Philharmonic for Honegger's *Jean D'Arc au Bûcher*.



ASHLEY HOFFMAN

Ashley Hoffman has appeared locally as a guest soloist for Baroque Chamber Orchestra of Colorado, Seicento, St. John's Episcopal Church, the Vittoria Ensemble, and Colorado Chorale, as a choir member with the Colorado Bach Ensemble, the Archdiocesan Chorale, Denver Early Music Consort, Ars Nova

Singers, and as a staff singer at St. Andrew's Episcopal Church. Before moving to Denver, Ashley performed professionally in the Los Angeles area with De Angelis Vocal Ensemble, LASchola, Jouissance Early Music Ensemble, All Saints' Church, Beverly Hills and St. James' in the City. Her recording credits include CDs, soundtracks and video games. During the day she teaches 3D animation at CU Denver, works as a web designer and graphic artist (on projects such as the SMCC website) and spends time with her husband, Barry, and daughter, Lyra.



MB KRUEGER

MB Krueger is the Director of Choral Activities at Metropolitan State University of Denver, where she directs the Chorale, University Treble Choir, and University Basso Choir and teaches all levels of undergraduate conducting. She served for ten years on the board of the Colorado Chapter of American Choral Directors Association.

She regularly presents sessions at the annual CoACDA Summer Workshop and the annual Colorado Music Educators Association convention. MB grew up in Michigan's Upper Peninsula, and earned her degrees in music education at Michigan State University and Miami University (Ohio). She has sung with St. Martin's Chamber Choir and St. Andrew's Episcopal Church Choir since 1997, and has also sung professionally with the Santa Fe Desert Chorale, the Santa Fe Opera, Ars Nova Singers, Diverse Passions Early Music Ensemble, and the Baroque Chamber Orchestra of Colorado.



MATTHEW LEA

Hailing from Wisconsin, Matthew Lea is a life-long singer and performer. Matthew sang with the Concert Choir at the University of Wisconsin–Madison while pursuing a B.S. in Biochemistry. After graduation, he went on to perform with numerous other groups in the Badger State including the Madison Chamber Choir, Madison

Choral Project and Madison Opera. In 2018, Matthew relocated to Denver where he now enjoys singing with St. Martin’s Chamber Choir and working in IT Project Management. He is also a staff singer at St. Andrew’s Episcopal Church.



HANNAH MCGINTY

A recent transplant to Boulder, Hannah McGinty has quickly found a musical home, singing as a staff singer at St. Andrew’s Denver, as a choral pro with Ars Nova Boulder, and with Elus Ensemble. She also serves as principal soloist and chorusmaster for Austin Baroque Orchestra & Choir, and is a member

of the Texas Early Music Project, Ars Longa Ensemble, and Austin Cantorum. She previously directed and sung in the Burgundian Consort and the University of Chicago Camerata, chamber choirs dedicated to well-researched performances of Renaissance choral music. Hannah received her B.A. in Musicology with Honors at the University of Chicago, her Masters of Music in Voice, specializing in Historical Performance, and her Master of Arts in Musicology at the Jacobs School of Music, Indiana University. She has attended numerous early music summer programs around the world, notably singing as Calisto in scenes from *La Calisto* at the Amherst Early Music Festival, and in two fully-historically-staged productions with La Petite Bande under the baton of Sigiswald Kuijken, as Costanza in Haydn’s opera *L’isola disabitata*, and as Susanna in *Le nozze di Figaro*. In addition to her singing, Hannah also plays piano, violin, and harpsichord, and enjoys hiking, knitting, yoga, cooking, and reading fiction from all over the world.



BLAKE NAWA'A

Blake Nawa’a originally hails from Washington state, but has lived in Colorado since 2002. He has sung with St Martin’s since the 2018-2019 season, where he was the Mark Sheldon Conducting Intern. A musician who wears many hats, he works throughout the Denver metro area as a chorister, tenor soloist, theatre

music director, and voice teacher. He holds degrees in Vocal Performance (B.Mus) and Choral Conducting (M.M.), both from the University Denver’s Lamont School of Music. In 2021, he became the Assistant Conductor of the Colorado Chorale. Being something of a workhorse, in the rare times Blake isn’t working on some sort of music project, he will either be knee-deep in some kind of personal music research project, or he becomes a complete couch potato to recharge.



DEAN RIEGER

Dean Rieger recently completed his Master’s Degree in Choral Conducting at Colorado State University and was previously a High School and Middle School Choir Director on the western slope of Colorado. He has also been a Professional Choral Singer in Colorado for the last six years. In addition

to St. Martin’s Chamber Choir, Dean sings with Colorado Bach Ensemble, Anima Chamber Ensemble, The FOCO Chorale, the

NOCO Singers, and is a section leader at Bethany Lutheran Church in Denver. Dean is an active member of the National Association for Music Educators (NAfME), the American Choral Directors Association (ACDA), and attends the Colorado Music Educators Association clinic and conference each year. When he is not singing, Dean enjoys spending time outdoors being active, and hanging out with friends and family, his dog Milo, and his girlfriend Blair.



