GUEST ARTIST CONCERT

Kaleidoscope Vocal Ensemble
Arianne Abela, artistic director

Larry G. and Ann Howard Jones Vocal Residency Program

Tuesday, February 6, 2024 at 7:30pm
Voxman Music Building Concert Hall
GUEST ARTIST CONCERT
Kaleidoscope Vocal Ensemble
Arianna Abela, artistic director

Sherezade Panthaki & Michele Kennedy, sopranos
Cecilia Duarte, mezzo-soprano
Michael Walker, countertenor
Noah Horn & Haitham Haidar, tenors
Enrico Lagasca, Andrew Padgett, & Brandon Waddles, bass-baritones
Nathan Whittaker, violoncello
Richard Savino, lute/theorbo/guitar
Gregory Hand, organ
Jesús Pacheco, percussion

PROGRAM

I am the Message and the Messenger
Kaleidoscope Vocal Ensemble

I.

A este sol peregrino
Tomás Torrejón y VELASCO
(1644-1728)

Evening Hymn
Henry PURCELL
(1659-1695)

Sherezade Panthaki, soprano

II.

Set me as a seal
Brandon WADDLES
(b. 1988)

Nigra sum (from 1610 Vespers)
Claudio MONTEVERDI
(1567-1743)

Michele Kennedy, soprano

Nigra sum
Jonathan WOODY
(b. 1983)

with the UIowa Voxman Chorale
Katelyn Peterson, conductor

When the violin
Reena ESMAIL
(b. 1983)

Nathan Whittaker, cello
III.

Ojos, pues me desdeñáis

Jose MARÍN
(1619-1699)

Cecilia Duarte, mezzo-soprano
Richard Savino, theorbo

Li Beirut (set to concerto de aranjuez)

Joaquín RODRIGO
(1901-1999)

Haitham Haidar, tenor

And the swallow

Caroline SHAW
(b. 1982)

City called heaven

Brandon WADDLES
(b. 1988)

Cecilia Duarte, mezzo-soprano
Michael Walker, countertenor

V.

Laudate pueri (from 1610 Vespers)

Claudio MONTEVERDI
(1567-1743)

VI.

Ma Ziltu Hayyan (World Premiere)

arr. Shireen Abu KHADER
(b.1972)

Haitham Haidar, tenor

Sa kanyang paglalayag

Ily Matthew MANIANO
(b. 1988)

Un sarao de la chacona

Juan ARAÑES
(1580-1649)
A este sol peregrino (Tomás de Torrejón y Velasco)

A este sol peregrino cántale glorias zagalejo,  
Y con gusto y donaire, con gozo y contento,  
zagalejo cántale.  
Que del orbe dora las cumbres, zagalejo.  

Y pues vivea sus rayos, goce sus luces.  
Divino Pedro tus glorias hoy acobardan mi voz,  
que no dejar registrarse, supone la luz mayor.  

De Oriente a Oriente camina tu soberano esplendor,  
que aun el ocaso es principio donde siempre nace el sol.  
Hoy pues en tu patrocinio, espera la adoración,  
que te merezco esta casa ser empleo de su amor.  

Evening Hymn (Henry Purcell)

Now that the Sun hath veil’d his Light,  
And bid the World good Night;  
To the soft Bed, my Body I dispose,  
But where shall my Soul repose?  
Dear God, even in Thy Arms, and can there be  
Any so sweet Security!  
Then to thy Rest, O my Soul! And singing,  
praise  
The Mercy that prolongs thy Days.  
Hallelujah!

Set me as a seal (Brandon Waddles)

Set me as a seal upon your heart.  
For love is strong as death.  
Many waters cannot quench love.  
Neither can the floods drown it.  
For love is strong as death.
**Nigra sum** (Claudio Monteverdi)

Nigra sum sed formosa filiae Ierusalem.  
I am black, but comely, O ye daughters of Jerusalem.

Ideo dilexit me Rex,  
Therefore the king loved me  
et introduxit me in cubiculum suum  
and hath brought me into his chamber:  
et dixit mihi:  
and said unto me:  
Surge, amica mea, et veni,  
Rise up, rise up my beloved, my fair one, and come away with me,  
lam hiems transiit, imber abiit et recessit;  
For now the winter is past, the rain is over and gone;
Flores apparuerunt in terra nostra,  
The flowers appear on the earth,  
tempus putationis advenit.

The time has come to prune the vines.

**Nigra sum** (Jonathan Woody)

Nigra sum sed formosa filiae, Jerusalem, nolite me considere quod fusca sim, quia decororavit me sol.  
I am black but beautiful, O daughters of Jerusalem, do not stare at me because I am dark, for the sun has altered my colour.  
Sicut tabernacula cedar,  
(I am black) like the tents of Cedar,  
sicut pelles Salomonis.  
like the curtains of Solomon.

You are so exotic. I bet you sing spirituals very well.  
When you stood, I was shocked, you should play in the NFL.  
I'd hate to run into you at night. You should smile more.  
I thought you were the janitor.  
Would you open the hall for me?  
When you opened your mouth, I expected to hear “Ol' Man River.”  
It’s not jungle drumming, play it like a... Nigra sum sed formosa.

“Reggie Mobley came to me with the idea for this piece a couple of years ago to draw attention to the microaggressions that so many of us artists of color have faced in the classical music field. From seemingly innocuous statements after concerts to downright blatant racism, his idea really spoke to me. I’ve experienced these moments myself, but rather than add my words to the piece, I wanted (and he suggested) to use the language of our beloved baroque masters to really draw out the contrast of that beauty with ugliness of the sentiments. The first movement conjures a Renaissance motet, inspired by the transition from stile antico to stile moderno in the Italian early baroque. The second movement is inspired by a north German 17th century sort of rhetoric, with fast-moving cadential material giving urgency to the words ‘I’d hate to run into you at night,’ among others. The final movement is a triple time cascading figuration very much inspired by cantata BWV 21 of Johann Sebastian Bach, weaving the “Nigra Sum” chant in amongst the polyphony. My hope is that the performers and audiences will be reassured by the power of music to create universal community while being perhaps horrified by how far we have yet to go in truly achieving that community.” —Jonathan Woody
When the violin (Reena Esmail)
When the violin can forgive the past, it starts singing.
When the violin can stop worrying about the future, you will become a drunk laughing nuisance that God will then lean down and start combing you into Her hair.
When the violin can forgive every wound caused by others, the heart starts singing.

