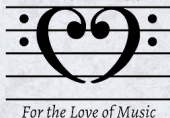


CHAMBER ORCHESTRA
OF THE SPRINGS



SEASONS

May 3, 7:00PM • May 4, 2:30PM
Ent Center for the Arts

Our world-class baroque and fiddle experts, Elisa Wicks and Jacob Klock, close the year with two takes on *The Four Seasons*.

First, Vivaldi's renowned classic, followed by an American take by Mark O'Connor. **Which will you like best? You'll have to be there to find out!**

Vivaldi • *The Four Seasons*

Mark O'Connor • *The American Seasons*

Tickets: Adults \$35 • Seniors & Military \$30 • Youth \$10
chamberorchestraofthesprings.org/seasons-concert





A SENSE OF PLACE: *Reflections on Belonging*

Chapman Foundations Recital Hall
Ent Center for the Arts, UCCS

Saturday, April 12, 2025



COLORADO
VOCAL ARTS
ENSEMBLE

Morgan Stanley



L to R: Henry Bradley, Sandra Tiemens, Scott Perry, Herman Tiemens, Jeff Mohrmann, Jonathan Grant

Morgan Stanley is proud to congratulate

Purple Mountain Group

A FORBES' BEST-IN-STATE WEALTH MANAGEMENT TEAM

Being named to *Forbes' 2025 Best-In-State Wealth Management Teams* list is a testament to your experience, focus, and dedication to your clients' financial future.

Thank you for the work you do each day and for carrying forward the standard of excellence at our firm.

Purple Mountain Group at Morgan Stanley Financial Advisors

Henry J. Bradley, CFP®

Jonathan D. Grant, MBA, CFP®

Jeff W. Mohrmann, CFP®

Scott M. Perry, MBA, QPFC, CRPS®

Herman Tiemens II, MBA, CFP®

Sandra J. Tiemens, CFP®

purplemountaingroup@morganstanley.com

719.577.6360 | advisor.morganstanley.com/purple-mountain-group

Source: Forbes.com (January 2025) 2025 Forbes Best-In-State Wealth Management Teams ranking awarded in 2025. This ranking was determined based on an evaluation process conducted by SHOOK Research LLC (the research company) in partnership with Forbes (the publisher) for the period from 3/31/23-3/31/24. Neither Morgan Stanley Smith Barney LLC nor its Financial Advisors or Private Wealth Advisors paid a fee to SHOOK Research LLC for placement on its rankings. This ranking is based on in-person and telephone due diligence meetings to evaluate each Financial Advisor qualitatively, a major component of a ranking algorithm that includes client retention, industry experience, review of compliance records, firm nominations, and quantitative criteria, including assets under management and revenue generated for their firms. Investment performance is not a criterion. Rankings are based on the opinions of SHOOK Research LLC and may not be representative of any one client's experience; investors must carefully choose the right Financial Advisor or team for their own situation and perform their own due diligence. This ranking is not indicative of the Financial Advisor's future performance. Morgan Stanley Smith Barney LLC is not affiliated with SHOOK Research LLC or Forbes. For more information, see www.SHOOKresearch.com.

A SENSE OF PLACE: *Reflections on Belonging*

**Chapman Foundations Recital Hall
Ent Center for the Arts, UCCS**

Saturday, April 12, 2025

Deborah Jenkins Teske,
Artistic Director and Conductor

Simon Jacobs, piano

Tracy LaGuardia, violin

**Pamela Chaddon, Emma Patterson,
Jennifer Yopp, cellos**

Jenna Hunt, harp

Thank you to our generous concert sponsors

John & Carol Stansfield

**The Purple Mountain Group
of Morgan Stanley**

*Program Cover Art "Walden Pond" & Program Slide Show
created by Miranda Teske*

PROGRAM

I. LAKE OF LIGHT

Walden Pond: Nocturnes and Barcarolles
Dominick Argento (1927-2019)

I. The Pond II. Angling
III. Observing IV. Extolling
V. Walden Revisited

II. REFUGE

Her Beacon Hand Beckons (from *To the Hands*)
Caroline Shaw (b. 1982)

