

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS



Found Sanctuaries

CONCERT ORCHESTRA

CONDUCTED BY RACHEL WADDELL

SAM COOPER

ASSISTANT CONDUCTOR AND GTA

UNIVERSITY CHORUS

CONDUCTED BY CARLY NEUMANN

FEBRUARY 25, 2026 • 7:30 P.M.
GRIFFIN CONCERT HALL



COLORADO STATE
UNIVERSITY

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**COLORADO STATE UNIVERSITY CONCERT ORCHESTRA
WITH THE UNIVERSITY CHORUS**

FOUND SANCTUARIES

FEBRUARY 25, 2026 | 7:30 P.M. | GRIFFIN CONCERT HALL

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PROGRAM:

Illuminare

Elaine Hagenberg (b. 1979)

II. Caritas

III. Nox

Carly Neumann, Conductor

Bonse Aba

Victor C. Johnson (b. 1978)

Carly Neumann, Conductor

Ave Verum Corpus, K. 618

Wolfgang Amadeus Mozart (1756 – 1791)

Sam Cooper, Conductor

Baba Yetu

Christopher Tin (b. 1976)

arr. by Robert Longfield (b. 1947)

Rachel Waddell, Conductor

Sunrise Mass

Ola Gjeilo (b. 1978)

III. The City

Rachel Waddell, Conductor

CSU CONCERT ORCHESTRA PERSONNEL:

Dr. Rachel Waddell, Music Director and Conductor

Sam Cooper, Assistant Conductor and GTA

Names are presented in alphabetical order

VIOLIN 1

Emery Aasen, 1st on Mozart and Gjeilo

Ashlyn Archuleta

Grace Asiala

Brooke Bielss

Sam Cooper

Lydia Johnsen, Concertmaster on Gjeilo and Hagenberg

Casey Lee, Concertmaster on Tin

Emily Reed, 1st on Hagenberg and Tin

Sarah Ringoen, Concertmaster on Mozart

Andy Romero, 1st on Mozart and Gjeilo

Autumn Whitaker

Charlotte Wynkoop, 1st on Hagenberg and Tin

VIOLIN 2

Emery Aasen, 2nd on Hagenberg and Baba Yetu

Hannah Burke

Marina Covard

Ryan Haussmann

Cheryl Hite

Charlotte Henry

Melissa Kelley, Principal on Mozart and Gjeilo

Nora Kellmann

Chandler Klotz, Principal on Hagenberg and Tin

Eero Lounsbury

Case Rasmussen

Emily Reed, 2nd on Mozart and Gjeilo

Andy Romero, 2nd on Hagenberg and Tin

Claire Rowan

Daniel Witke

Charlotte Wynkoop, 2nd on Mozart and Gjeilo

VIOLA

Kaylee Giese

Madeline Heemstra, Principal on Hagenberg

Kierra Jewell

Ryan Mendez, Principal on Tin

Bella Penna, Principal on Mozart and Gjeilo

CELLO

Claire Ardoin

Lucia Baith

Ben Blount

Chloe Ellingson

Griffin Foundos

Thea Gage

Emmanuel Gonzalez

Victoria Haluszczak

Caelan Herk

Isabel Inman

Elayne Kirschman

Amanda Kmetz, Principal

Talitha Gomez Marinho, Cello Graduate Teaching Assistant

Gabrielle Muturi

Margaret Pulsifer

Becky Taylor

BASS

Hunter Dominguez, Principal

Derek Crane

Carmylla Powers

Rachel Waddell

Librarians

Dr. Megan Bellamy-Lanz, Head Librarian

Sam Cooper, Librarian Liaison

Devon Bignell

Gabriela Greenberg

The CSUCO Wishes to Thank:

Dr. Megan Bellamy-Lanz

Devon Bignell

Gabriela Greenberg

Dr. James Kim, Director of Choirs at CSU

Dr. Nathan Payant, Director of Concert Choir

Carly Neumann

Mike Solo, Creative Director for the School of Music, Theatre, and Dance

Jennifer Clary, Director of Communications for the School of Music, Theatre, and Dance

Nicole Darling, Administrative Assistant for the School of Music, Theatre, and Dance