“As a companion piece to O Vos Omnes, I chose to set a beautiful text by the 14C Persian poet Hafiz. The text of O Vos Omnes is asking, simply, to be seen in a moment of sorrow -- to be beheld through suffering and darkness. And Hafiz's text responds in such a beautiful way -- it moves through that darkness and begins to let those very first slivers of light in.

This piece is about that first moment of trust, of softening. About the most inward moments of the human experience, of realizing that ‘breakthroughs’ often don’t have the hard edge, the burst of energy that the word implies, but that they can be about finding tender, warm, deeply resonant spaces within ourselves as well.” —Reena Esmail

Ojos, pues me desdeñáis (Jose Marín)

Eyes that despise me, do not look at me, for I do not want you to see how you kill me.

Let the frowns and severity end; eyes, look what folly it is to risk your beauty to displease me; if fear does not keep you from losing your loveliness, do not look at me, for I do not want you to see how you kill me.

And if your show of severity is just to kill me, you can spare yourself the trouble, for I shall die of not seeing you; but if I may not see you, have pity on me. Do not look at me, for I do not want you to see how you kill me. Eyes that despise me.
Li Beitut (Joaquín Rodrigo)

A greeting from my heart to Beirut  
kisses to the sea and to the houses  
to a rock, which is like an old sailor's face  
She is made from the people's soul...from wine  
She is from his sweat...a bread and Jasmine  
So how does her taste become a taste of fire and smoke

Beirut has a glory of ashes  
My city has turned out her lamp  
By a child's blood, who was over her hand  
She‘as shut her door, and became alone in the sky  
Alone with the night  
You are mine, you are mine  
Ah hug me you are mine  
You are my flag, tomorrow stone  
And a travel's waves  
My people’s wounds have flourished  
And mothers tear  
You are mine, you are mine  
Ah hug me

and the swallow (Psalm 84) (Caroline Shaw)

How beloved is your dwelling place, O Lord of hosts.

My soul yearns, faints,  
My heart and my flesh cry.

The sparrow found a house and the swallow her nest

where she may raise her young.  
They pass through the valley of bakka,  
They make it a place of springs.  
The autumn rains also cover it with pools.

and the swallow is an eight-part a cappella setting of Psalm 84, for “The Psalms Experience,” a 12-concert presentation of Lincoln Center’s White Light Festival featuring performances of all 150 biblical psalms.

“I really identified with [Psalm 84] because it has to do with finding a home and finding a refuge and a place and sort of celebrating this sense of safety. ...There’s a yearning for a home that feels very relevant today. The second verse is: ‘The sparrow found a house and the swallow her nest, where she may place her young,’ which is just a beautiful image of a bird trying to keep her children safe—people trying to keep their family safe.” —Caroline Shaw
**City called heaven** (Brandon Waddles)

I am a poor pilgrim of sorrow,  
I'm toss'd in this wide world alone.  
No hope have I for tomorrow;  
I've started to make Heav'n my home.

Sometimes I am toss'd and driven.  
Lord, sometimes I don't know where to roam.  
I heard of a city called Heaven:  
I've started to make it my home.

My mother has reached that pure glory;  
My father's still walking in sin.  
My brothers and sisters won't own me  
Because I am tryin’ to get in.

**Ma Ziltu Hayyan** (Abu-Khader, world premiere)

I am still alive, believing that one day, I will  
find a way to my dream, to myself, to what I  
want... I will get there...

I will become what I want to be, one day  
I will become a bird, one day  
I will become a vine, one day  
Let the fleeting passers-by drink the wine  
that I yield  
I am the message and the messenger  
I am the little addresses and the mail

The piece's lyrics are selected from a poem in the poetry book Al Jidariyah (The Mural) by  
Mahmoud Darwish. Like numerous works by the author, it holds a lot of embellishing figures  
of speech, used in the symbolizing of deep themes about humans and life aspects. What  
makes this poem special is the beautifully woven blend of somberness and hope, embodied  
in the comparisons taking a significant part of the whole text.  
Therefore, this piece is very nostalgic. It prompts every individual to take a moment to look  
inwards to their dreams, their “home” - with all the meanings that this word can carry -, their  
philosophies... It gives rise to questions that are very prominent nowadays with everything  
happening around the world: how do I find myself when I am away from what I call “home”?  
How do I find my way to myself again after experiencing different realities of life? Who am I  
now? What do I become while away?

The hope is that this piece brings everyone who performs or listens to it to ask these
questions, whether about themselves, or others. The world is currently witnessing a huge movement of displacement, and the least that one can do is to observe, think and have empathy towards everyone who has lost the way to themselves.

“I have always been inspired by Arabic poetry. Mahmoud Darwish’s eloquence and spirituality is moving. This very short section evokes the theme of the possibilities. It speaks about self discovery... about finding one’s path. At a time when hope is so minimal, and so much diaspora and refugees are struggling to make ends meet, holding on to dreams opens the door to potentiality, to ideas... To hope is not easy, but hope within broken spirits can be empowering. I pray that this piece will remind us, will open our eyes and maybe even dare to question how we are in the world and what is our moral role to every dying voice.”
—Shireen Abu-Khader

**Sa kanyang paglalayag** (Ily Matthew Maniano)

<table>
<thead>
<tr>
<th>Tagalog Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dumalaw ang pagal ng maghapon</td>
<td>The weariness of the day arrived</td>
</tr>
<tr>
<td>Katulad ng Wakas ng Tag-ulan</td>
<td>Like the end of the rainy season; Today brings a comfort</td>
</tr>
<tr>
<td>May ginhawang hatid ang Ngayon</td>
<td>As they sail once again</td>
</tr>
<tr>
<td>Sa kanyang muling pagsagwan</td>
<td></td>
</tr>
<tr>
<td>Sa kanyang paglalayag ay kumatha</td>
<td>In the new journey they created Memories</td>
</tr>
<tr>
<td>Alaalang duyan ng luha't pag-asa</td>
<td>cradled in tears and hope</td>
</tr>
<tr>
<td>Muling banayad na hahalik ang alon</td>
<td>The wave gently kisses once again between the sky and the shore.</td>
</tr>
<tr>
<td>Sa pagitan ng langit at dalampasigan</td>
<td></td>
</tr>
<tr>
<td>Nanatiling buhay sa puso</td>
<td>In the heart remains alive</td>
</tr>
<tr>
<td>Mga aral ng daluyong at pag-ani</td>
<td>The lessons of the tide and harvest</td>
</tr>
<tr>
<td>Kaya't nag papasalamat</td>
<td>We are grateful for the blessings sown by many.</td>
</tr>
<tr>
<td>Sa mga biyayang pinunla ng marami</td>
<td></td>
</tr>
<tr>
<td>Sa kanyang muling paglalayag</td>
<td>As they journey once again, Memories of yesterday will be delivered</td>
</tr>
<tr>
<td>Ihahatid ng mga gunita ng kahapon</td>
<td>With the promise of a new beginning</td>
</tr>
<tr>
<td>Lakip ang pangako ng pagsisimula</td>
<td>The day shines brightly anew</td>
</tr>
<tr>
<td>Sa pagsilang ng gintong sinag ng ngayon</td>
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</tbody>
</table>

“The song depicts a montage of experiences—high and low, beginning and endings, in the journey of a man’s life. Professing a profound gratitude for the gift of existence, the text speaks of life’s dichotomy where no one is spared of tears, sorrow and weariness, yet on the brighter side, still promises hope, blessings and new beginnings.” —Ily Matthew Maniano
Un sarao del a chacona (Juan Arañes)

Un sarao de la chacona se hizo el mes de las rosas, huvo millares de cosas y la fama lo pregona. A la vida, vidita bona, vida vámonos a Chacona.