KATHLEEN SCHMIDT

Kathleen Schmidt is a lyric mezzo-soprano specializing in medieval chant, Renaissance polyphony, and Baroque opera and oratorio. She is the current Artistic Director for the Denver Early Music Consort, founded by former Saint Martin’s chorister Marjorie Bunday, and has served as Board Chair of the

Pro Musica Colorado Chamber Orchestra for the past two years. Recently, she has performed at the Crested Butte Music Festival, the Sounds of Lyons Music Festival, and with the Evans Choir at the Aspen Music Festival and Bravo! Vail Festival. She has sung with numerous professional ensembles in the region including the Colorado Symphony Orchestra, the Baroque Chamber Orchestra of Colorado, Seicento Baroque Ensemble, and Art Song Colorado. Kathleen has designed curricular programs of early music for grade-school education outreach at the request of the Colorado Symphony Orchestra, and has performed and led classroom presentations at several Denver-area public schools on the Symphony’s behalf. Kathleen has guest-conducted numerous choral ensembles for churches in the Denver area. She briefly served as interim choirmaster for the professional choir of Mount Calvary Church in Baltimore. She began conducting as a student of Maestro Scott O’Neil, Resident Conductor of the Colorado Symphony Orchestra. Kathleen has been performing early music on the concert stage since 2002, beginning her career singing and playing Renaissance and Baroque recorder, hurdy-gurdy, and percussion in the Collegium Musicum ensemble of the Colorado College in Colorado Springs. She holds a Master of Music-Voice degree from the Peabody Institute of the Johns Hopkins University, where she specialized in early music study.



WESTIN SORREL

Westin Sorrel is currently the Director of Choral Music at Dakota Ridge High School. He earned his Bachelors of Music degree from the School of Music at Colorado State University where he studied Vocal Music Education following the Performance Enhancement Track. During his time at CSU, Westin sang with the

CSU Chamber Choir, University Chorus, Men’s Chorus and the Charles and Reta Ralph Opera Center with which he held several lead roles. He also spent three years singing with the Fort Collins community group Laudamus Chamber Chorale. While at CSU, Westin was involved with the Collegiate National Association for Music Educators, the Student National Association for Teachers of Singing and the American Choral Directors’ Association. In the summer of 2015, Westin had the honor of spending two weeks in Italy at the Sarteano Chamber Choral Conducting Workshop, where he worked with world-renowned conductor Simon Carrington. In addition to singing with St. Martin’s Chamber Choir, Westin sings with Colorado Bach Ensemble and Anima Chamber Ensemble and is the assistant conductor of the Bethany Lutheran Chancel Choir.



LAURA TRIBBY

Laura Tribby hails from Kalamazoo, Michigan, where she earned degrees in both trumpet and voice performance at Western Michigan University and lived in her father's violin shop. Called by the mountains and sunshine, Laura moved to Colorado in 2014 and has since then performed with

the St. Martin's Chamber Choir, Colorado Bach Ensemble, Colorado Opera Chorus, Colorado Symphony Chorus, Denver Pro Chorale, Canto Deo, St. Andrew's Episcopal Church Choir, Wellshire Presbyterian Sanctuary Choir and Celebration Singers, Denver Jingle Singers, Vittoria Ensemble, Opera On Tap, Colorado State University Conducting Seminar choir, Temple Emmanuel choir, Voices of Light Chamber Choir, CSU Summer Masters Lab Choir, St. John's Cathedral Choir, Kantorei, and the Anima Chamber Ensemble. She directs a children's choir and youth choir and sings in the Sanctuary Choir at Bethany Lutheran Church. Outside of her thrilling chorus life, she is an active freelance musician and teaches voice lessons. She is occasionally a Colorado Honor Band instructor, as well, and enjoys working with younger students. Laura is in her fourth year of teaching general music at Maple Grove Elementary in Golden. In her free time, she can be found riding a bike, reading a book; or watching the clouds.



DONNA WICKHAM

A St. Martin's member since 1996, Donna Wickham holds a BM in vocal performance and an MM in conducting from the Lamont School of Music at the University of Denver. She is the head of the Vocal Jazz program at the Lamont School of Music, and teaches music history courses for Colorado

Community Colleges Online. Her diverse professional activities include work as a composer, arranger, vocalist, conductor, and keyboardist in genres that range from early music to rock, jazz and avant-garde. Donna's performance credits include work with the Santa Fe Desert Chorale, the Carnegie Hall Festival Chorus, The Playground, Colorado Music Festival, Santa Fe New Music, and the Colorado Art Rock Society. Donna has released 3 CD's on her own Gizmo records label: Myth and Memory, a chamber jazz recording featuring her own compositions, and two classical CD's with her vocal quartet, Firesign. For more information on Donna's professional activities, visit donnawickham.com.



TYLER WIGGINTON

Tyler Wigginton is a Denver-based composer, vocalist, and chorus director. Since graduating in 2017 with a Bachelor's in Music he has spent the majority of his time performing and teaching in the barbershop A cappella style.

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