

FALL CHORAL SHOWCASE

CONCERT CHOIR

Dr. Nathan Payant, *conductor*

Dr. Juhyun Lee, *collaborative pianist*

Nicole Ceciliani, *choral graduate teaching assistant*

UNIVERSITY CHORUS

Dr. Seth Pendergast, *conductor*

Dr. Jooyeon Chang, *collaborative pianist*

CHAMBER CHOIR

Dr. James Kim, *conductor*

Dr. Hyeji Seo, *collaborative pianist*

Nicole Ceciliani, *choral graduate teaching assistant*

Wednesday, October 26, 2022

7:30 PM

Griffin Concert Hall



COLORADO STATE UNIVERSITY

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CONCERT CHOIR

Cantate Domino

Jan Pieterszoon Sweelinck
(1562–1621)

“Fire” from *Elements*

Katerina Gimon

Conducted by: Nicole Ceciliani

Peace of Wild Things

Jake Runestad

Steal Away

Patrick Dupré Quigley

Soloist: Hayley Price

Northwest Passage

Z. Randall Stroope

1. Willow by the River
2. Mountains
3. The Prairie

UNIVERSITY CHORUS

Niska Banja

arr. Nick Page

Instrumentalists:

Andrew Rutten (clarinet), Dr. Hyeji Seo & Dr. Jooyeon Chang (piano),
Jalen Thompson (percussion)

In Meeting We are Blessed

Troy D. Robertson

Emily’s Creed

Philip E. Silvey

poem by Emily Dickinson

Lunar Lullaby

Jacob Narverud

poem by Kathleen Nicely

Until I Reach My Home

arr. Brandon Boyd

Percussionist: Jalen Thompson

CHAMBER CHOIR

Mid-Winter Songs

Morten Lauridsen

1. Lament for Pasiphaë
2. Like Snow
3. She Tells Her Love While Half Asleep
4. Mid-Winter Waking
5. Intercession in Late October

Shenandoah

Mack Wilberg

Four-hand piano accompaniment: Dr. Hyeji Seo & Dr. Juhyun Lee

Let Me Fly

Robert DeCormier
(1922-2017)

Soloist: Chandler Peveto

CONCERT CHOIR NOTES, TEXTS, & TRANSLATIONS

Cantate Domino

Jan Pieterszoon Sweelinck (1562–1621)

Best known as an organist, the vocal music of Jan Sweelinck is exceptional. Born in 1562, Sweelinck spent almost his entire life in Amsterdam. His vocal music was never written in his native language, and he seemed to prefer secular settings in French alongside his sacred Latin works. His setting of ***Cantate Domino*** incorporates text from Psalms 95 and 97. These Psalm settings are regarded as the pinnacle of Netherlandish music. Sweelinck may have wanted to set each of the one hundred-fifty Psalms to music, but likely did not finish due to the demands of his church employment.

Sweelinck's vocal music was written in style with leanings toward French Renaissance polyphony. *Cantate Domino* follows this model with fast-moving interwoven lines of notes on the word "cantate" that join in unity when singing "domino." Each new phrase evolves the texture to better reflect the text. Later, voices are set into contrasting groups that provide echo effects. The differing groups move closer together with increasingly similar rhythms until they reunite on the words, "all people." While this style may have been backward-looking at the time, the setting still feels fresh and new today due to

its chromaticism and intricacy of rhythms. The work concludes with a plagal cadence characteristic of many religious works of the time.

Cantate Domino canticum novum
Cantate Domino omnis terra
Cantate Domino, et benedicite nomini ejus

Annuntiate de die in diem salutare ejus Annuntiate inter gentes gloriam ejus
In omnibus populis mirabilia ejus.

O sing unto the Lord a new song
Sing unto the Lord, all the whole earth
Sing unto the Lord, and praise his Name

Be the telling of his salvation from day to day
Declare his honour unto the heathen:
And his wonders unto all people.