Porque se casó Almadán se hizo un bravo sarao, dançaron hijas de Anao con los nietos de Milán. Un suegro de Don Beltrán y una cuñada de Orfeo comenzaron un guineo y acabólo un amaçona y la fama lo pregona. A la vida, vidita bona, vida vámonos a Chacona.

Salió la zagalagarda con la muger del encenque y de Zamora el palenque con la pastora Lisarda. La mezquina doña Albarda trepocon pasa Gonzalo y un ciego dió con un palo tras de la bragas lindona, y la fama lo pregona. A la vida, vidita bona, vida vámonos a Chacona.

Salió el médico Galeno con chapines y corales y cargado de atabales el manto Diego Moreno. El engañador Vireno salió tras la mentirosa y la manta de Cazalla con una mosca de Arjona y la fama lo pregona. A la vida, vidita bona, vida vámonos a Chacona.

Salio Ganasa y Cisneros con sus barbas chamuscadas y dándose bofetadas Anasarte y Oliveros. Con un sartal de tórteros salió Esclulapio el doctor y la madre del Amor puesta a la ley de Bayona y la fama lo pregona. A la vida, vidita bona, vida vámonos a Chacona.
Salio la Raza y la traza todas tomadas de orín y danzando un matachín el ñate y la viaraza. Entre la Raza y la traza se levantó tan gran lid, que fué menester que el Cid que baylase una chacona y la fama lo pregona. A la vida, vidita bona, vida vámomos a Chacona.

Salió una carga de Aloé con todas sus sabandijas, luego bendiendo alelixas salió la grulla en un pié. Un africano sin fe un negro y una gitana cantando la dina dana y el negro la dina dona y la fama lo pregona. A la vida, vidita bona, vida vámomos a Chacona.

Entraron treynta Domingos con veinte Lunes a cuestas y cargo con esas cestas, un asno dando respingos. Juana con tingolomingos, salió las bragas enjutas y más de cuarenta putas huyendo de Barcelona y la fama lo pregona. A la vida, vidita bona, vida vámomos a Chacona.

Out came the toffs and the snobs all rusting at the seams, and a grotesque masque was danced by merry-andrew and the harpy. Twixt the toffs and the snobs such a battle broke out, that they called on the Cid to dance a chaconne forthwith, as was famed both far and wide. Here’s to the good, sweet life, my sweet, let’s dance the chaconne.

Out came a cargo of Aloes with all their vermin to boot, and a crane perched on one foot selling porridge of barley groats. A faithless African came next, with a Negro and a gypsy girl, singing dina dina dana and the Negro sang din, din don, as was famed both far and wide. Here’s to the good, sweet life, my sweet, let’s dance the chaconne.

Along came thirty Sundays with twenty Mondays on their backs, and with them an unwilling donkey bearing the load in his packs. Juana with powders and potions came done up to the nines, and more than forty hussies leaving Barcelona behind, as was famed both far and wide. Here’s to the good, sweet life, my sweet, let’s dance the chaconne.

“The Chacona, a popular Spanish dance, was thought to emerge from the Basque word ‘cha­cuna’ (beautiful) and the French word ‘chanson’ (song). Although the dance type embodied numerous early musical elements from both African and indigenous peoples of the Americas, it first appeared in Spain at the end of the 16th century. Eventually, its popularity led to its early 17th -century introduction in France and its evolution into the serious Baroque ‘Cha­conne.’ Tonight’s version celebrates the Chacona within the rich Hispanic tradition of the villancico. Structurally, the song’s vocal text follows the alternating form of Copla (verse) and Estribillo (refrain). Both the villancico’s poetry and lively rhythms celebrate the joyful Hispanic outdoor soirée (sarao), and the Chacona that accompanied it. Juan Arañés’ ‘Un sarao de la chacona’ (1634) certainly embodies these joyful themes, incorporating diverse castanet rhythms and an estribillo extolling ‘la vida bona’ – the good life. -Sarah Hamrin
ABOUT THE ARTISTS

**Arianne Abela** is Director of the Choral Program at Amherst College. Abela recently served on the conducting faculty at Wayne State University in Detroit, MI, and is founder and director of the Detroit Women’s Chorus and Detroit Justice Choir, ensembles dedicated to social justice and community empowerment. She directed Detroit’s historic Fort Street Chorale, conducted choirs at University of Michigan, and the UMS Choral Union. Focusing her efforts on community building through song, Abela founded The House of Clouds and has worked closely with Musicians Take a Stand to organize over a dozen benefit concerts for charities and various causes across the country.

In the realm of opera, she has guest conducted opera productions with various Michigan-based opera companies including Detroit’s OperaMODO, and serves as music director for Vancouver-based opera company, Re:Naissance. Prior to her time in Detroit, Abela lived in Connecticut where she served on faculty at Wesleyan University, Greater Hartford Academy of the Arts, The Westover School and Notre Dame High School in West Haven. In 2012, Abela was featured conducting on NBC’s Today Show and was a semi-finalist in Season 8 of America's Got Talent as director of Connecticut-based 3 Penny Chorus and Orchestra. The ensemble later recorded for the soundtrack of Hollywood film *Walk of Shame* starring Elizabeth Banks.

Abela received her doctorate in conducting from the University of Michigan with Jerry Blackstone and Eugene Rogers, holds a master’s degree in choral conducting from Yale University with Marguerite Brooks, Jeffrey Douma, and Simon Carrington, and Bachelor of Arts from Smith College. Abela sings professionally in ensembles across the United States and Canada such as Yale Choral Artists, sounding light, Etherea Vocal Ensemble, Arkora, and Audivi. Originally from the San Francisco bay area, she sang with the San Francisco Girls Chorus for many years.