III. THINGS FRAIL AND FLEETING

Sacred Place (excerpts) Alex Berko (b. 1995)
Christopher Arroyo, baritone; Jessica Larson, soprano

I. Opening Prayer II. Amidah
III. Shema VI. Closing Prayer

IV. TRADITIONS

Loch Lomond (Trad. Scottish)
arr. Jonathan Quick (b. 1970) Paul Heinecke, tenor

Gropen (Trad. Norwegian Folk Dance)
arr. Gjermund Larsen (b. 1981)

Homeward Bound Marta Keen Thompson (b. 1953)
arr. Paul Smith (b. 1981) Jeremy Vreeman, baritone

PROGRAM NOTES

I. Walden Pond: Nocturnes and Barcarolles by Dominick Argento

American composer Dominick Argento's *Walden Pond* was commissioned by the Dale Warland Singers and premiered in 1996. It is a cycle of five songs scored for chorus, three violoncellos, and harp on texts by philosopher, poet, environmental scientist, and political activist Henry David Thoreau.

Walden is Thoreau's most famous work. In it, he explores the problems of living in the world as a human being and reflects on the spiritual importance of nature. Argento was a master of text setting, choosing exactly the right musical language with which to marry sound and sense. We are transported to the Pond- its surface, shores, and surrounding woods. In Argento's own words:

For some reason, bodies of water – rivers, lakes, seas – hold a great fascination for me. Of all [my] compositions, Walden Pond would be the one work most unabashedly evincing this preoccupation, using it not merely as a circumstance or colorful backdrop, but focusing directly on a body of water itself. One of its most satisfying elements is the idyll-like savor it has for me. Naturally much of this is due to Thoreau's beautiful text which I edited freely and extensively in order to obtain the specific images I wanted. But a good part of the ambience of the piece is due to its instrumentation: the harp, I think, lends a properly watery, rippling tone while the three violoncellos provide a sense of warmth, darkness, and a feeling of depth.

I. The Pond

Nothing so fair, so pure lies on the surface of the earth. It is a clear and deep green well, half a mile long, a perennial spring in the midst of pine and oak woods.

It is earth's eye; looking into which the beholder measures the depth of his own nature; it is a mirror which no stone can crack, whose quicksilver will never wear off; a mirror which retains no breath that is breathed on it, but sends its own to float on clouds high above its surface, and be reflected on its bosom still.

There are few traces of man's hand to be seen. The water laves the shore as it did a thousand years ago. This water is of such crystalline purity that the body of the bather appears of an alabaster whiteness, which as the limbs are magnified and distorted, produces a monstrous effect, making fit studies for Michelangelo. So pure, so fair.

II. Angling

In warm evenings I frequently sat in the boat playing the flute, and saw the perch, which I seem to have charmed, hovering around me, and the moon travelling over the ribbed bottom, which was strewn with wrecks of the forest.

Sometimes, I spend the hours of midnight fishing from a boat anchored in forty feet of water and communicating by a long flaxen line with mysterious nocturnal fishes, serenaded by owls and foxes, and hearing from time to time, the creaking note of some unknown bird close at hand.

There was one older man, an excellent fisher; once in a while we sat together on the pond, he at one end of the boat, and I at the other; but not many words passed between us, for he had grown deaf in his later years, but he occasionally hummed a psalm, which harmonized well enough with my philosophy. Our intercourse was thus altogether one of unbroken harmony, far more pleasing to remember than if it had been carried on by speech.

III. Observing

It is a soothing employment to sit on a stump, on a height overlooking the pond, and studying the dimpling circles incessantly inscribed on its surface amid the reflected skies and trees.

It may be that in the distance a fish describes an arc of three or four feet in the air, and there is one bright flash where it emerges, and another where it strikes the water. Or here and there, a pickerel or shiner picks an insect from this smooth surface; it is wonderful with what elaborateness this simple fact is advertised – this piscine murder will out – reported in circling dimples, in lines of beauty, the constant welling up of its fountain, the gentle pulsing of its life, the heaving of its breast. Then the trembling circles seek the shore and all is smooth again.