“Fire” from *Elements*

Katerina Gimon

A celebrated Canadian composer, Katerina Gimon’s music has been described as “imbued... with human emotion,” taking her listeners on a “fascinating journey of textual discovery.” Gimon draws influences from a wide array of sources, from Eastern European folk music to indie rock. Gimon cites Schafer’s *Epitaph for Moonlight* as a major influence on ***Elements***, a four-movement work that abstractly depicts the four classical physical elements. The text is not made up of traditional words, so the lack of language gives a sense that this composition could be from any time or place in the world. Listeners from many backgrounds are able to connect with the sounds and textures they hear, without having to understand any particular language. A myriad of colorful timbres creates a feeling for each of the elements through non-traditional practices such as overtone singing, nasal singing, body percussion, and chant-like elements.

“Fire” is the energetic third movement of the work. Ensemble members layer musical lines together one section at a time, repeating their music as the intensity builds. While many sections are performed united, there is a strong improvisational character exemplified by indeterminate lengths of repetitions, and individual “callers” who feed the intensity of the flame. Not just a soundscape, this work is highly visual and theatrical as musicians move, involving their entire bodies. To give singers an immediate sense of the mood, the notation, frequently graphic rather than standard, is written under the following words: “Heat, light, strength, fuel, drive, burning, melting, evaporating, and transforming.” The music provides a visceral connection to the element of fire, starting from a small flame with flickering sounds. The flame spreads and grows in intensity reaching higher and higher with upward vocal slides. A final stomp at the conclusion of the work extinguishes the flame.

“The Peace of Wild Things” from *American Triptych*

Jake Runestad

The *Chicago Tribune* heralds Jake Runestad as one of the most imaginative and expressive young composers of our time. Runestad’s music is defined by its soaring melodies, driving rhythms, and lush textures. Guided by a belief that “music has the power to initiate positive change,” the composer produces socially conscious works in an effort to explore genuine human emotions and experiences. Runestad achieved his master’s degree in composition from Peabody Conservatory, where he studied with Pulitzer-Prize winning composer Kevin Puts. He also credits much of his formative training to notable composer Libby Larsen. Runestad’s music has been performed at highly-respected locations such as Carnegie Hall, Disney Hall, and the Sydney Opera House. He won an Emmy for musical composition in 2022. In 2020, his album *The Hope of Loving* was nominated for a Grammy—“The Peace of Wild Things” is featured on the album.

“The Peace of Wild Things” is the second song of three in the cycle titled *American Triptych*. The other two songs are “Reflections” and “Come to the Woods.” Each of these pieces expresses an aspect of human connection to the natural world. The text for this particular song was written by American poet Wendell Berry (b. 1934), an activist, community-builder, and farmer who focuses his works on humanity’s relationship with the Earth. This particular poem describes the feeling of carrying the weight of the world on your shoulders and resulting in overwhelming grief and despair. By journeying through nature, however, the speaker can rest and observe how the “wild things” continue on with their lives—never concerned about the burdens of the world.

When despair for the world grows in me
And I wake in the night at the least sound
In fear of what my life and my children’s lives may be
I go and lie down where the wood drake
Rests in his beauty on the water, and the great heron feeds
I come into the peace of wild things
Who do not tax their lives with forethought
Of grief. I come into the presence of still water
And I feel above me the day-blind stars
Waiting with their light. For a time
I rest in the grace of the world, and am free

Steal Away

Patrick Dupré Quigley

Steal Away is a traditional African-American spiritual that was utilized as a coded song throughout the era of the Underground Railroad. Such songs included lyrics with double meanings, often conveying plans of escape. It is crucial that we continue to illustrate spirituals in a modern concert setting, so that audiences of all backgrounds can begin to understand the harsh realities from which these songs derived. The tunes were passed on through an oral tradition, so we have no authors or composers to whom we can credit

these pieces. It is hard to imagine how many spirituals were lost over time. However, the role of the spiritual as a form of protest is still very much alive today. Spirituals were sung during the Civil Rights Movement of the 1950s and 1960s and several well-known artists such as Bob Marley and Billy Bragg have incorporated this tradition into their own protest songs as well.