Soprano **Sherezade Panthaki’s** international success has been fueled by superbly honed musicianship; “shimmering sensitivity” (Cleveland Plain Dealer); a “radiant” voice (The Washington Post); and vividly passionate interpretations, “mining deep emotion from the subtle shaping of the lines” (The New York Times). She has been described as “a phenomenon” and praised for the “multifold splendor of her singing” by The San Francisco Chronicle. An acknowledged star in the early-music field, Ms. Panthaki has developed ongoing collaborations with many of the world’s leading interpreters including Nicholas McGegan, Mark Morris, Simon Carrington, Matthew Halls, and Masaaki Suzuki, with whom she made her New York Philharmonic debut in a program of Bach and Mendelssohn.

Ms. Panthaki’s 2019/20 season included returns to Minnesota Orchestra, Houston Symphony, Philharmonia Baroque Orchestra, St. Thomas Church Fifth Avenue in New York, The Choir and Orchestra of Trinity Wall Street on tour in Montreal, as well as debuts with Voices of Music, and the NDR Hannover Radiophilharmonie, Germany. She rejoined the Boston Early
Music Festival (BEMF) in Bremen, Germany performing and recording Graupner's opera Antiochus und Stratonica. Following a triumphant Handelian performance in the title role of Atalanta with Philharmonia Baroque, Ms. Panthaki was featured at the Caramoor Music Festival in an operatic recital, “Love and Revenge: The Baroque Diva” with the Helicon Ensemble. She tours frequently as a guest artist with the New York City based Parthenia Viol Consort, including a special performance for the closing ceremonies of the 2019 Venice Biennale. Recent album releases include Handel's oratorio Joseph and his Brethren with Nicholas McGegan and Philharmonia Baroque, Graupner's Antiochus und Stratonica with BEMF, and the chamber duets of Agostino Steffani with director Jory Vinikour.

Ms. Panthaki is a founding member of and artistic advisor to the newly-debuted Kaleidoscope Vocal Ensemble, a one-voice-per-part octet celebrating racial and ethnic diversity in performances and educational programs of early and new music. Since 2018, she has been the Vocal Music Coordinator and featured soprano soloist at the Bach Virtuosi Festival held every summer in Portland, Maine. She has maintained a steady schedule of online performances during the pandemic - making virtual recordings for Cleveland based Les Delices, New York based Salon Sanctuary Concerts, the Bach Virtuosi Festival in Portland, self-accompanied recitals of 17th century English and Italian songs for Public Radio and various arts series, teaching a month-long online Baroque opera workshop for Grand Valley State University in Michigan, as well as numerous guest lectures on Vocal Health, Vocal Technique, and Baroque Performance Practice for various universities across the United States.

Past performances of note include Vivaldi with the Los Angeles Philharmonic and St. Louis and Detroit Symphonies; Mozart and Bach with the Milwaukee Symphony, countless performances of works of Bach, Handel and Purcell with Philharmonia Baroque Orchestra and Music of the Baroque; Handel’s Saul with Tafelmusik Baroque Orchestra in Toronto; the title role in Handel’s Almira in concert at BEMF; the role of Belinda in Purcell’s Dido and Aeneas, Handel’s L’Allegro and the title role of Galatea in the premiere performances of Acis and Galatea with the Mark Morris Dance Group; Handel's Solomon with the Radio Kamer Filharmonie (Holland); Handel at Carnegie Hall with William Christie and the Yale Philharmonia; Bach’s Christmas Oratorio with the Orchestra of St. Luke’s; and Bach’s St. Matthew and St. John Passions with St. Thomas Choir of Men and Boys. She has also appeared as soloist at the Oregon Bach Festival and Berkeley Early Music Festival. Handel's Messiah is a signature piece, which she has performed with Bach Collegium Japan, the National Symphony Orchestra, Boston Baroque, the Colorado Symphony, the Kansas City Symphony, National Arts Centre Orchestra, Calgary Philharmonic, Nashville and San Antonio Symphonies, among others. Ms. Panthaki has also been featured in multiple concerts at Trinity Wall Street's “Bach at One Cantatas” series in New York City.

With her “fresh, youthful sound ... with a welcome hint of steel” (St. Louis Post-Dispatch), Ms. Panthaki's repertoire extends well beyond the music of the Renaissance and Baroque. Recent engagements have included Orff’s Carmina Burana with the Houston Symphony and the Orlando Ballet; Mozart’s Coronation Mass, Haydn's L’isola disabitata, and Beethoven's Symphony No. 9 with the American Classical Orchestra; Beethoven’s Symphony No. 9 with the Orlando Philharmonic; Brahms’ Requiem with the Calgary Philharmonic and the Winter Park Bach Festival, John Tavener’s The Last Discourse with Orchestra of St. Luke’s and St. Thomas Choir of Men and Boys; Mozart’s Requiem with Music of the Baroque; Mozart’s Exsultate jubilate and Requiem with the Washington Bach Consort; Rachmaninoff’s Vocalise and Strauss lieder at the Bari International Music Festival, as well as performances of Stravinsky’s Les Noces, Britten’s War Requiem, and Poulenc’s Stabat Mater and Gloria.

Ms. Panthaki has championed works by women composers of the Baroque on recording and in live performance with La Donna Musicale at the Utrecht Early Music Festival (Holland), the Murten Classics Festival (Switzerland), and the Banco de La Republica series (Colombia). She is a founding member of the
early music vocal quartet Gravitación, with which she has recorded medieval, Renaissance, and Baroque works.

Born and raised in India, Ms. Panthaki began her musical education at an early age. Following intensive study and earning top distinction as a young pianist, she turned to singing and found a more personal and expressive means to connect with audiences. She holds a Masters degree in Voice Performance from the University of Illinois, and an Artist Diploma from the Yale School of Music and the Yale Institute of Sacred Music. She is the winner of multiple awards at Yale University, including the prestigious Phyllis Curtin Career Entry Prize. Ms. Panthaki has served as Vocal Coach for the Yale Baroque Opera Project, and currently teaches voice lessons to graduate choral conductors and scholarship winners at Yale University. Visit Sherezade on the web at: www.sherezadepanthaki.com

Praised by The Washington Post as “a fine young soprano with a lovely voice” whose “graceful tonal clarity was a wonder to hear” (The San Francisco Chronicle), Michele Kennedy is a versatile specialist in early and contemporary music. Her recent concert venues include Carnegie Hall, Davies Hall, Getty Museum, Library of Congress, Lincoln Center, and Washington National Cathedral.

