

VALPARAISO  UNIVERSITY

one equal LIGHT
one equal MUSIC

THE VALPARAISO UNIVERSITY CHORALE

Dr. Jeremiah Cawley, conductor
Jamie Pfauth, piano

Sunday October 30, 2022 | 5:00 p.m.
Chapel of the Resurrection

*There shall be no darkness nor dazzling, but one equal light;
no noise nor silence, but one equal music."*

—John Donne

PROGRAM

*Please hold your applause until the completion of each set,
as indicated by the series of asterisks.*

Bring Us, O Lord God

William H. Harris
(1883–1973)

* * * * *

Les Djinns, Op. 12

Gabriel Faure
(1845–1924)

Three Shakespeare Songs

- I. Full Fathom Five
- II. The Cloud-Capped Towers
- III. Over Hill, Over Dale

Ralph Vaughan Williams
(1872–1958)

* * * * *

Calme des nuits, Op. 68, No. 1

Camille Saint-Saëns
(1835–1921)

Sure on this Shining Night, Op. 13, No. 3

Samuel Barber
(1910–1981)

Dedicated to the loving memory of Donald Cawley

—Ten-minute Intermission—

Two Motets

- I. Ne irascaris domine
- II. Civitas sancti tui

William Byrd
(ca. 1540–1623)

Sung by Valparaiso University Vox Lucis

* * * * *

Ich lasse dich nicht, BWV Anh. 159

Johann Sebastian Bach
(1685–1750)
attr. Johann Christoph Bach
(ca. 1642–1703)

* * * * *

God So Loved the World
From *The Crucifixion*

John Stainer
(1840–1901)

O salutaris hostia

Ēriks Ešenvalds
(b. 1977)

Soloists: Sophia Duray and Becca Schatte

* * * * *

In Thy Light, We See Light

Nathan Leaf '99
(b. 1976)

Soloists: Lee Ross, Jamie Pfauth, Kathryn Harrold, Andi Luekens, and Trey Erny

*Dedicated to the Valparaíso University Chorale, in honor of
Dr. Christopher M. Cock and his tenure as conductor, 1995-2022*

* * * * *

Praise to the Lord

F. Melius Christiansen
(1871–1955)

* * * * *

TEXTS AND TRANSLATIONS

Bring Us, O Lord God

Music: William H. Harris (1883–1973)/Text: John Donne (1572–1631)

Bring us, o Lord God, at our last awakening
into the house and gate of Heaven,
to enter into that gate and dwell in that house,
where there shall be no darkness nor dazzling, but one equal light;
no noise nor silence, but one equal music;
no fears or hopes, but one equal possession;
no ends or beginnings, but one equal eternity,
in the habitations of thy glory and dominion,
world without end.

Les Djinns

Music: Gabriel Faure (1845–1924)/Text: Victor Hugo (1802–1885)

Murs, ville
Et port,
Asile
De mort,
Mer grise
Où brise
La brise
Tout dort.

Walls, town
And port,
Refuge
From death,
Grey sea
Where the wind
Breaks,
All sleep.

Dans la plaine
Naît un bruit.
C'est l'haleine
De la nuit.
Elle brame
Comme une âme
Qu'une flamme
Toujours suit.

In the plain
A sound is born.
It is the breathing
Of the night.
It roars
Like a soul
That a flame
Pursues.

La voix plus haute
Semble un grelot.
D'un nain qui saute
C'est le galop.
Il fuit, s'élance,
Puis en cadence
Sur un pied danse
Au bout d'un flot.

The higher voice
Seems a shiver.
It is the gallop
Of a leaping dwarf.
He flees, he springs,
Then dances rhythmically
On one foot
At the end of a billow.

La rumeur approche,
L'écho la redit.
C'est comme la cloche
D'un couvent maudit,
Comme un bruit de foule
Qui tonne et qui roule
Et tantôt s'écroule
Et tantôt grandit.