One November afternoon, the pond was remarkably smooth, so that it was difficult to distinguish its surface. I was surprised to find myself surrounded by myriads of small, bronze-colored perch. In such transparent water, reflecting the clouds, I seemed to be floating

through the air as in a balloon, and their swimming impressed me as a kind of flight or hovering, as if they were birds passing just beneath my level, their fins, like sails, set all around them.

IV. Extolling

Sky water.

Lake of light.

Great crystal on the surface of the earth.

Successive nations perchance have drank at, admired, and fathomed it, and passed away, and still its water is green and pellucid as ever. Who knows in how many unremembered nations' literatures this has been the Castalian Fountain? Or what nymphs presided over it in the Golden Age?

Perhaps on that spring morning when Adam and Eve were driven out of Eden Walden Pond was already in existence, and even then breaking up in a gentle spring rain and covered with ducks and geese, which had not heard of the fall. Even then it had clarified its waters and colored them of the hue they now wear, and obtained a patent of Heaven to be the only Walden Pond in the world.

V. Walden Revisited

Since I left those shores, the woodchoppers have laid them waste, but I remember, I remember...

I remember when I first paddled a boat on Walden, it was completely surrounded by thick and lofty pine and oak woods, and in some of its coves grape-vines had run over the trees next the water and formed bowers under which a boat could pass. I have spent many an hour floating over its surface as the zephyr willed, in a summer fore-noon, lying on my back across the seats, dreaming awake.

And though the woodchoppers have laid bare first this shore and then that, it struck me again tonight,—Why, here is Walden, the same woodland lake that I discovered so many years ago; where a forest was cut down last winter another is springing up as lustily as ever; the same thought is welling up to its surface that was then; it is the same liquid joy and happiness to itself and its Maker. He rounded this water with his hand, deepened and clarified it in his thought. I see by its face that it is visited by the same reflection; and I can almost say,

Walden, is it you?

II. Her Beacon Hand Beckons by Caroline Shaw

This is the third movement of Caroline Shaw's *To the Hands* which is part of the *Seven Responses* project commissioned by the Philadelphia-based choir The Crossing. The text is Shaw's response to Emma Lazarus' 1883 sonnet *The New Colossus*, famous for its engraving at the base of the Statue of Liberty. The poem's lines "Give me your tired, your poor / Your huddled masses yearning to breathe free" and its reference to the statue's "beacon-hand" present an image of a hand that is open, beckoning, and strong. One that offers refuge and comfort for those caught in a dangerous and complex environment. Shaw's music offers stark contrasts between the breathless struggle of the "tempest-tossed" and the poignant serenity of the words "we will be your refuge."

Her beacon-hand beckons:
give
give to me
those yearning to breathe free
tempest-tossed they cannot see
what lies beyond the olive tree
whose branch was lost amid the pleas
for mercy, mercy
give
give to me
your tired fighters fleeing flying
from the
from the
from
let them
i will be your refuge
i will be your refuge
i will be
i will be
we will be
we will your refuge

III. Sacred Place by Alex Berko

Sacred Place was commissioned by the Austin, TX based choir *Conspirare*. It is described by the composer as “an ecological service that connects the old with the new, the sacred with the secular, and the individual with their community.” The outline of the work is modeled after a Jewish prayer service, but rather than Hebrew prayers, the texts are drawn from the writings of several American environmentalists and poets who have spoken about their relationship with the earth. Today’s performance will include four of the six movements.

“Opening Prayer” and “Closing Prayer” use the same serene Wendall Berry passage from the poem “The Porch Over the River”. “Amidah” (to stand) uses snippets of a letter written by John Muir to Theodore Roosevelt asking him to meet at Yosemite National Park. Muir pleads with Roosevelt to “stand” with him in preserving this land. “Shema” (to listen) uses a poem by William Stafford who urges us to listen to what the earth is saying.