A native of California, Michele's early music and oratorio highlights include The Monteverdi Vespers with Dark Horse Consort & Voices of Ascension, selected Bach Cantatas with American Classical Orchestra, Bach’s Magnificat and St. John Passion with Voices of Music & The San Francisco Symphony Chorus, Handel's Messiah with Trinity Wall Street, and Mendelssohn's Midsummer Night's Dream with San Francisco Ballet. She has been a featured soloist in Poulenc’s Gloria with The Bach Society of St. Louis, and in a recital of works by Caccini and Monteverdi with The Folger Consort in Washington DC’s Shakespeare Theater.

Under the pandemic, Michele has made her debuts in digital form with Opera Lafayette (From Lamentation to Liberation), San Francisco's Ars Minerva (arias of Joseph de Bologne, Chevalier de Saint-Georges) and Cleveland's Les Délices in a Women in Music salon featuring Baroque selections by Strozzi, Caccini, Leonarda, and de la Guerre profiled by Cleveland Classical.

A champion of new music and wide-ranging cultural narratives on the stage, Michele has premiered works with Center for Contemporary Opera, Contemporaneous, Experiments in Opera, Harlem Stage Opera, and is featured in Mimesis Ensemble's new CD celebrating perseverance in hard times. In Fall of 2020 she debuted in Chris Cerrone’s Beaufort Scales with Lorelei Ensemble, with whom she'll perform Julia Wolfe’s triumphant work Her Story alongside the Boston, Chicago, Nashville, National, and SF Symphony Orchestras next year.
Soloist in the Grammy Winning album Duruflé: The Complete Choral Works. Praised by The New York Times as “a creamy voiced mezzo-soprano,” Mexican born, Cecilia Duarte is a versatile singer that has performed around the world singing different music styles, from early music to contemporary music and jazz.

Cecilia has been greatly recognized for creating the role of Renata in the first Mariachi Opera Cruzar la Cara de la Luna with the famous Mariachi Vargas de Tecalitlán, commissioned by Houston Grand Opera in 2010. Cecilia has taken this opera to stages such as the Houston Grand Opera, Châtelet Theatre in Paris, France; Chicago Lyric Opera, San Diego Opera, Arizona Opera, The Fort Worth Opera, Teatro Nacional Sucre, in Quito, Ecuador, New York City Opera, and El Paso Opera. Since then, Cecilia has created other roles for world premieres of chamber operas and new works, such as Jessie Lydell in A Coffin in Egypt, (HGO and the Wallis Annenberg Center in L.A.); Gracie in A Way Home (HGO and Opera Southwest); Harriet/First Responder in After the Storm (HGO); Alicia in Some Light Emerges (HGO); Alma in Houston Grand Opera’s first web opera series Star-cross’d, and more recently Renata in El Milagro del Recuerdo with HGO.

Operatic roles include Zerlina in Don Giovanni, Loma Williams in Cold Sassy Tree, Isabella in Rapaccini’s Daughter, Sarelda in The Inspector, Tituba in The Crucible, and Maria in Maria de Buenos Aires, among others.

Cecilia is active in early music, being a seasoned artist with Ars Lyrica Houston, Mercury Houston, The Bach Society Houston, and performed at the FestivaValensemble in Stuttgart, Germany, and the Festival de Música Barroca de San Miguel de Allende, México. More recently, she joined Kaleidoscope Vocal Ensemble, performing early and contemporary music.

Recordings include Soloist in the Grammy Winner album Duruflé: The Complete Choral Works with Signum Records; Cruzar la Cara de la Luna, with Albany Records, NY; a special appearance in Encantamiento, an album with music by Daniel Catán, and coming up, her first solo album Reencuentros, an album of Latin American songs.

Praised for his “luminous tone, weighted with pathos” (Upstage), countertenor Michael Walker has performed oratorios and recitals throughout the United States and abroad. He frequently performs in historically informed performances ranging from the Early Renaissance to the Late Baroque eras. As an interpreter of early music, Michael has been a featured soloist with Alchymy Viols, Mon Choeur, Echoing Air, Concentus and the Bloomington Bach Cantata Project. Additionally, Michael has been the featured alto soloist in G. F. Handel’s Messiah with the Indianapolis Baroque Orchestra and the Kokomo Symphony Orchestra, in J. S. Bach's Magnificat with the Marquette Choral Society, and in Giovanni Pergolesi's Stabat Mater at the AIMS International Music School in the United Kingdom.

Michael is passionate about expanding the definitions of the western musical canon and historical performance practices. Particularly comfortable in the realm of interpreting art songs and contemporary works, as a recitalist,
Michael has presented various art songs programs such as Alchymy Viols' Deep River: American Spirituals My Mother Taught Me (Second Presbyterian Church, IN), Across the Pond: British Art Songs (Christ Church Cathedral, IN), Duet Recital: Romantic Era Joint-Lieder with fortepiano (Indiana University, IN), and An Evening of Organ and Voice: Sacred Baroque Works (Church of the Nativity Episcopal, AL).

As an advocate for early music and the classical performing arts, Michael serves as the vice president of Indianapolis Baroque Orchestras and as a board member on the boards of directors of Early Music America. Currently, he holds the position of Annual Giving Manager at Central City Opera and as a staff singer at St. John's Cathedral in Denver, Colorado. Michael holds a Master of Music in Early Music Performance Practices from the Historical Performance Institute at Indiana University and Bachelor of Science in Business Management from the University of Alabama in Huntsville. https://www.mwalkercountertenor.com/

As a conductor whose work has been praised as “superb” (The New York Times), “well-prepared and joyful” (Detroit Free Press), and “excellent“ and “fluent and fresh” (Opera News), Dr. Noah Horn presently serves as Director of Choral Activities at Williams College, chorus master for the Detroit Symphony Orchestra, and artistic director and founder of the professional vocal ensemble Audivi. With Audivi he has conducted historically-informed landmark performances of Bach's Mass in B minor and Monteverdi's Vespers, as well as premiering dozens of new compositions and touring several times around the US. He has worked with ensembles in Austria, Italy, Switzerland, Germany, Sweden, Estonia, Latvia, Lithuania, Bosnia and Herzegovina, Croatia, Turkey, Greece, Canada, and the Philippines.

For several years, Dr. Horn served as director of choral activities at Wayne State University, where he directed the choirs and led the graduate program in choral conducting. Also a passionate orchestral conductor, he has served as interim director of orchestral activities at Wesleyan University and worked with orchestras around the country. Other teaching assignments have included posts at Oberlin Conservatory, Amherst College, Hampshire College, Western Michigan University, and University of Michigan. His former graduate students hold choral artistic director positions across the country.