The murmur draws near,
The echo repeats it,
It's like the bell
Of a cursed convent,
Like the noise of a crowd
That thunders and rolls
And sometimes crumbles
And sometimes swells

Dieu! la voix sépulcrale
Des Djinns!... - Quel bruit ils font!
Fuyons sous la spirale
De l'escalier profond!
Déjà s'éteint ma lampe,
Et l'ombre de la rampe..
Qui le long du mur rampe,
Monte jusqu'au plafond.

C'est l'essaim des Djinns qui passe,
Et tourbillonne en sifflant.
Les ifs, que leur vol fracasse,
Craquent comme un pin brûlant.
Leur troupeau lourd et rapide,
Volant dans l'espace vide,
Semble un nuage livide
Qui porte un éclair au flanc.

Ils sont tout près! - Tenons fermée
Cette salle où nous les narguons
Quel bruit dehors! Hideuse armée
De vampires et de dragons!
La poutre du toit descellée
Ploie ainsi qu'une herbe mouillée,
Et la vieille porte rouillée,
Tremble, à déraciner ses gonds.

Cris de l'enfer! voix qui hurle et qui pleure!
L'horrible essaim, poussé par l'aiglon,
Sans doute, ô ciel! s'abat sur ma demeure.
Le mur fléchit sous le noir bataillon.
La maison crie et chancelle penchée,
Et l'on dirait que, du sol arrachée,
Ainsi qu'il chasse une feuille séchée,
Le vent la roule avec leur tourbillon!

Prophète! Si ta main me sauve
De ces impurs démons des soirs,
J'irai prosterner mon front chauve
Devant tes sacrés encensoirs!
Fais que sur ces portes fidèles
Meure leur souffle d'étincelles,
Et qu'en vain l'ongle de leurs ailes
Grince et crie à ces vitraux noirs!

Ils sont passés! - Leur cohorte
S'envole et fuit, et leurs pieds
Cessent de battre ma porte
De leurs coups multipliés.
L'air est plein d'un bruit de chaînes,
Et dans les forêts prochaines
Frissonnent tous les grands chênes,
Sous leur vol de feu pliés!

God! The sepulchral voices
Of the Jinn! The noise they make!
We flee down the long
Spiral staircase!
My lamp has already died,
And the shadow of the ramp,
Which crawls along the wall,
Ascends to the ceiling.

It's the swarming Jinn passing by,
Whirling and hissing,
Yew trees, stirred by their flight,
Crackle like burning pine.
Their herd, heavy and swift,
Flying in the void,
Seems like a livid cloud,
Ringed with lightning

They are so near! – Let us keep closed
This room where we flout them.
What a din outside! Hideous army
Of vampires and dragons!
The beam of the crumbling ceiling
Sags like drenched grass,
And the old rusted door
Trembles, as though its hinges would snap.

Cries from hell! Voice that roars & weeps!
Horrible swarm, driven by the north wind,
Must, O heavens, be assailing my home!
The walls sag beneath the black battalion.
The house cries out, staggers and lists,
As though, ripped from the soil,
The wind were rolling and swirling it along,
Chasing a desiccated leaf.

Prophet, if your hand saves me
From these impure demons of the night,
I would prostrate my bald pate
Before your sacred incense burners!
Make their breath of sparks
Die on these faithful doors,
And make the talons of their wings
Scrape & screech at these black windows

They have passed! – Their cohort
Takes flight and flees, and their feet
Cease beating at my door
With their multiple blows.
The air is filled with a sound of chains,
And in the nearby forests
All the great oaks quiver,
Bent beneath their fiery flight!

De leurs ailes lointaines
Le battement décroît.
Si confus dans les plaines,
Si faible, que l'on croit
Oùir la sauterelle
Crier d'une voix grêle
Ou pétiller la grêle
Sur le plomb d'un vieux toit.

D'étranges syllabes
Nous viennent encore; -
Ainsi, des arabes
Quand sonne le cor,
Un chant sur la grève
Par instants s'élève,
Et l'enfant qui rêve
Fait des rêves d'or.

Les Djinns funèbres,
Fils du trépas,
Dans les ténèbres
Pressent leur pas;
Leur essaim gronde;
Ainsi, profonde,
Murmure une onde
Qu'on ne voit pas.