I. Opening Prayer

In the dusk of the river, the wind
gone, the leaves grow still –
The beautiful poise of lightness,
The heavy world pushing toward it.

– Wendell Berry (b. 1934)

II. Amidah

How softly these mountain rocks are adorned, and how fine and reassuring the company they keep – their brows in the sky, their feet set in groves and gay emerald meadows, a thousand flowers leaning confidingly against their adamant bosses, while birds and bees butterflies help the river and waterfalls to stir all the air into music – things frail and fleeting and types of permanence meeting here and blending as if into this glorious mountain temple Nature had gathered her choicest treasures, whether great or small to draw her lovers into close confiding communion with her.

– John Muir (1838-1914) to Teddy Roosevelt
(on preserving Yosemite National Park)

III. Shema

The earth says have a place, be what that place
requires; hear the sound the birds imply
and see as deep as ridges go behind
each other.

The earth says every summer have a ranch
that's minimum: one tree, one well, a landscape
that proclaims a universe - sermon
of the hills, hallelujah mountain,
highway guided by the way the world is tilted,
reduplication of mirage, flat evening:
a kind of ritual for the wavering.

The earth says where you live wear the kind
of color that your life is
and by listening with the same bowed head that sings
draw all things into one song, join
the sparrow on the lawn, and row that easy
way, the rage without met by the wings
within that guide you anywhere the wind blows.
Listening, I think that's what the earth says.

— William Stafford (1914-1993)

VI. Closing Prayer

In the dusk of the river, the wind
gone, the leaves grow still —
The beautiful poise of lightness,
The heavy world pushing toward it.

BIOGRAPHIES

Colorado Vocal Arts Ensemble (CVAE) was founded in 1992 by Artistic Director Deborah Jenkins Teske. Under her direction CVAE has garnered praise for flawless sound, courageous programming, and steadfast commitment to artistic excellence and community involvement. While a cappella singing is at the heart of CVAE's identity, collaborations have brought opportunities to explore a broader repertoire. Vital partnerships with the Chamber Orchestra of the Springs, Parish House Baroque, the Colorado College Summer Music Festival, and others have allowed for performance of such diverse works as Handel's *Messiah*, Menotti's *The Unicorn, the Gorgon, and the Manticore*, and Stravinsky's *Les Noces*. Through special outreach programs CVAE shares the choral art with community members of all ages. Most notably, *Gateways: Opening Door to the Choral Art* is an annual high school residency program allowing CVAE to mentor students in secondary choral programs. Reaching beyond the Pikes Peak Region, the Ensemble has been a featured performer at national conferences of Chorus America, The American Guild of Organists, and The Association of Anglican Musicians.

Deborah Jenkins Teske is the founder and artistic director of Colorado Vocal Arts Ensemble. She is Director of Choirs at Colorado College, a position she has held since 2003, where she conducts the Colorado College Choir and Chamber Chorus and teaches conducting. From 2015 to 2022 she served as Artistic Director of the Colorado Springs Chorale, the 140-voice premier symphonic chorus in the Pikes Peak region. Under her direction the Chorale travelled to France as the official choral ensemble for the 2022 D-Day ceremonies in Normandy and Brittany. Before choosing to focus her career on choral music, she worked extensively in opera and musical theater in Boulder, Denver, and Colorado Springs. Ms. Teske holds a bachelor's degree in music from Pomona College and a Master of Music in Choral Conducting from the University of Colorado at Boulder.

Simon Jacobs enjoys a multi-faceted musical career as an organist, conductor, pianist and singer throughout the United States and Europe. He was born in Truro, Cornwall, UK to a musical family, and received his early musical training as a full-time boy chorister. He went on to receive degrees in music and choral conducting

from Cambridge University and Yale University, and then spent consecutive years as Organ Scholar at Salisbury Cathedral and Westminster Abbey. In addition to his performing work, Simon is an on-air radio host at Colorado Springs' local classical and jazz music stations, KCME 88.7 and Jazz 93.5, where he is delighted to share his musical passions and expertise with the wider community. Simon is also Director of Music at the historic Manitou Community Church, and collaborates regularly with some of the area's top ensembles, such as The Chamber Orchestra of the Springs, the Colorado Vocal Arts Ensemble, and the Colorado Springs Chorale. He is also a regular music director and keyboardist with the professional Fine Arts Theatre Company in Colorado Springs.