The phrase “Steal Away” referred to leaving hurriedly and secretly, in order to avoid detection. The words “Jesus” and “home” symbolize the yearning for freedom in the North, and the lyrics “I ain’t got long to stay here” meant that this flight to the North was imminent. This particular arrangement includes the original melody of *Steal Away*, alongside a repetitive piano accompaniment that represents the endless, perilous journey upon which those who attempted escape embarked. This ostinato does not resolve until the end of the piece, when freedom is finally in hand. Arranger Patrick Quigley cleverly incorporates elements of other North American folk songs of this time, such as *Shenandoah*. The melody for the text “cross the wide Missouri” is heard in the piano right before a soloist sings at the beginning of the piece.

Steal away, Steal away to Jesus!
Steal away, steal away home;
I ain’t got long to stay here.

My Lord, he calls me by the thunder.
The trumpet sounds within my soul;
I ain’t got long to stay here.

Green trees are bending;
and sinners stand a trembling.
The trumpet sounds within my soul;
I ain’t got long to stay here.

Northwest Passage

Z. Randall Stroope

Northwest Passage is a three-movement “set of poetic landscapes” that illustrates three natural features of the Northwest United States. The poems represented in piece are written by three separate poets and each focuses on an element of nature. Together they form a larger picture. Composer Z. Randall Stroope describes the work as “standing on a vista and seeing rivers, mountains, and prairies—each distinct, but part of one vast expanse.”

The first movement is based on *A Willow by the River* by William Carlos Williams (1883–1963). Williams was a medical practitioner, pediatrician, and writer. His writings focused on local images and he preferred to see the world “as it is.” The willow tree is the focus of the song—a revered, steadfast staple. The voices represent its majesty. A constantly moving piano line symbolizes the river. The second movement sets *Mountains*, an original poem by Marjorie Seiffert (1885–1970). Seiffert’s poetry is vividly alive. Her lyrics convey both

magnificence and mystery, while also addressing the beauty and terror that mountains hold. The piano line drives an adventurous theme, almost like an uphill ascent, finally arriving at the peak when the voices flourish with the lyrics “a thunderbolt of beauty.” The final movement is titled *The Prairie*, with poetry written by John Hay. Not only was Hay a skilled poet, but he also served as the U.S. Secretary of State, Ambassador to Great Britain, and personal assistant to Abraham Lincoln. Hay’s poetry was inspired by nature, and his writings were straightforward in design and delivery. Nature is illustrated through the music by a peaceful ambiance in the humble piano line and gentle delivery by the choir. This song truly emphasizes the beauty and life within these natural environments through its text painting. As vocal lines shift, it almost feels as if a light breeze is floating through the air, amongst a hidden majesty and beauty within modest surroundings.

— Notes by Bethany Conniff

UNIVERSITY CHORUS NOTES

Niska Banja

arr. Nick Page

The word Niska refers to the city of Nis in Serbia. Banja means bath. The song is a flirtatious dance that basically means, “Let’s go to the baths of Nis where we shall kiss, kiss, kiss.”

Until I Reach My Home

arr. Brandon Boyd

Until I Reach My Home, a traditional Negro folk-tune first appears in “*Religious Folk-Songs of the Negro: As Sung at Hampton Institute*,” in a 1927 historic collection of spirituals edited by R. Nathaniel Dett. This arrangement attempts to expand harmonics and rhythms while preserving the traditional essence of the folk tune.

CHAMBER CHOIR NOTES & TEXTS

Mid-Winter Songs

Morten Lauridsen

Morten Lauridsen is one of the most celebrated choral composers today and widely performed by ensembles from high school to the collegiate level. Recently retired in 2019 from the University of Southern California, Lauridsen was a distinguished professor of composition and taught at the university since 1967. In 2006 he was designated as an “American Choral Master” by the National Endowment for the Arts. A year later, Lauridsen was the recipient of the National Medal of Arts from the President “for his composition of radiant choral works combining musical beauty, power, and spiritual depth that have thrilled audiences worldwide.”