As a tenor specializing in oratorio, Dr. Horn has sung solo roles in much of the standard repertoire from the Baroque, Classical, and Romantic eras. As a choral tenor, he regularly sings with professional ensembles across the country, such as Conspirare and Kaleidoscope Vocal Ensemble. As an organist, Dr. Horn has given recitals in several countries, and has served as music director at a number of churches; recently he won several competitive national prizes from the American Guild of Organists. Dr. Horn also works freelance as a pianist, harpsichordist, trumpet player, composer, and audio and video engineer. He appears in numerous commercial recordings, including five albums released on Naxos Records.

Dr. Horn holds the D.M.A., M.M.A., and M.M. degrees from Yale University in choral conducting, and the M.M. and B.Mus. degrees from Yale and Oberlin College in organ performance. He lives in western Massachusetts.
**Haitham Haidar** is a Lebanese-Palestinian Canadian tenor, currently based in Montreal. He is a proud graduate of Yale's Institute of Sacred Music, McGill's Schulich School of Music, and the University of British Columbia. Praised for his “ductile,” “bright,” and “robust” tenor, Haitham enjoys performing oratorio, opera, and chamber music across North America, Europe, and Asia. Most notably, Haitham was seen as the Evangelist in Bach's *St. John Passion* in Beirut, Lebanon. Haitham is also the co-founder of Voices of the Unheard, a collective that aims to uplift marginalized artists and explore a new template of “classical music” performance that prioritizes inclusivity and representation. Haitham’s approach to performance has always been humanity first. Being an Arab immigrant in North America comes with its unique set of oppressive challenges and it is because of that and what he sees around him in the field, that he aims to touch people's hearts with music and compassion and make change in the world the best way he knows how.

Praised by the New York times as having a “beautiful sound”, Filipino-American bass-baritone **Enrico Lagasca** performs oratorio, opera, chamber music, and recitals with repertoire from early to contemporary music both as soloist and chorister across the United States and internationally.

In New York, Enrico regularly performs as soloist and chorister with the Choir of Trinity Wall Street, Choir of St. Ignatius Loyola, Bach Choir of Holy Trinity Lutheran Church, St. Thomas Choir of Men and Boys, Musica Sacra, Cathedral Choir of St. John the Divine, Bard Festival Chorus, New York Choral Artists, TENET Vocal Artists, Clarion Music Society, and The Metropolitan Opera Chorus. Across America, Enrico regularly performs with the Santa Fe Desert Chorale in New Mexico, Conspirare and Ensemble VIII in Austin, Texas, Skylark Vocal Ensemble and Kaleidoscope Vocal Ensemble in Massachusetts, Bach Collegium San Diego in California, Spire Vocal Ensemble in Kansas City, Missouri, The Thirteen in Washington D.C., and Seraphic Fire in Miami, Florida.

Enrico’s solo concert work has included Beethoven Symphony no. 9, Haydn The Creation, Mendelssohn *Die Erste Walpurgisnacht*, Bach Mass in B Minor, Haydn Lord Nelson Mass, Mozart Requiem, Rossini Petite Messe Solennelle & Stabat Mater, Handel Dixit Dominus, and many others. Enrico has performed a handful of operatic roles, including the US premiere of Jonathan Dove’s Monster in the Maze as Daedalus and Gerald Cohen's World Premiere of *Steal a Pencil For Me* as one of the Prison Guards, as L'arbre/ Fauteuil in Ravel's *L'Enfant et les sortilèges*, Collatinus in Britten’s *Rape of Lucretia*, and Lorenzo in Bellini’s *I Capuleti e i Montecchi*. In song recital, Enrico’s repertoire includes Strauss, Schubert, Schumann, Mahler, Rachmaninoff, Brahms, Muhly, Heggie, and many others.

Several orchestra performances include performances with the New York Philharmonic Orchestra, American Symphony Orchestra, Orchestra of St. Luke's, American Classical Orchestra, Pacific Symphony, Atlanta Symphony Orchestra, Israel Philharmonic Orchestra, New Orchestra of Washington, to name a few. He has also worked with distinguished conductors and stage directors, including Riccardo Muti, Zubin Mehta, Pablo Heras- Casado, Joann Falletta, Alan Gilbert, Christoph von Donyanhi, Carl St. Clair, Joseph Colaneri, Craig Hella-Johnson, Joshua Habermann, Matthew Halls, Jane Glover, John Butt, John Nelson, Kevin Newbury, Thaddeus Strassberger, Laura Alley Dietrich, Anthony Laciura, RB Schlather,

Enrico has been a guest vocalist for the Mark Morris Dance Company, Idan Cohen Dance Company, The Canales Project, Pacific Chorale, Baltimore Choral Arts, Choral Society of the Hamptons, Ars Musica New Jersey, Fairfield County Chorale, Westminster Choral Society, Danbury Orchestra, Bedford Chamber Orchestra, Crescendo Early Music Ensemble. He has recorded albums with the Philippine Madrigal Singers, ACRONYM, Bach Choir of Holy Trinity, Choir of Trinity Wall Street, American Symphony Orchestra, Skylark Vocal Ensemble, Conspirare, and the Santa Fe Desert Chorale.

In 2013, he was a finalist in the Das Lied International Song Competition in Berlin Germany and in 2015 in the 24th International Vocal Arts Competition Le Centre Lyrique in Clermont-Ferrand, France. In 2019, he has been selected to be a participant in the inaugural of Renee Fleming’s Song Studio at Carnegie Hall. Enrico studied at the University of the Philippines with Cecilia Valeña and at Mannes College of Music with Arthur Levy. He currently resides in Hudson Heights, New York.

Praised for his “powerful baritone and impressive vocal range” (Boston Music Intelligencer) and as a “musicianly, smooth vocalist, capable in divisions” (Opera News Online), bass-baritone Andrew Padgett is an accomplished interpreter of early music from medieval to baroque repertoire. He has worked with several early music luminaries including Masaaki Suzuki, Benjamin Bagby, and Paul O’Dette, and has been featured as a soloist in concert venues worldwide, such as Alice Tully Hall at Lincoln Center, NYC, the Kennedy Center for the Performing Arts in Washington, D.C., and the Esplanade Concert Hall in his hometown, Singapore. He is a frequent collaborator with ensembles such as TENET, Pegasus Early Music, and Bach Collegium San Diego, both as an ensemble artist and a soloist.