Daniel Stein, SMTD Events Manager, and his student staff

Valerie Reed, Assistant Events Manager

Jim Doser, Audio Engineer

Talitha Gomez Marinho

Lydia Johnsen

Ryan Mendez

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin

Ron Francois

Viola

Rose Wollman

Cello

Meredith Blecha-Wells

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Ysmael Reyes

Michelle Stanley

Oboe

Galit Kaunitz

Clarinet

Wesley Ferreira

Saxophone

Peter Sommer

Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John McGuire

Trombone

Drew Leslie

Tuba/Euphonium

Brian Sugrue

Percussion

Eric Hollenbeck

Shilo Stroman

Harp

Kathryn Harms

Piano

Bryan Wallick

Tim Burns

Organ

Joel Bacon

Voice

Nicole Asel

Tiffany Blake

John Lindsey

UNIVERSITY CHORUS PERSONNEL

Carly Neumann, Director, Conductor, and GTA

Dr. Tim Burns, Pianist

Names are presented in alphabetical order

Soprano

Aislynn Barkley Griggs

Eliza Brockhoff

Mia Bruno

Aemelia Durtschi

Noelle Horne

Sarah Hulac

Delaney Jones

Larkyn Jones

Genevieve Luzak

Meric Mosley

Izabella Nahas

Izabella Rishell

Kadence Ross

Madelyn Roberts

Ellie Staples

Alto

Claire Atteberry

Natalie Bristol

Maanasi Bagepalli

Vanessa Cooper

Autumn Croft

Lilly Frields

Josie Gaines

Thea Gage

Annabella Juarez

Isabella Kreutzer

Eleanor Lee

Phoebe Lin

Marilyn Macrina

Emma Mascarenas

Alto (cont.)

Melanie Matthews

Lee Marcus

Maci Parratto

Emma Rieger

Ava Rhine

Jenna Scranton

Molly Sirota

Hayley Troyan

Sydney Wootton

Tenor

Ethan Anderson

Russell Carlson

Hannah Howison

Otto Huffman

Chanie Morris

MJ Nguyen

Otto Von Berga

Bass

Taylor Bress

June Cristan

Silas Haywood

Caelan Herk

Mark Hickey

Wren Green

Joel Johnson

Chris Lopez Hernandez

Mickey Neillmann

Erik Reeder

Elliot Young

Guppy Workman

PROGRAM NOTES

***Illuminare*, Movt 2: “Caritas” and Movt. 3: “Nox”**

Elaine Hagenberg (b. 1979)

Illuminare is Elaine’s first extended work, consisting of five-movements for SATB chorus and chamber orchestra. Using lesser-known sacred Latin texts, the work takes us through a season of beauty and goodness that has been disrupted by darkness and confusion. But as Light gradually returns, hope is restored, illuminating our future and guiding us in peace. This program features movements two and three: *Caritas* and *Nox*.

Caritas features the text of Hildegard von Bingen, a German abbess and composer known for her visionary theology. The elegant words of Hildegard von Bingen harken back to an image of Eden—a time of goodness and purity. After a slow and gradual ascent to the word “paci” (peace), a brief moment of the peace theme gracefully reappears in the cello, concluding with serene sustained tones.

Nox takes a dramatic shift with the text of Aurelius Prudentius Clemens, a Roman Christian poet. Sensing an ominous shadow on the horizon, the choir sings the traditional Kyrie text (Lord have mercy). Then, a percussive B-minor blast of fury disrupts the world as the text turns to “Nox et tenebrae” (night and darkness). Accented rhythms and mixed meter further create chaos, confusion, and despair.

— Program note by Carly Neumann

Bonse Aba

Victor C. Johnson (b. 1978)

In July 2009, along with a group of students and teachers from the Ft. Worth Academy of Fine Arts, I had the tremendous opportunity to teach at a fine arts camp for a group of students from the Tache Home and Balm of Gilead Home in Lusaka, Zambia, Africa. One of the songs of welcome the students sang to us was Bonse Aba. This is a festive, celebratory song, which loosely translated means, “All who sing with [the] spirit have a right to be called the children of God.” It soon became one of our favorite opening songs for the duration of our time in Africa.