Lauridsen's choral cycle, the *Mid-Winter Songs*, was commissioned by the University of Southern California to commemorate its Centennial in 1980. The lush choral cycle sets music to the text of various poems by Robert Graves. Lauridsen is an advocate and lover of poetry, and is well known for setting music to quality texts, and the *Mid-Winter Songs* is no exception. Through exploring texts in the complete works of Robert Graves, he came across these poems with the common motif of "winter". These five poems intertwine the juxtapositions of subjects such as light/dark, life/death, and sleeping/waking. Lauridsen was inspired by the richness and beauty in Graves' poetry, and wanted to evoke more on the human experience through his musical setting.

The imagery in these poems evoke more than just winter, but also human nature. Graves appreciated mythology and used the themes of nature and art in them to expand this imagery. Moments in these poems are layered with many different interpretations and meanings. The first movement "Lament for Pasiphaë" nods to the story of Minos' wife in Greek Mythology. The final movement "Intercession in Late October" speaks of Midas in his final hours and hoping that Time (Cronos) will "spare him a little longer", dealing with the themes of life and death. These movements surround the three middle poems that dive further into light versus darkness, and sleeping/waking. "Mid-Winter Waking" symbolizes waking from the wintertime, whereas the second and third movements sing of the snow and how "earth stirs in her winter sleep", painting imagery of intimacy.

The piece features a very intricate and rich piano line, as Lauridsen intended the choir and piano to work together harmoniously, versus being considered merely an accompaniment. Throughout all movements, Lauridsen utilizes descending major seconds and ascending major ninths. These dramatic intervals are first introduced at the very start in the piano and then on the text "dying sun." The briefer second and fourth movements mirror intense rhythmic lines and polyphonic relationships between voices and piano. Solo piano is featured throughout, with especially notable moments in the third and fifth movements, which feature expressive rubato lines.

1. Lament for Pasiphaë

Dying sun, shine warm a little longer!
My eye, dazzled with tears, shall dazzle yours,
Conjuring you to shine and not to move.
You, sun, and I all afternoon have laboured
Beneath a dewless and oppressive cloud –
A fleece now gilded with our common grief
That this must be a night without a moon.
Dying sun, shine warm a little longer!

Faithless she was not: she was very woman,
Smiling with dire impartiality,
Sov'reign, with heart unmatched, adored of men,

Until Spring's cuckoo with bedraggled plumes
Tempted her pity and her truth betrayed.
Then she who shone for all resigned her being,
And this must be a night without a moon.
Dying sun, shine warm a little longer!

2. Like Snow

She, then, like snow in a dark night,
Fell secretly. And the world waked
With dazzling of the drowsy eye,
So that some muttered 'Too much light,'
And drew the curtains close.
Like snow, warmer than fingers feared,
And to soil friendly;
Holding the histories of the night
In yet unmelted tracks.

3. She Tells Her Love While Half Asleep

She tells her love while half asleep,
In the dark hours,
 With half-words whispered low:

As Earth stirs in her winter sleep
And puts out grass and flowers
 Despite the snow,
 Despite the falling snow.

4. Mid-Winter Waking

Stirring suddenly from long hibernation
I knew myself once more a poet
Guarded by timeless principalities
Against the worm of death, this hillside haunting;
And presently dared open both my eyes.

O gracious, lofty, shone against from under,
Back-of-the-mind-far clouds like towers;
And you, sudden warm airs that blow
Before the expected season of new blossom,
While sheep still gnaw at roots and lambless go –
Be witness that on waking, this mid-winter,
I found her hand in mine laid closely

Who shall watch out the Spring with me.
We stared in silence all around us
But found no winter anywhere to see.

5. Intercession in Late October

How hard the year dies: no frost yet.
On drifts of yellow sand Midas reclines,
Fearless of moaning reed or sullen wave.
Firm and fragrant still the brambleberries.
On ivy-bloom butterflies wag.

Spare him a little longer, Crone,
For his clean hands and love-submissive heart.
~ Robert Graves (1895-1985)

Shenandoah

Mack Wilberg

Shenandoah is one of the most well-known traditional American folk songs. The origin of this popular piece is unknown, and open to interpretation. Some believe the title refers to the Shenandoah River, while others believe it refers to the daughter of Native American Chief Shenandoah, who was pursued by a Missouri trader. Regardless of its origin, Shenandoah remains as an American classic that has been set in many musical settings for bands, choirs, and orchestras.