Pamela Chaddon, *cello*, A passionate advocate for the arts, Pam Chaddon is Assoc. Principal cellist for the Chamber Orchestra of the Springs and baroque cellist for early music ensemble Parish House Baroque. In addition to performing, she works as the Finance Administrator for the Visual and Performing Arts Department at UCCS. She has developed multiple cross-disciplinary award-winning projects in the Pikes Peak Region including *Interrupted: Suppressed Composers of the Holocaust* and *Enough: Voices of Intimate Partner Violence*. As an on-air host for Classical KCME 88.7FM, she curates *Encountering Mozart*, *A Journey through the Baroque*, *Music of Friends*, a chamber music hour, and *Women of Note*, a program highlighting women composers and performers past and present. Her love of theater keeps her busy as well. She has been a part of the musical team for productions at the Colorado Springs Fine Arts Center, Theatreworks, Theatre SilCo, and the Colorado Springs Conservatory. In her free time, she loves researching under-performed and disenfranchised composers. She is thankful for her children, who make the world a more beautiful place through all they do.

Jenna Hunt, *harp*, Known for her versatility and intense musical interpretation, Colorado harpist, Jenna Hunt, with training in both jazz and classical, brings a fresh perspective to being a professional musician in today's culture. She received her bachelor's degree in jazz performance at University of Northern Colorado in 2015 and completed her master's degree in harp performance at University of Denver Lamont School of Music in 2020. While at University

of Denver, Ms. Hunt was a finalist in the University's concerto competition, performing the final movement of Ginastera's Harp Concerto. She has studied under such legendary harpists as AnnMarie Liss, Grace Browning and Kathy Bundock-Moore and she regularly performs for orchestras including the Chamber Orchestra of the Springs, the Colorado Springs Philharmonic, and the Colorado Symphony Orchestra, among others. In addition to performing as a soloist, chamber musician, jazz musician, and orchestra musician, Jenna maintains a private lesson studio for aspiring harpists of all ages. She is currently the harp instructor at Colorado College and University of Colorado in Colorado Springs

Tracy LaGuardia, *violin*, Tracy LaGuardia is a native of Colorado Springs and has been a professional musician for over 43 years. A former private and public-school teacher, Ms. LaGuardia received her Bachelor's Degree in music education from The University of Denver in 1985. Tracy has played the violin & viola for over 55 years and is also a vocalist in many different groups. She has performed with countless national acts such as Andrea Bocelli, Josh Groban, Michael Buble, Richard Marx, Led Zeppelin, Earth Wind & Fire, Kristen Chenoweth, and the Little River Band. Ms. LaGuardia has been concertmaster of The Littleton Symphony, The Rocky Mountain Chamber Orchestra and The Arapahoe Philharmonic. She has also performed with The Denver Symphony, The Colorado Springs Symphony, The Cheyenne Symphony, The Longmont Symphony, The Boulder Philharmonic, and others. She performs with several classical ensembles, country bands, jazz groups, and rock groups. Tracy owns one of Colorado's most respected entertainment agencies, A Touch of Class Music, which specializes in providing world-class musicians for weddings and private events.

Emma Patterson, *cello*, received her Bachelor's and Master's degrees in Cello Performance and Pedagogy from Brigham Young University, where she studied with Roger Drinkall, Terry King and Gayle Smith. She was principal cellist of the BYU Philharmonic as well as the Chamber Orchestra, with whom she traveled to Russia, Eastern Europe, and the Middle East. Some of the ensembles Emma has performed with include the Augusta Symphony, the Heidelberg Opera Orchestra, the Atlantic Trio

and Trio Vivante. She is currently Assistant Principal Cellist in the Chamber Orchestra of the Springs and performs regularly with the Colorado Springs Philharmonic. Emma taught private cello lessons at BYU, as faculty at the Augusta State Conservatory and has maintained a private studio for over 30 years.