This song has a number of different uses: as a processional, concert opener or closer, or as a part of a multicultural set. The drum accompaniment which is included can be played “as is,” or you may add other native African instruments and rhythmic ideas to enhance the

performance. Clapping and side-to-side swaying may also be added; however, it is important to keep the movements tasteful, in view of the sacred nature of the text.

This arrangement is dedicated to the students and teachers of the Tache Home and Balm of Gilead Home, Lusaka, Zambia, and to the 2009 TEAM ZAMBIA! from Ft. Worth Academy of Fine Arts.

— Program note by Victor C. Johnson

Ave Verum Corpus, K. 618

Wolfgang Amedeus Mozart

Composed in the final six months of his life, *Ave verum corpus* (1791) is one of Mozart's most profound expressions of sacred simplicity. Written for the feast of Corpus Christi for the choir and orchestra of St. Stephen's in Baden, the motet sets a brief medieval Eucharistic text that reflects on the mystery of Christ's body and sacrifice.

Although its text is religious, the impact of *Ave verum corpus* does not depend on shared belief. The piece unfolds with a stillness that invites inward listening, offering a moment of calm and reflection. In its restraint and sincerity, Mozart's late style speaks with a quiet humility, inviting not awe but appreciation—a gentle reminder of the beauty found in simplicity and presence.

— Program note by Sam Cooper

Baba Yetu

Christopher Tin, arr. Robert Longfield

Baba Yetu, by composer Christopher Tin, was popularized as the main theme in the video game, *Civilization IV*. Since the game's release in 2005, *Baba Yetu* has become a popular choice for arrangements across choirs and instrumental ensembles. Set in Swahili, *Baba Yetu* translates to "Our Father" and is a setting of the Lord's prayer. The music is driven by rhythmic energy and syncopations, alternating call and response between the verse and chorus. This arrangement, set for strings and optional percussion, maintains the energy and direction of the original. In rehearsals, we had the privilege of working with CSUCO cellist, Gabrielle Muturi to learn, and sing, some of the text. *Baba Yetu* was the first video game music to be nominated for, and win, a Grammy in 2011.

— Program note by Rachel L. Waddell

***Sunrise Mass*, Movement 3: “The City”**

Ola Gjeilo

The reason I used English titles for each movement in this setting of the Latin Mass has to do with the initial idea behind *Sunrise Mass*. I wanted the musical journey of the work to evolve from transparent and spacey to something earthy and warm; from nebulous and pristine, through more emotional landscapes, to ultimately solid groundedness – as a metaphor for human development from child to adult, or as a spiritual journey.

The piece is also inspired by several movies and film scores from the past few years that I love dearly.

— Program note by Ola Gjeilo

Additionally, in *The City*, the movement opens with pulsing sixteenth notes in the strings. This represents the hustle and bustle of the city. Yet, despite the constant motion and business, the text and melody soars above effortlessly, reminding us that opportunities for reflection and stillness can be found in even the most unexpected of places. The movement is written in ternary form, with the sixteenth note passage framing a more contemplative B section that features the choir. This eventually bursts into silence before exploding in a tumultuous final coda.

— Program note by Rachel L. Waddell

TEXT:

Illuminare

Elaine Hagenberg (b. 1979)

2. *Caritas*

Caritas abundat in omnia,
de imis excellentissima
super sidera,
atque amantissima in omnia,
Quia summo regi
osculum pacis dedit.

*Love abounds in all,
from the depths most excellent
to beyond the stars,
and loving toward all,
she has given the highest king
the kiss of peace.*

— Hildegard von Bingen (1098-1179)

3. *Nox*

Kyrie eleison. Christe eleison.
Nox et tenebrae et nubila,
confusa mundi et turbida
Caligo terrae scinditur
percussa solis spiculo

*Lord have mercy. Christ have mercy.
Night and darkness and fog,
confused world and turmoil
Earth's gloom torn apart,
struck by the sun's piercing ray.*

— Aurelius Prudentius Clemens (348-413)

Bonse Aba

Victor C. Johnson (b. 1978)

Bonse aba, mu pokelela,
Ba lipele maka akuba bana.