Ce bruit vague
Qui s'endort,
C'est la vague
Sur le bord;
C'est la plainte
Presque éteinte
D'une sainte
Pour un mort.

On doute
La nuit...
J'écoute: -
Tout fuit,
Tout passe;
L'espace
Efface
Le bruit.

The beating of their wings
Fades into the distance,
So indistinct in the plains,
So faint, that you believe
You hear the grasshopper
Cry with a shrill voice
Or the hail crackling
On the lead of an old roof

Strange syllables
Keep approaching us,
And when the horn sounds,
It's like the chant
Of Arabs on the shore
Rising up at moments,
And the dreaming child
Dreaming of gold.

The funereal Jinn,
Threads of death
In the dark
Accelerate their approach;
Their swarm snarls;
Like the rumbling
Of a deep wave
One does not see.

This vague sound
That falls asleep,
It is the wave
On the rim;
It is the moan,
Almost extinct,
Of a saint
For a death.

One doubts
The night . . .
I listen: -
All flees,
All fades;
Space
Erases
Sound.

Three Shakespeare Songs:

Music: Ralph Vaughan Williams (1872–1958)/Text: William Shakespeare (ca. 1564–1616)

I. Full Fathom Five

Full fathom five thy father lies,
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them, – ding-dong bell.

II. The Cloud-Capped Towers

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

III. Over Hill, Over Dale

Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,
Thorough flood, thorough fire
I do wander everywhere.

Swifter than the moon's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.

Calme des nuit

Music: Camille Saint-Saëns (1835–1921)/Text: Anonymous

*Calme des nuits, fraîcheur des soirs,
Vaste scintillement des mondes,
Grand silence des antres noirs
Vous charmez les âmes profondes.
L'éclat du soleil, la gaité,
Le bruit plaisent aux plus futiles;
Le poète seul est hanté
Par l'amour des choses tranquilles.*

Stillness of the night, cool of the evening,
Vast shimmering of the spheres,
Great silence of black vaults
Deep thinkers delight in you.
The bright sun, merriment,
And noise amuse the more frivolous;
Only the poet is possessed
By the love of quiet things.

Sure on this Shining Night

Music: Samuel Barber (1910–1981)/Text: James Agee (1909–1955)

Sure on this shining night
Of star-made shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.

Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.

—Ten Minute Intermission—

Two Motets

Music: William Byrd (ca. 1540–1623)/Text: Isaiah 64:9–10

I.
Ne irascaris Domine satis,
et ne ultra memineris iniquitatis nostrae.
Ecce respice populus tuus omnes nos.

Be not angry, O Lord,
and remember our iniquity no more.
Behold, we are all your people.

II.
Civitas sancti tui facta est deserta.
Sion deserta facta est,
Jerusalem desolata est.

Your holy city has become a wilderness.
Zion has become a wilderness,
Jerusalem has been made desolate.

Ich lasse dich nicht, BWV Anh. 159

Music: Johann Sebastian Bach (1685–1750) attr. Johann Christoph Bach (ca. 1642–1703)

Text: Genesis 32:26 alt. and Anonymous

I.
Ich lasse dich nicht, du segnest mich denn,
Mein Jesu ich lasse dich nicht,
du segnest mich denn!

I will not let you go until you bless me,
My Jesus, I will not let you go
until you bless me!

II.
Chorale and fugato:
Weil du mein Gott und Vater bist,
dein Kind wirst du verlassen nicht.
du väterliches Herz!
Ich bin ein armer Erdenkloß,
auf Erden weiß ich keinen Trost.

Since you are my God and father,
You will not abandon your child,
You who have a father's heart!
I am a poor clod of earth,
On earth I know no consolation.

III.

Dir, Jesu, Gottes Sohn, sei Preis,
daß ich aus deinem Worte weiß,
was ewig selig macht!
Gib das ich nun auch fest und true
in diesem meinem Glauben sei.

Ich bringe Lob und Ehre dir,
daß du ein ewig Heil auch mir
durch deinen Tod erwarbst.
Herr, dieses Heil gewähre mir,
und ewig, ewig dank ich dir.