This choral setting with four-hand piano accompaniment was arranged by Mack Wilberg, the current music director of the Tabernacle Choir. This particular arrangement was composed for the Tabernacle Choir under the direction of Craig Jessop in 2005. It was written with a four-hand piano accompaniment, and was later adapted with orchestral parts. The flowing piano accompaniment begins the piece, emulating sounds of the “rolling river”, joined soon after by the tenors and basses in perfect unison. The simplicity of the melody line sets the tone for the start of the piece, confirmed by the soprano and alto voices following. As the choir sings “’tis sev’n long years since last I saw you,” lush harmonies and deeper complexities are finally introduced, yet Wilberg still remains true to the simplicity of the folk tune. The climactic moment of the piece occurs when all voices enter singing “O Shenando’,” after a driving fortissimo chord from the piano. The higher piano line continues to harmonize with soaring chords and the lower piano line brings back the opening flowing eighth note pattern. As the conclusion arrives, tenors and basses come back with the melody in unison as the sopranos and altos offer a distant echoing. The piano then returns to the first theme, creating soft, rippling lines as the piece slowly fades away.

Oh Shenandoah, I long to hear you
Away, you rolling river
Oh, Shenandoah, I long to hear you

Away, we're bound away, across the wide Missouri

Oh, Shenandoah, I long to see you

Away, you rolling river

Oh, Shenandoah, I long to see you

Away, we're bound away, across the wide Missouri

'Tis seven long years, since last I saw you

Away you rolling river

'Tis seven long years, since last I saw you

Away, we're bound away, across the the wide Missouri

Oh, Shenandoah, I long to see you

Away, you rolling river

Oh, Shenandoah, I long to see you

Away, we're bound away, across the wide Missouri

Oh, Shenandoah I long to see you

Across the wide Missouri

Oh Shenandoah, oh, Shenandoah, oh, Shenandoah

Let Me Fly

Robert DeCormier (1922–2017)

Robert DeCormier was an American composer, arranger, and conductor who specialized in arrangements of spirituals and other American folk songs. DeCormier was an advocate for social justice, and promoted it through his compositions. He sought to preserve cultural understanding and differences throughout his career.

Much imagery can be found in the popular spiritual, *Let Me Fly*, as adapted by DeCormier. First, an “angel” is introduced working at the “chariot wheel,” referring to enslaved individuals working on the field. Many spirituals can be traced back to enslaved people in America who sang these original tunes as coded or hidden messages. Often times, these hidden messages consisted of instructions for slaves to physically follow to escape to freedom or had deeper, and sometimes religious, meanings that were often unsuspected by slave masters. Due to the more upbeat nature of this particular spiritual, scholars believe that slave owners would not have suspected anything corrupt when hearing it. The text suggests a desire to go to a greater place—“the Promised Land.”

This a cappella song showcases beautiful textures and consistent use of repetition and call-and-response in the vocal lines. We also hear a featured baritone solo line throughout the piece, while the choir echoes in response to further drive home the titular text. As the choir sustains the text on “Lord,” there is a modulation from G major to Ab major to further

emphasize and drive home the message of this piece. The soloist again takes the lead and sings of hearing a “rumbalin’ in the sky”, while the choir sings deliberate and accented chords on the downbeats to emulate this sound. As we come to the end of the song, voices trade off the phrase “Oh let me fly” with variations and suspensions, and resolve together with “let me fly to Mount Zion, Lord, Lord” in a heavenly and powerful final moment.

Way down yonder in the middle of the fiel’, angel a-workin’ at the chariot wheel.
Not so partic’lar ‘bout workin’ at the wheel, I jus’ wan’ to see how the chariot feel.
Oh let me fly, to Mount Zion, Lord, Lord.
Meet that hypocrite on the street, first thing he do is show his teeth.
Next thing he do is tell a lie. Well, the best thing to do is pass him by.
Oh let me fly, to Mount Zion, Lord, Lord.
I got a mother in the Promised Land. Well, I ain’t gonna stop ‘til I shake her hand.
Not so partic’lar ‘bout shakin’ her hand, but I just wan’ to get to the Promised Land.
Oh let me fly, to Mount Zion, Lord, Lord.
I heard such a rumbalin’ in the sky, I thought my Lord was passin’ by.
‘Twas the good ol’ chariot drawin’ nigh, shook the earth, swept the sky.
Oh let me fly, to Mount Zion, Lord, Lord.
I want wings, I want to fly, oh Lord, I wan’ to fly,
Oh won’t you let me fly to Mount Zion, Lord, Lord.