Kuba bana, kuba bana, kuba bana bakwa lesa.

Muya ya ya, muya ya ya, muya ya ya, bakwa lesa.

All who sing have the right to be called children of God.

— Folk hymn from Zambia

Ave Verum Corpus, K. 618

Wolfgang Amadeus Mozart (1756 – 1791)

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

*Hail, true Body, born
of the Virgin Mary,
having truly suffered, sacrificed
on the cross for mankind,
from whose pierced side
water and blood flowed:
Be for us a sweet foretaste
in the trial of death!*

—13th-century anonymous Latin Eucharistic hymn

Baba Yetu

Christopher Tin (b. 1976), arr. by Robert Longfield (b. 1947)

Baba yetu, yetu uliye
Mbinguni yetu, yetu, amina!
Baba yetu, yetu, uliye
Jina lako litukuzwe.

Utupe leo chakula chetu
Tunachohitaji utusamehe
Makosa yetu, hey!
Kama nasi tunavyowasamehe
Waliotukosea usitutie
Katika majaribu, lakini
Utuokoe, na yule, milelea milele!

Ufalme wako ufike utakalo
Lifanyike duniani kama mbinguni.

Amina.

Our Father, Jesus, who art
in Heaven. Amen!
Our Father, Jesus
Hallowed be thy name.

Give us this day our daily bread,
Forgive us of
our trespasses
As we forgive others
Who trespass against us
Lead us not into temptation, but
deliver us from Evil, and you are forever and ever!

Your kingdom come, your will be done
On Earth as it is in Heaven.

Amen.

Sunrise Mass, Movement 3: “The City”

Ola Gjeilo (b. 1978)

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilia omnium et invisibilia.

Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.

Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.

Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur:

qui locutus est per Prophetas.

Credo in unam sanctam
catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma,
in remissionem peccatorum.

Et expecto resurrectionem mortuorum
et vitam venturi sæculi.

Amen.

*I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.*

*And in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.
Who for us men
and for our salvation
descended from heaven;
and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.*

*He was crucified also for us,
suffered under Pontius Pilate,
and was buried.
And on the third day He rose again
according to the Scriptures:
and ascended into heaven.*

*He sitteth at the right hand of the Father;
and He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.*

*I believe in the Holy Ghost,
the Lord and giver of life,
Who proceedeth from the Father and the Son,
Who with the Father and the Son together
is worshipped and glorified;
as it was told by the Prophets.*

*And I believe in one holy
catholic and apostolic Church.*

*I acknowledge one baptism
for the remission of sins.*

*And I await the resurrection of the dead
and the life of the world to come.*

Amen.

— “Credo” from the Catholic Mass, anonymous, 11th century.

BIOS



CARLY NEUMANN is a passionate and community-minded music educator and conductor originally from Peyton, Colorado. She has led a wide variety of ensembles in both school and community settings, including choirs at Westview Middle School in Longmont, choir and orchestra at Union Colony Preparatory School in Greeley, and band, choir, orchestra, and guitar at Peyton Junior/Senior High School. Carly also brings experience in youth development and mental health support, which informs her inclusive and empathetic approach to music-making.

Carly is the associate conductor of the Longmont Chorale, a non-auditioned group with over 100 members strong. She also works closely with Ascent Vocals, serving as a counselor for A Capella Summer Camp and leading a Contemporary Youth Choir during the school year for middle and high school students in Longmont.

Carly is currently the graduate teaching assistant for choirs at Colorado State University, where she studies with Dr. James Kim and Dr. Nathan Payant. She has the privilege to conduct the University Chorus, a non-auditioned ensemble of over 50 singers. Additionally, she serves as the Assistant Conductor for Chamber and Concert Choirs. She stays active in church and community music as a choir director, soloist, and ensemble singer. Carly earned her Bachelor's in Music Education from the University of Colorado Boulder and will complete her Master's in Choral Conducting at CSU in May 2026.