Jennifer Yopp, cello, has lived in Colorado Springs since 1991, at which time she joined the Colorado Springs Symphony, and she has played with the CS Symphony/Philharmonic ever since. Jennifer was a member of the Hausmusik string quartet from 2001-2023, which fed her primary love of chamber music. She has also been a soloist with the Chamber Orchestra of the Springs and Breckenridge Music Festival, and she is currently a member of the Sunriver (Oregon) Music Festival. Jennifer has performed in numerous chamber music concerts locally and maintains a private teaching studio, having registered teacher training courses with the Suzuki Association of the Americas. She is an alumnus of Indiana University and Portland State University.



Love Opera? So Do We.

Discover a community that celebrates vocal arts, supports emerging talent and enjoys a fun calendar of concerts, social gatherings and cultural events.

The Pikes Peak Opera League welcomes new members who are passionate about music and giving back. Your membership helps fund scholarships and programs that uplift young artists across the Pikes Peak region.



Connect. Support. Celebrate. Learn more and become a member today at pikespeakoperaleague.org



COLORADO
VOCAL ARTS
ENSEMBLE

2025-2026 SEASON

Save the dates! Details announced soon.

Opening Concert

Saturday, October 18 7:30pm

Grace & St. Stephen's Episcopal Church

Handel's Messiah

with Parish House Baroque

Saturday, November 29 4pm & 7:30pm

Wintersong

Saturday, December 13 4pm & 7:30pm

Shove Memorial Chapel, Colorado College

Taylor Memorial Concert Series

Sunday, February 15 3pm

Grace & St. Stephen's Episcopal Church

Season Finale

Friday, April 17 7:30pm

Packard Recital Hall, Colorado College

Subscribe for the latest CVAE information:

www.cvae.org/subscribe

Members of Colorado Vocal Arts Ensemble



Soprano

Ellie Hackbarth
Beth Hembd
Alyssa Koogler
Jessica Larson
Megan Pfeiffer Miller
Katy Mariotti
Erin Vreeman

Alto

Lori Bammesberger
Kara Brewer
Erin Lyons
Samantha Morrison
Donna Nuñez
Daryll Stevens
Abigail Thomas

Tenor

Paul Heinecke
Lee Henry
Simon Jacobs
Andrew Strange
Todd Teske

Bass

Christopher Arroyo
Grant Jenkins
Chris Lilley
Jody Manford
Jim Sena
Michael Thomas
Jeremy Vreeman

All members of Colorado Vocal Arts Ensemble receive financial compensation. Special thanks to our generous Singer Sponsors for helping to make this possible!



**DR SUSAN RAE JENSEN
& MR TOM A TRAINER**

Sally Broomfield, Mark Dempsey
Juliette H. Frederick & Tony Seran
Robin Izer & Izzy Moreno
Grant & Eileen Jenkins, Gary & Helen Lyons

Friends of CVAE

Donations received March 1, 2024 – April 6, 2025

\$5000-\$7000

Constance Eggers
Elaine Freed
*In Memory of
Carlton Gamer*

\$3000-\$4999

Ann S. Brosh
Brooke & Brent Graves

\$1000-\$2999

James Freeman
John Gudvangen
*In Memory of Rose &
Elton Gudvangen*
Sandra Hilt
In Memory of Richard Hilt
Don and Gwen Jenkins
Daryll Stevens &
Geoff Ames
John & Carol Stansfield
Jordan Strub &
Michelle Strub-Heer

\$500-\$999

Juliette H. Frederick &
Tony Seran
Joan & Harley Ferguson
Timothy Fuller
Judy Gudvangen
Michael & Sue Grace
Elizabeth Tormoen
Hickey
Kyle Purer
Constance Raub

\$250-\$499

Nasit Ari &
Libby Rittenberg
Anonymous
Nicole de Naray
Elissa & Bruce
Feldmeyer
Elton Hay
Michael Leveille
Chris Lilley
Lee & Dianne McRae