Andrew holds a B.S. in physics, an M.M. in voice from UC Santa Barbara, and an M.M. in Early Music, Oratorio, and Chamber Ensemble from Yale University’s Institute of Sacred Music. After several years in New York City, as a member of the internationally-acclaimed Saint Thomas Choir of Men and Boys, he now lives in the suburbs of Boston with his wife and son, where he regularly sings with Emmanuel Music on their long-running Bach Cantata Series, under the direction of Ryan Turner. In his free time, Andrew is an avid comic book reader, miniature painter, and homebrewer.
As a composer, conductor, educator, bass-baritone and music director, **Brandon Waddles** enjoys a multifaceted career spanning the musical gamut. Dr. Waddles, a Detroit native, is no stranger to the city’s rich musical legacy. Currently serving as Director of Choral Activities at Wayne State University and Artistic Director of the Rackham Choir, his commitment to music in schools and community envelops the wealth of his creative experience and outlook.

Brandon's choral compositions and arrangements have been published and performed by choral ensembles around the world. In 2019, he was awarded as the inaugural recipient of the ACDA Diverse Voices Collaborative Grant. In addition, he has worked as a transcriber of Black gospel music for numerous choral octavos, hymnals and hymnal supplements published by GIA, including his work as a contributing editor for the One Lord, One Faith, One Baptism hymnal. Brandon’s release of *Just In Case You’ve Forgotten* is the first selected compendium of works by the late Thomas Whitfield, the subject of his dissertation. Dr. Waddles’ scholarship on Black sacred music has been experienced in the halls of Harvard, Yale, Morehouse and Hampton, and most recently on American Black Journal as seen on PBS.

Recently serving as Music Director for Grammy award-winning recording artist Ledisi, Brandon has collaborated with the celebrated singer on multiple occasions, including her Nina & Me concert series, the LEDISI: THE LEGEND OF LITTLE GIRL BLUE show–run at the Wallis Annenberg Center for the Performing Arts, and Ledisi Live: A Tribute to Nina Simone as seen on PBS.

Dr. Waddles persists in his commitment to community as National Music Director for NAACP ACT-SO, Artist in Residence at Midland Centre for the Arts, as well as Assistant Director of Music at Christ Church Cranbrook.

**Nathan Whittaker**, violoncello, enjoys a unique and diverse career as a concert soloist, chamber musician, recitalist, teacher, and historical cello specialist with concert stops ranging from New York to Seattle to Dubai. He is the Artistic Director of Gallery Concerts (Seattle), a concert series of chamber music on period instruments, and regularly performs with the Seattle Baroque Orchestra, Pacific Baroque Orchestra, New York Baroque Incorporated, Portland Baroque Orchestra, Rosa Barocca, Byron Schenkman and Friends, and the Pacific Northwest Ballet. Recent appearances include the Vancouver Bach Festival, Pacific Baroque Festival, Pacific MusicWorks, 45th Parallel, Hawai'i Performing Arts Festival, Berkeley Early Music Festival, Ottawa ChamberFest, the Boston Early Music Festival, and as a guest lecturer at the Conservatoire National Supérieur de Paris. An active pedagogue, he has served on the faculty of Cornish College of the Arts and runs a dynamic private studio. He can be heard on recordings by ATMA Musique, Harmonia, and Centaur, as well as live broadcasts by NPR, CBC, and KING FM. Dr. Whittaker holds a Doctor of Musical Arts from the University of Washington and Bachelors and Masters degrees from Indiana University. He performs on a cello of Mario Gadda from 1957, and a baroque cello of Johann Christian Ficker II from c. 1770.
Jesús Pacheco obtained his bachelor's degree in percussion from the Conservatory of Seville, Spain. As a young musician, he was part of the Andalusian Youth Orchestra under the baton of Michael Thomas—former concertmaster of the BBC London—and the West-Eastern Divan Orchestra, directed by maestro Daniel Barenboim.

Jesús has performed at the Festivalensemble in Stuttgart, Germany, and served as a timpanist with the Bach Collegium—Stuttgart Bachakademie—both under the direction of Helmut Rilling, touring through Europe and China. In Southern Spain (Andalusia), Jesús was a regular working with the Royal Symphonic Orchestra of Sevilla, and the Cordoba Symphony Orchestra, as well as other music ensembles devoted to early and contemporary music and created and performed with his percussion quartet Hits-Palis.

During his time living in Houston, TX., Jesús has collaborated with Bach Society Houston, The Houston Brass Band, Octave Illusion, and often performs with Mercury Houston, The Magnolia City Brass Band, Ars Lyrica Houston, Apollo Chamber Players, and the Houston Brass Quintet, among others. Along with his wife, mezzo-soprano Cecilia Duarte, Jesús has co-curated Orígenes, and Contemplation in Light, both community programs created originally for Ars Lyrica Houston promoting Latin American Baroque music, and meditational Chant with improvisatory percussion.

A versatile musician, Jesús also can be found playing Flamenco music or Latin Jazz in the Houston area with different artists. Late performances include his debut with Houston Grand Opera in Suite Española or his debut with the famous early music ensemble The Newberry Consort in Chicago.

Guitarist, lutenist and director Richard Savino has an extensive discography of over 30 commercial recordings of music ranging from the early 17th century through the 19th century performing virtuoso music of Paganini, Giuliani, and Mertz. Among these are two Grammy nominations as well as the only commercially available recording of Mauro Giuliani's Op. 30 Concerto for Guitar and Orchestra with the original orchestration on period instruments. The recipient of a Diapason d'Or from Compact (the French Grammy) and a 10 du Répertoire, the latter placed his Boccherini recordings in their “Great Discoveries” category, which they deem as essential to any classical music collection. He has been a featured guest on numerous national and international television and radio programs and has been chosen three times as the Global Hit on the Public Radio International/BBC program The World. His most recent release: Archivo de Guatemala has received glowing reviews and was the featured Disc of the Month in London's Guardian newspaper.

Mr. Savino has recorded and toured as a soloist and principal with some of the world's most important performers and groups. These including Joyce DiDonato, Monica Huggett, Paul Hillier, Houston Grand Opera, New York Collegium, San Francisco Symphony/Opera Los Angeles Opera, Santa Fe Opera, Musica Angelica, San Diego Opera, Opera Colorado, Dallas Opera and Glimmerglass Opera. He has also guest directed the Aston Magna Festival, Santa Fe Music Festival, Ensemble Rebel and Milano Classical
Orchestra. From 1986-98 Mr. Savino directed the CSU Summer Arts Guitar and Lute Institute and has directed ensemble El Mundo since 1999. He has also created dozens of soundtracks for the Leiden Collection, the largest private collection of Rembrandts, the only private Vermeer, and other Dutch Masters. See: www.leidencollection.com /videos).