Follow Carly's teaching and conducting journey on Instagram: [@Ms.ConductorCarly](#)



Pianist **TIMOTHY BURNS** is a versatile performer and collaborator, with significant instrumental, vocal, and choral accompanying experience. He holds degrees in piano performance, music theory pedagogy, and collaborative piano from Duquesne University in Pittsburgh, Pennsylvania, and the Eastman School of Music in Rochester, New York, studying with Carol Schanely-Cahn, David Allen Wehr, and Jean Barr. Currently, Dr. Burns serves as supervisor of piano accompanying and coordinator of piano proficiency at Colorado State University in Fort Collins, where he frequently collaborates with faculty, guest artists, and students.

Dr. Burns has performed throughout the United States and Canada. He has served as staff accompanist for the 2010 King Award Competition, the 2012 International Viola Congress,

the 2013 International Society of Bassists Competition and Conference, the 2017 and 2019 International Horn Competition of America, and the 2019 International Keyboard Odyssey, U.S.A. Recent performances include concert tours with saxophonist Peter Sommer, with clarinetist Wesley Ferreira, and as trio member with violinist John Michael Vaida and cellist Theodore Buchholz. Other major performances include the world premiere of James David's *Swing Landscapes* (2018) for Piano and Wind Orchestra, duo performances with clarinetist Wesley Ferreira at the 2016 ClarinetFest International Conference, and a 2015 chamber music performance on the Frick Collection's "Salon Evening" concert series in New York City with members of the Rochester Philharmonic Orchestra.

As an avid supporter for new and current music, Dr. Burns has performed works by current composers such as Mari Esabel Valverde, Margaret Brouwer, Mathjis van Dijk, Baljinder Sekhon, and James M. David. Past summer residences have included the New York State Summer School of the Arts Choral Studies Program in Fredonia, New York, the Performing Arts Institute at the Wyoming Seminary near Wilkes-Barre, Pennsylvania, the Eastman School of Music's "Summer@Eastman" program in Rochester, New York, the Lift Clarinet Academy in Fort Collins, Colorado, and the Just Chamber Music program in Fort Collins, Colorado.

Dr. Burns currently resides in Broomfield, Colorado with his wife and collaborative pianist, Suyeon Kim, and his four-year old son, Stephen.



RACHEL WADDELL shapes orchestras as interconnected forces, bridging the professional and educational to transform vision into action. With a proven record of growth, artistry, and impact across the United States and beyond, she positions ensemble artistry as a catalyst for community. Orchestras, under her leadership, pulse as civic and cultural heartbeats, rooted in the enduring complexity, beauty, and relevance of today's orchestral music.

Whether coaching youth ensembles or collaborating with international soloists, Rachel approaches the podium with grit, imagination, and humor. She currently serves as Director of Orchestras at Colorado State University and the Music Director of the Longmont Youth Symphony. Rachel is a sought-after guest conductor, recently leading the TMEA All-State Orchestra Sinfonietta (2025) and the AA Montana Festival Orchestra (2024). Her past work with the University of Rochester Orchestras earned national acclaim for innovative programming, winning the American Prize's Vytautas Marijosius Memorial Award in 2019 and 2020.

In recognition of her ongoing commitment to education and mentorship, Rachel was named a Quarterfinalist for the 2025 Music Educator Award through the Grammys.

Rachel's professional engagements span the *Orchestre Métropolitain*, Rochester, Las Vegas, and Denver Philharmonics, the Greater Bridgeport Symphony, and Southwest Michigan Symphony Orchestra, among others. She is currently a Music Director finalist for the Mid-Columbia Symphony in Washington. As Associate Conductor of the Canton Symphony Orchestra, she led over 80 concerts of classical, pops, and education programming. She has attended numerous conducting programs including the Dallas Opera's prestigious Hart Institute for Women Conductors, and Mark Shapiro's Conducting Intensive at Juilliard. In August 2022, she made her Vienna debut conducting *Così fan tutte* as part of the Vienna Opera Academy. In July 2023, she made her Canadian debut with the *Orchestre Métropolitain*, after being selected to conduct by Yannick Nézet-Séguin at *Le Domaine Forget de Charlevoix*.

Driven to reshape the narrative of American orchestras, Rachel co-founded *Conductors for Change*, Inc., a 501(c)(3) nonprofit empowering artistic leaders to build inclusive, future-forward institutions. Her research explores how 21st-century orchestras can engage through liberal arts education, civic dialogue, and interdisciplinary storytelling to cultivate cultural transformation.