Elizabeth Carroll &
Joel Neymark
Donna Nunez
Anonymous
Anonymous
-- In Memory of Pamela Freeman

\$100-\$249

Tuck & Liz Aikin
Susanne Anselmi
Cecelia A. Barrocas
Sally Broomfield
*--In Memory of
Elizabeth Fountain
Linda Ellis Cummings
Mark Dempsey
Ben & Karol Finch
Joseph Galema
Jerry & Patti Grandel
Kelly Graves
John & Betty Haney
Victoria Hansen
*-- In Honor of
Deborah Jenkins Teske**

Robin Izer &
Izzy Moreno
Grant & Eileen Jenkins
Kim Kiick
Gary & Helen Lyons
Linda Madden
Marianna McJimsey
*--In Memory of
Robert D. McJimsey*

Emily Murawski
Ken & Jan Myers
Lisa Noll
John Orsborn
Horst & Helen
Richardson
Todd Rinehart
Sally Rothstein
Gene M. Schroeder
Tammy Smith
Robert & Catherine
Sounart
Carol Stringer
--In Memory of Tom Stringer
Theobald Family
Foundation

Cori & Jerry Vreeman
Nancy Wilson
University of Denver
Financial Aid Office
*-- Group donation in Memory
of Rosemarie Gudvangen*

\$50-\$99

Barby Bunn
Susan Rae Gerlach
Connie Joiner
Kathleen &
Ted Lindeman
Philip W. Neale
--In Memory of Penelope Neale
Polly Ogden
James Roberts
Peggy Shivers
Monica & Jimmie Stone
Alan Thielke
Anne Clausen
Trinajstich
Kory Turner

\$10-\$49

Bryan Bishop
Ann R. Brooks
Cindy Duncan
Bernice Fox &
Robin Frusti
Luciano & Lynnette
Galletta
Susan G.S. Hykes
Dee Jenkins
Dorothy Kipp
Helene Knapp
Maureen McKasy-
Donlin
Pamela Taylor
Tamara Teske Lenz
Kevin Hudgens

*CVAE is grateful
to the estates of
Virginia Snow
and Lisa Mondori
for bequests providing
ongoing support.*

ACKNOWLEDGMENTS

Colorado Vocal Arts Ensemble Board of Directors

Wendy Mike - *President*

Brooke Graves - *Secretary*

Lisa Cush, Judy Gudvangen

Donna Nuñez, Daryll Stevens

Simon Jacobs, *Collaborative Pianist*

Donna Nuñez, *Personnel Manager*

Brooke Graves, *Concert Manager*

Catherine Creppon - *PAGE Public Relations, Marketing Consultant*

David Ball, *Program Design*

Adam Teske, *Website Administrator*

CVAE is grateful to the following foundations
and government organizations for their support.



Morgan Stanley

**PURPLE MOUNTAIN GROUP
AT MORGAN STANLEY**



The Strub Heer Fund

SUPPORT COLORADO VOCAL ARTS ENSEMBLE

Your generosity helps us to share beautiful music with the community.
Consider making a donation to ensure that CVAE can continue for years to come!

Venmo

Our website, via PayPal or credit card. www.cvae.org/support



Cash or check
made payable to CVAE

or Mail a check to: CVAE
PO Box 1610, Monument, CO 80132





AN INVITATION TO SING

SCHEDULE AN AUDITION FOR JUNE 2-3

The Colorado Vocal Arts Ensemble (CVAE) is a professional-level choral group known for its nuanced, expressive performances and thoughtfully curated musical programming that spans centuries and styles.

Under the direction of Deborah Jenkins Teske, CVAE brings together experienced singers with strong musicianship skills and a passion for artistic excellence. The ensemble meets weekly for rehearsals, and singers receive financial compensation.

Auditions are held annually for singers who are committed, collaborative and eager to explore the full depth of the choral repertoire. Now scheduling auditions for the upcoming season.

Visit www.cvae.org/auditions to learn more.



COLORADO
VOCAL ARTS
ENSEMBLE