He is published by Cambridge University Press, Editions Chantarelle, Indiana University Press, the Guitar Foundation of America and has composed notes for over 25 commercial cds. Having been a professor of music for over 40 years he continues to serve on the faculties of the San Francisco Conservatory of Music, Sacramento State University, and the University of California at Berkeley. At Sacramento State he is the only music professor to have received “astounding and exceptional” and “best” sabbatical awards. He received his doctoral degree from SUNY at Stony Brook and has studied with Andres Segovia, Oscar Ghiglia, Albert Fuller and Jerry Willard. For more information go to: www.richardsavino.net.

Gregory Hand is professor of organ at the University of Iowa. Prior to this appointment, he held the position of university chapel organist at Northwestern University, where he also taught in the music theory department. He was awarded a Doctor of Musical Arts degree from the University of Michigan, where he studied organ with James Kibbie and harpsichord with Edward Parmentier.

Hand is in high demand as a performer and pedagogue. He has given recitals and masterclasses in the United States, France, Spain, Germany and Brazil, and served on the jury for national and international organ competitions, including the Internationale Orgelwoche Nürnberg (ION), the Mikael Tariverdiev Organ Competition and the Sursa National Organ Competition. His articles on organ literature and pedagogy have appeared in The American Organist Magazine, The Diapason, Organ - Journal für die Orgel, The Organ (U.K.), and Notes, the Quarterly Journal of the Music Library Association.

His debut CD, “The Complete Gospel Preludes of William Bolcom” on the Naxos label marked the world premiere recording of all twelve of these landmark pieces. Critics praised the recording as “stunning” (American Record Guide) and noted the “sonorous and probing performances” (Gramophone), and the “brilliance of his technique” (allmusic.com).

He also was the first organist to play all twelve Gospel Preludes in one concert: first at the University of Michigan with the composer in attendance, and later at Princeton University, University of Glasgow, St Giles Cathedral (Edinburgh), and the Twin Cities (MN) chapter of the American Guild of Organists.

Hand has often collaborated with other instrumentalists to perform new music. With bassoonist Benjamin Coelho, he premiered Adrian Vernon Fish’s Kassoq at the International Double Reed Society Conference in Redlands, CA. With Amy Schendel, he premiered Patrick Schulz’s Fanfare for Trumpet and Organ, which was recorded for the MSR label.

He is also very active as a harpsichordist and continuo player. Past engagements include performing as harpsichord soloist for Bach’s Brandenburg Concerto no. 5 with the Des Moines Symphony and providing continuo accompaniment for Vivaldi’s Four Seasons with the Des Moines Symphony and Anne Akiko Meyers, Giulio Cesare with the Lyric Opera of Chicago, and Ritorno d’Ulisse with Chicago Opera Theater. He also conducted from the harpsichord a concert performance of Jacopo Peri’s Euridice at the University of Iowa.
Dr. Hand has participated in several international organ competitions, including the Grand Prix de Chartres (France), St. Albans (England), Prix Andre Marchal (France), and the Dublin International Organ Competition.

Katelyn Peterson, conductor of the Voxman Chorale, is currently a teaching assistant at the University of Iowa where she is actively pursuing her Doctorate of Musical Arts in choral conducting and pedagogy with a secondary in Music Education; studying conducting with Dr. Timothy Stalter. In addition to her studies at Ulowa, she is the director of music at First Presbyterian Church of Marion, IA. Prior to her studies at Ul, Katelyn received her MM in Choral Conducting from the University of Wisconsin-Milwaukee in 2022 where she studied conducting with Dr. Zachary Durlam and conducted Alta Voce, as well as the opera choruses. Katelyn earned her Bachelor of Music Education with an emphasis in choral and general music and minor in Theatre from the University of Wisconsin-River Falls in 2011 where she studied conducting with Dr. Jon-Wong Park and Dr. Kristin Tjornehoj.

As K-12 educator, Katelyn worked as a guest vocal artist with Reagan IB High School in the Milwaukee Public Schools (2021-2022), directed choirs and taught general music in middle school and high school for the River Falls School District (2016-2020) and middle school choir and general music for the New Richmond School District, (2011-2016). In addition to teaching, Katelyn currently serves as the Website Manager for Midwestern American Choral Directors Association (MWACDA), and previously held multiple positions with the Wisconsin Choral Directors Association (WCDA), the Wisconsin School of Music Association (WSMA) and the St. Croix Valley Music Educators Association. Her current research is focused on Cognitive Apprenticeship methods in the collegiate choral rehearsal and the history and evolution of the choral spiritual.

VOXMAN CHORALE PERSONNEL
Katelyn Peterson, conductor
Halie Augustus, pianist

Nathalie Angel
Amanda Baker
Vera Barkosky
Victoria Cotrno
Ella Crumley
Prashna Dahal
Grace Dillingham
Ava Dimmer
Callan Dockry
Lucy Dunning
Avala Faber
Corabella Garrey
Caroline Gugel
Marin Hartless
Kayleigh Hrabrich
Gayla Klebig
Peyton Knight
Kamryn Kramer
Allison Kruzich
Anna Beth Johnson
Jun Le
Grace Lin
Chaylie Lippert
Lydia Maier
Jessie Meiers
Maddie Manternach
Libby Morgan
Genevra Ninneman
Margaret Player
Kassandra Sigafus
Ella Sirna
Emma Smith
Ezra Smith
Abigail Zimmerman
Xuyun (Sherry) Xia
Sarah Zhang
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Performances that are being livestreamed are marked with 📺. View livestreamed concerts at music.uiowa.edu/livestream.

### FEBRUARY

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<th>Date</th>
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<tr>
<td>10</td>
<td>3:00pm</td>
<td>Arts Share Concert: Iowa Percussion 📺</td>
<td>Concert Hall</td>
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<tr>
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<td>7:30pm</td>
<td>Faculty and Guest Artist Recital: du Toit/Lee Duo</td>
<td>Recital Hall</td>
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<td>Flute Happy Hour with Nicole Esposito and the UIOWA Flute Studio</td>
<td>Recital Hall</td>
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<td>UI Showcase Concert feat. the Concert Band &amp; Symphony Band</td>
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<td>Iowa Honor Band featuring the Welch &amp; Voxman Honor Bands</td>
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<td>A Missa Brevis for Jumping Timelines: On Music, French Poetry, Dance, and Faith 📺</td>
<td>Stark Opera Studio</td>
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<tr>
<td>21</td>
<td>7:30pm</td>
<td>Guest Chamber Concert: Fidelio Trio 📺</td>
<td>Concert Hall</td>
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