To you Jesus, God's son, be praise,
That from your word I know
What makes blessed forever!
Grant also that I may be firm and faithful
In this faith of mine.

I give praise and honor to you
That you have won eternal salvation for me
Through your death.
Lord, may you grant me this salvation,
And may I always, always thank you.

God So Loved the World

Music: John Stainer (1840–1901)/Text: John 3:16

God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life.

O salutaris hostia

Music: Ēriks Ešenvalds (b. 1977)/Text: St. Thomas Aquinas (1225–1274)

*O salutaris Hostia,
Quae caeli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.
Uni trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria.
Amen.*

O saving Victim,
Who expandest the door of heaven,
Hostile armies press,
Give strength; bear aid.
To the One and Triune Lord,
May there be everlasting glory;
who life without end
gives us in the homeland.
Amen.

Soloists: Sophie Duray and Becca Schatte; sopranos

In Thy Light, We See Light

Music: Nathan Leaf (b. 1976) '99/Text: Psalm 36: 9; John 1: 4–5

In Thy light, we see light.
The light shines,
In Him was life
And the life was the light of all people
The light shines in the darkness
And the darkness did not overcome it.
The light shines,
In thy light, we see light.

Trio: Sophie Duray, Victoria Tiller, Chris DeGarde

Praise to the Lord

Music: F. Melius Christansen (1871–1955)/Text: Joachim Neander (1650–1680)

Praise to the Lord! the Almighty, the King of creation!
O my soul, praise Him, for He is thy health and salvation!
All ye who hear,
Now to His temple draw near,
Join me in glad adoration.

Praise to the Lord! who doth prosper thy work, and defend thee;
Surely His goodness and mercy here daily attend thee;
Ponder anew
What the Almighty can do,
If with His love He befriend thee!

Praise to the Lord! Oh let all that is in me adore Thee!
All that hath life and breath, come now with praises before Thee!
Let the Amen
Sound from His people again,
Gladly for aye we adore Him!
Alleluia!

In Thy Light, We See Light

“Dedicated to the Valparaiso University Chorale, in honor of Dr. Christopher M. Cock and his tenure as conductor, 1995-2022.”

Since 1995, our Chorale has been an integral part of the Valpo experience for so many VU students, and a musical ambassador for the University to communities both near and far. Established upon the secure foundation laid by its predecessors, the Chorale is a place where students embark upon a shared musical, aesthetic, and spiritual journey. This path goes beyond any one particular concert, tour, or event. It leads to a shared place of transformative experiential understanding, which shapes the soul and generates an inner illumination that continues to radiate even as students go out from Valpo to the next stages in their lives. For its entire history, Dr. Cock has served as the Chorale’s leader and guide, sharing his own seemingly inextinguishable light so that the rest of us might have an opportunity to find our own. As he now embarks upon a new path, the light which he shared for these many years will stay with us, and will help to show the way and lay the foundation for a lustrous future for the Chorale and the many VU students to come.

-Nathan Leaf, VU ‘99

DIRECTOR’S NOTE

Nathan Leaf’s setting of Valparaiso’s motto, *In Thy Light We See Light*, entangles our perception of light and music with its glittering and lucid harmonies. In it we can see sounds, both bright and dark; we can hear colors (and therefore light), both loud and muted. This intermingling is native to singing, where we aim for the perfect chiaroscuro, the light-dark balance that creates beauty in the tone. And so it is with new eyes (and ears) that we might read the words of John Donne as they have been set by William Harris: “There shall be no darkness nor dazzling, but one equal light; no noise nor silence, but one equal music.” As it is in heaven. Perhaps at this evening’s performance, then—where the lights of the Chapel of the Resurrection are quieter than usual, where the music shimmers through the silence—we can hear however fleetingly that light by which we see light. We can see the technicolor romanticism of Faure and Vaughan Williams. We can glimpse the twinkling stars in the music of Saint-Saëns and Barber. And we might see in Byrd, Bach, Stainer, and Ešenvalds, that music by which, in Donne’s words, “there are no foes nor friends but one equal communion, no ends nor beginnings; but one equal eternity.”