— Notes by Nicole Cecilianani

CONCERT CHOIR PERSONNEL

Soprano

Abigail Beauregard
Olivia Berg
Haley Candelario
Janael Copeland
Alexis Delgadillo
Andrea Dugas
Maddie Flanagan
Sophie Haase
Lauren Haid
Jadeyn Horine
Lauren Lang
Sofia Liwanes
Allison Lydic
Roslynn Norrod
Maya Parker
MG Phillips
Alyssa Schaefer
Clara Sjoberg
Madelyn Spengler
Sarah Skiles
Nikki Wasinger

Alto

Ash Campbell
Nicole Cecilian
Ashlee Espinoza
Brianna Erickson
Maya Falick
Elizabeth Jirele
Kyra Kauffman
Halley Peecher
Margarita Piskunova
Hayley Price
Sophie Purser
Amaya Ruiz
McKenna Selby
Alaina Tennison
Caylin West
Sophia Winter
Hayley Wood
Samantha York
Zoe Zano

Tenor

Emmanuel Bonilla
River Brooks
Bee Donez
Hunter Luedtke
Luke Marshall
Jackson Mooney
Jackson Steinke
Tyler Worden

Bass

Connor Flaherty
John Friskney
Max Frost
Soren Gulsrud
Deklin Herman
Alessandro
Hernandez
Michael Spacone
Drew Spencer
Aden Valdez
Reid Vosburg

UNIVERSITY CHORUS PERSONNEL

Soprano

Joy Angermueller
Kyla Ballard
Rachel Beller
Emma Blanding
Haley Candelario
Ariel Caprioglio
Cailee Chapman
KJ Christensen
Mikayla Cox
Aundrea Dugas
Amanda Dulle
Katharina Ernst
Cara Fabian
Kristen Falls
Abigail Fennell
Mia Halliday
Maya Hester
Brooke Jensen
Brynn Kilcoyne
Kailey Kinney
Eleanor Lee
Allaria Lopez
Natasha Mashek
Ashley Mathews
Emma Miller
Allie Parker
Maya Reno
Chloe Rogoff

Alto

Ky Anderson
Taryn Argent
Taylor Chaplin
Sara Dmytriw
Shannon Glynn
Samantha Hamann
Emma Hinchliffe
Margaret Lonborg
Skyler Lorash
Vivian Lyday
Melanie Matthews
Claire Meyer
Maddie Passett
Lily Peterson
Alexa Pizzuti
Ally Procopio
Bella Reitano
Jaydin Riedel
Emma Rieger
Allie Sanders
Tiffany Smith
Celeste Tari
Ashlynn Tarleton
Kenna Waldrop
Meghan Wampler
Nikki Wasinger
Anna Wikowsky
Aviva Zand

Tenor

Ryder Ballard
Paul Barker
River Brooks
Nathan Crane
Ali Hamid
Nathan Larson
Keenan Loflin
Ryan Tijerina

Bass

Daniel Gull
Kodi Holt
Xander Johnson
Aaron Murphy
Levi Shafter
Matt Tabor
Sammy Trout

CHAMBER CHOIR PERSONNEL

Soprano

Alyssa Banister
Jaelyn Burch
Lexi Carlson
Mykayla Fitzpatrick
Alexa Parker
Kristy Shuck
Aspen Ulibarri

Alto

Nicole Ceciliani
Maddie Flanagan
Susanna Jacobson
Lucy Logan
Hayley Price
Margo Schumann

Tenor

Emmanuel Bonilla
Lincoln Brandt
Brianna Dene
John Friskney
Jackson Mooney
Jack Paschke

Bass

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