Rachel holds degrees from the Hartt School (BM, Composition) and University of Nevada, Las Vegas (DMA, Conducting), and earned a certificate in Music Industry Essentials from NYU's Clive Davis Institute and Yellowbrick. She is a member of the Recording Academy.

From podium to program, Rachel continues to advance orchestras as interconnected, community-driven, and artistically alive. To learn more about Rachel Waddell please visit www.rachelwaddellconductor.com or follow her on Instagram @rachel_waddell_conductor .



SAM COOPER is currently pursuing his master's degree in instrumental conducting at Colorado State University under the mentorship of Dr. Rachel Waddell, where he also serves as the Assistant Conductor of Orchestras. In July 2026, he is thrilled to take the podium as pit conductor for the Empire Lyric Players' production of *Yeomen of the Guard*.

He additionally held the position of Assistant Conductor for both the Health and Wellness Community Orchestra during their 2024–25 season and the Loveland Opera Theatre's production of *The Sound of Music* in October 2025. Sam was honored to

be the pit conductor for the Empire Lyric Players' July 2025 production of *The Mikado...in Space!*, a contemporary reimagining of Gilbert and Sullivan's classic operetta that brought fresh perspective and humor to the original work.

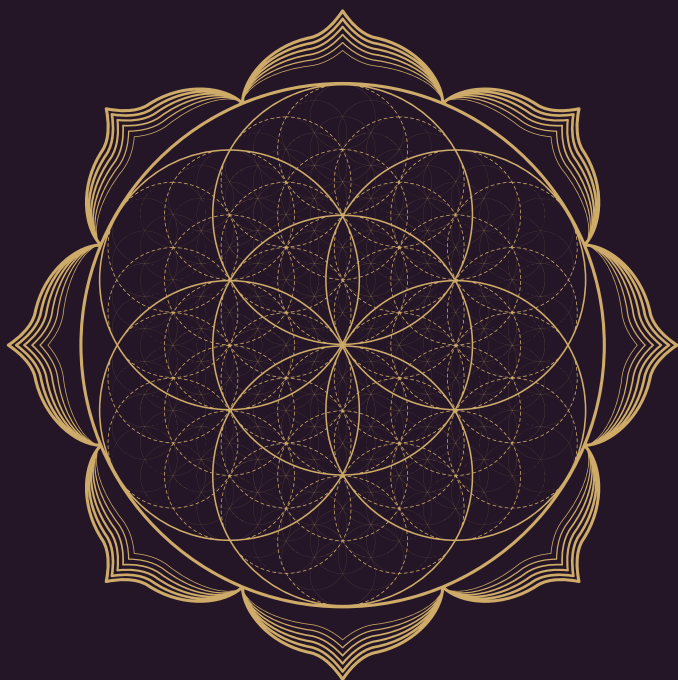
Sam studied violin with Dr. Philip Ficsor and Dr. Emily Ondracek-Peterson at MSU Denver, where he earned degrees in music performance and music education in December 2023. He has played violin with various musical groups, including the Aurora Symphony and Empire Lyric Players, and held the roles of concertmaster and assistant conductor with the MSU Denver Symphony Orchestra under the direction of Dr. Brandon Stephen Matthews. As a co-founder and violinist of the Apollo String Quartet, Sam remains actively engaged in chamber music.

In January 2025, Sam was selected to participate in a conducting workshop with Carl Topilow and the Cleveland Pops Orchestra. In June 2025, he took part in another workshop led by Diane Wittry and Dr. Silas Huff in New York City with the Collegium Musicum New York.

Sam encourages you to follow his conducting journey on Instagram: [@cooper_conducts](#)

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

UNIVERSITY SYMPHONY ORCHESTRA



In Pursuit of the **S U B L I M E**

RACHEL WADDELL Director of Orchestras

Sam Cooper Assistant Conductor and Graduate Teaching Assistant

— CSU CONCERTO COMPETITION WINNER —

Karin Sotillo Flute

March 10, 2026, 7:30 p.m. Griffin Concert Hall

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