ABOUT THE CONDUCTORS

Jeremiah Cawley has led instrumental and vocal ensembles across the US and UK. He sings with the GRAMMY-nominated True Concord and founded the new music ensemble The Box Is Empty. His recorded work includes projects with The Riot Ensemble (London, UK), Solaris Vocal Ensemble (Seattle, WA), and Chamber Cartel (Atlanta, GA). Dr. Cawley's work as tenor soloist is equally varied. He has recently been featured in the Des Moines Choral Festival's performance of Bach's Cantata 140, *Wachet auf, ruft uns die Stimme*; at the Omaha Under the Radar new music festival singing *Desert Time* for tenor and electronics by composer Nat Evans; and in the Madison Early Music Festival's 400th anniversary performance of Monteverdi's *Vespro della beata virgine*. Dr. Cawley's credits as operatic music director include Puccini's *Suor angelica*, Poulenc's *La voix humaine*, and Britten's *Rape of Lucretia*.

Dr. Cawley's recent published scholarship includes "Understanding Editions: Using CPDL and IMSLP to Develop Early Music Intuition" in *The Choral Conductor's Companion*. He serves on the organizing committee for the Oxford Conducting Institute, where he presented his most recent research, "Neurotic, Weak, and Ultramodern: Coded Language in Gestural Criticism," exploring veiled discrimination in critical judgements of conductors Gustav Mahler and Antonia Brico. Dr. Cawley's previous presentations include the paper "Unconducting Andriessen," which examines the ways that the Dutch avantgarde altered the role of the conductor in music written after 1970. His dissertation, *The Economic, Aesthetic, and Nonprofit Organization of Professional Vocal Ensembles*, was nominated by the University of Washington for ACDA's prestigious Herford Prize.

Dr. Cawley is a sought-after choral clinician, adjudicator, and conducting teacher. He received his MM and DMA from the University of Washington, where he was a student of Geoffrey Boers. He is currently Visiting Assistant Professor of Music at Valparaiso University, having previously held posts at Loras College, Western Kentucky, and Georgia State Universities.

Sunghee Kim holds the positions of Assistant Professor of Music and the Director of Chapel Music. She also serves as University Organist and conductor of the University Kantorei and co-director of Vox Lucis.

Dr. Kim holds degrees from the Jacobs School of Music at Indiana University, the University of North Texas and Ewha Woman's University in Seoul, South Korea. An accomplished organist, she is a former first prize winner in the Fort Wayne National Organ Playing Competition. Prior to coming to Valpo, she served in a faculty appointment at Pennsylvania State University at Abington and as Director of Music at Concordia Lutheran Church in Wilmington, Delaware.

ABOUT THE CHORALE

The Valparaiso University Chorale continues to earn acclaim as one of the top Lutheran collegiate choirs in the United States, upholding the highest standard of choral art through performance of the greatest choral literature of all eras and preserving the University's rich choral tradition, which dates back to the early 20th century. The mixed voice ensemble performs an eclectic repertoire that spans from traditional to significant contemporary works, all in their original languages, and to selections that express multicultural perspectives.

By invitation from the Castle Church in Wittenberg, Germany, the Chorale was the only international ensemble invited to perform at the celebrations of the 500th Anniversary of the Reformation on October 31, 2017. They were also invited by Thomaskantor Gottold Schwarz to join the Thomanerchor, the famous boy's choir once led by Johann Sebastian Bach, in performance during the Reformation Day services at the St. Thomas Church in Leipzig, Germany. The Chorale has served six residencies at the St. Thomas Church—the only collegiate American choir to enjoy such a strong relationship with the church of J.S. Bach. In June 2012, the Chorale was invited by the Bach Archive in Leipzig to perform at the Bach Festival that celebrated the 800th anniversary of the St. Thomas Church and the Thomanerchor.

Soprano

Sophia Duray, Westfield, IN (music performance)
Isabel Gauss, Yorkville, IL (music education)
Reese Hankins, Edelstein, IL (health sciences)
Rachael Lagunas, Valparaiso, IN (music)
Jamie Pfauth, Carol Stream, IL (music education)+
Sarah Roeglin, Delafield, WI (nursing)
Lee Ross, Rockton, IL (music education)+
Victoria Tiller, Mishawaka, IN (music education)
Libby Tritten, Stow, OH (psychology and music)

Alto

Sarah Brase, Spencerport, NY (music education)+
Carolina Bowen, Salem, VA (music education)+
Chris DeGard, Knox, IN (music education)
Katharina Depenthal, Orlando, FL (global service,
humanities)
Megan Giromini, Arlington Heights, IL (music education)
Kathryn Harrold, Coon Rapids, MI (actuarial science)
Andrea Luekens, Santa Rosa, CA (health science)
Becca Schatte, Jefferson City, MO (music education)

Tenor

Logan Albright, Valparaiso, IN (music education)+
Maro Allen, Valparaiso, IN (music education)
Trey Erny, Valparaiso, IN (theatre)
Joshua Inman, Hamilton, OH (meteorology)
Myles Mattsey, New Lenox, IL (music, political science)
Lane Scheel, Eagle, WI (physics)
Karis Traylor, Grand Rapids, MI (music education)+

Bass

Johnathan Clayton, Mascoutah, IL (mechanical
engineering)
Darnell Crater, Crown Point, IN (music education)+
Zac Flasch, Valparaiso, IN (music composition)+
Payton Mitchell, St. Charles, IL (actuarial science)
Korbin Opfer, Seward, NE (environmental science)
Ethan Wlodarczyk, Lake Zurich, IL (psychology)

+Denotes Section Leader

Chorale President

Myles Mattsey

Chorale Student Manager

Zac Flasch

Chorale Librarian

Sophia Duray

ABOUT VOX LUCIS

Vox Lucis is a select chamber choir in its inaugural academic year. The group specializes in the performance of music from the late Renaissance and early Baroque. Vox Lucis's busy performance calendar allows singers the opportunity to perform in a variety of contexts—both sacred and secular—learning music at a professional pace.

VALPARAISO UNIVERSITY VOX LUCIS

Soprano

Emily Broniewicz, Hickory Hills, IL (biology)
Sophia Duray, Westfield, IN (music performance)
Isabel Gauss, Yorkville, IL (music education)
Lee Ross, Rockton, IL (music education)
Becca Schatte, Jefferson City, MO (music education)
Victoria Tiller, Mishawaka, IN (music education)
Jamie Pfauth, Carol Stream, IL (music education)

Alto

Zoe Barajaz, Darien, IL (meteorology)
Brynn Conway, Lake in the Hills, IL (ministry and theology)
Kate Eisenhutt, Kansas City, MO (music, German)
Chris DeGard, Knox, IN (music education)
Megan Giromini, Arlington Heights, IL (music education)
Kathryn Harrold, Coon Rapids, MI (actuarial science)

Tenor

Logan Albright, Valparaiso, IN (music education)
Maro Allen, Valparaiso, IN (music education)
Myles Mattsey, New Lenox, IL (music, political science)
Lane Scheel, Eagle, WI (physics)
Karis Traylor, Grand Rapids, MI (music education)

Bass

Darnell Crater, Crown Point, IN (music education)
Zac Flasch, Valparaiso, IN (music composition)
Payton Mitchell, St. Charles, IL (actuarial science)
Ethan Wlodarczyk, Lake Zurich, IL (psychology)
Johnathan Clayton, Mascoutah, IL (mechanical engineering)

Accompanist: Grace Roberts, La Grange Park, IL (psychology)

DEPARTMENT OF MUSIC FACULTY

Full-time Faculty

Navid Bargrizan, DMA
University of Florida
Music theory, composition

Joseph Bognar, DMA
University of Illinois, Urbana-Champaign
Piano, music theory

Jeremiah Cawley, DMA
University of Washington
Voice, choir

Christopher Cock, DMA
University of Arizona
Senior Research Professor

Jeffrey Scott Doeblar, PhD
University of Minnesota
Music education, band, conducting

Sunghee Kim, DM
Indiana University
Organ, University Organist, Director of Chapel Music

Stacy Maugans, DM
Indiana University
Saxophone, musicianship

Diego Piedra, DMA
University of Michigan
Orchestra, musicianship, conducting

Jordy Novak, MM
Western Michigan University
Music therapy

Katharina Uhde, PhD, DMA
Duke University, University of Michigan
Violin, viola, music history

Adjunct Faculty

Layne Anspach, Horn
Anne Marie Bice, Voice
Jeffrey Brown, Percussion
Maura Janton Cock, Voice
Adam De Sorgo, Oboe
Kevin Dombrowski, Trombone
Heaven Fan, Harp
Cynthia Fudala, Flute
Denise Kirkland, Clarinet
James Konsbruck, Guitar
Eric Kuehner, Bassoon
Bob Lark, Jazz bands
Nicole Lee, Piano
David Machavariani, Cello
Mary Lee Riley, Piano
Stephen Schnurr, Organ
Phillip Serna, Bass
Charles Steck, Trumpet
Bradford Thompson, Voice
Richard Watson, Euphonium/tuba

Administrative Staff

Stacy Maugans
Chair, Department of Music

Kristin Flodder
Administrative Assistant, Music/Theatre

Angie Taylor
Administrative Assistant,
Center for the Arts

FALL 2022 SEASON

Music Showcase Recital
Monday, August 29, 2022, 7:30 p.m.
Duesenberg Recital Hall

Faculty Recital
Layne Anspach, horn and Sunghee Kim, organ
Sunday, September 11, 2022, 4:00 p.m.
Chapel of the Resurrection

Faculty Recital
Katharina Uhde, violin with Nicole Lee, piano
Wednesday, September 14, 2022, 7:30 p.m.
Duesenberg Recital Hall

Homecoming Chorale and Orchestra Concert
Featuring Chorale Alumni Choir and
Dr. Christopher Cock
Saturday, September 24, 2022, 4:00 p.m.
Chapel of the Resurrection

Cappella Romana
Thursday, October 6, 2022, 7 p.m.
Chapel of the Resurrection

Choral Evening Prayer and Organ Recital
Featuring Valparaiso University Kantorei and guest
organist Szu-Ping ChangWong
Saturday, October 22, 2022, 6:00 p.m.
Chapel of the Resurrection

Symphony Orchestra Halloween Concert
Saturday, October 29, 2022, 5:00 p.m.
Chapel of the Resurrection

Chorale Concert
Sunday, October 30, 2022, 5:00 p.m.
Chapel of the Resurrection

Family Weekend
Johan de Meij concert with Chamber Concert Band
and Windiana
Saturday, November 5, 2022, 4:00 p.m.
Chapel of the Resurrection

Luce Concert Band and
Community/University Concert Band
Saturday, November 5, 2022, 7:30 p.m.
Chapel of the Resurrection

Organ Concert for Young and All
Sunday, November 13, 2022, 4:00 p.m.
Chapel of the Resurrection

New Music Ensemble and ValpLork
Tuesday, November 15, 2022, 7:30 p.m.
Duesenberg Recital Hall

Jazz Ensemble
Wednesday, November 16, 2022, 7:30 p.m.
Center for the Arts - University Theatre

Julefest
Valparaiso University Community/University Concert
Band
Tuesday, November 29, 2022, 7:00 P.M.
Chapel of the Resurrection

Festive Christmas Vespers
Chorale, Kantorei, Symphony Orchestra, Chamber
Concert Band
Friday, December 2, 2022, 7:30 p.m.
and
Saturday, December 3, 2022, 5:00 p.m.
Chapel of the Resurrection

TubaChristmas
Sunday, December 4, 2022, 3:00 p.m.
Chapel of the Resurrection

Bach Institute presents Messiah
Wednesday, December 21, 2022, 7:00 p.m.
Chapel of the Resurrection

Ushers courtesy of Sigma Alpha Iota and Phi Mu Alpha Music Fraternities. Audio/video recording and flash photography are not permitted. The Valparaiso University Department of Music strictly observes the provisions in U.S. Copyright Law which exists to protect creative artists against inappropriate and unrewarded use of their work.