



St. Martin's Chamber Choir

TIMOTHY J. KRUEGER, ARTISTIC DIRECTOR



Along The Way:

SONGS OF PILGRIMAGE

Friday, November 8, 7:30 PM : St. Paul Community of Faith
Saturday, November 9, 7:30 PM : St. Andrew's Episcopal Church
Sunday, November 10, 3:00 PM : Holy Cross Lutheran Church

ST. MARTIN'S CHAMBER CHOIR

Timothy J. Krueger, *Artistic Director*

Michael Ballard, *Mark Sheldon Conducting Intern*

SOPRANO

Elise Bahr
Ashley Hoffman
Laura Tribby

ALTO

MB Krueger
Kathleen Schmidt
Donna Wickham

TENOR

Matt Bentley
Patrick Knaubert
Westin Sorrel

BASS

Tony Domenick
Kenneth Donahue
Nathan Payant



TIMOTHY J. KRUEGER

Timothy J. Krueger studied musicology at the Wheaton Conservatory of Music, the University of Colorado, Boulder, the Universität Hamburg, Germany, and the University of London's Royal Holloway College, where his doctoral dissertation was on the sacred music of Charles Villiers Stanford. He has studied conducting with Dr. Paul Wiens, and privately with Dennis Keene of the Voices of Ascension. He has sung professionally with the Santa Fe Opera, the Santa Fe Desert Chorale, Chicago A Cappella, the Vox Early Music Ensemble, the Ars Nova Singers, as well as several Episcopal cathedral choirs. In addition to being the founding Artistic Director of St. Martin's Chamber Choir, Krueger has served as Chorus Director for the Boulder Bach Festival, the Colorado Music Festival, and the Boulder Philharmonic. He is an Affiliate Faculty member in the Music Department of Metropolitan State University of Denver. He is Choirmaster of St. Andrew's Episcopal Church, overseeing one of Denver's finest classical church music programs.



MICHAEL BALLARD

A lifelong resident of Colorado, Michael is currently pursuing a Master's degree in choral conducting at the Lamont School of Music. At Lamont, he is a choral teaching assistant and studies privately under Catherine Sailer. He also works at Trinity United Methodist Church serving as a conductor of several choirs and is the artistic director of the Rhythm of Life Community Chorus in Wheat Ridge. Outside of St. Martin's, Michael performs with other groups such as The Denver Pro Chorale, The Evans Choir, and The Colorado Symphony Chorus. Before going back to school, Michael taught elementary and middle school choir, drama, and general music.

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ALONG THE WAY: SONGS OF PILGRIMAGE

*Generously sponsored by Gene and Rosann McCullough
in honor of the Colorado Front Range Chapter of American Pilgrims on the Camino*

ENTRANCE

Reading: Pilgrim Blessing *modified from the Codex Calixtinus, c. 1140*
Congraudeant catholici *Magister Albertus, Codex Calixtinus*

JOURNEY'S OUTSET

Reading (Heritage) *from "Path of Miracles" by Robert Dickinson*

Azpeitia (*village near San Sebastián*)

Kyrie and Gloria from the "Missa de Nuestra Señora" *Juan de Anchieta (1462-1523)*

Reading (Contemporary) *Gene McCullough*

Pamplona/Bilbao

Audi benigne *Juan Crisóstomo de Arriaga (1806-1826)*

MID-JOURNEY

Reading (Heritage)

Burgos

Hortus conclusus *Francisco de Ceballos (d. 1571)*

Reading (Contemporary)

León

Oy comamos y bebamus *Juan del Encina (1468-1529)*

Palencia

De la Virgen *Antonio de Cabezón (1510-1566)*

JOURNEY'S END

Reading (Heritage)

Santiago de Compostela

Regina caeli. *Andres de Villalar (c.1530-c.1593)*

Agnus Dei from the Missa "in exitu Israel" *Diego de Pontac (1603-1654)*

Reading (Contemporary)

O vos omnes *Diego de las Muelas (1698-1743)*

PILGRIMAGE FULFILLED

Reading (Heritage)

Adoramus te *Claudia Francesca Rusca (1593-1676)*

EXUENT: *Dum Pater familias walking chant.* *Anonymous, Codex Calixtinus, c. 1140*

TEXTS & TRANSLATIONS

ENTRANCE

CONGAUDEANT CATHOLICI

Magister Albertus, Codex Calixtinus

*Congaudeant catholici,
Letentur cives celici die ista.*

Let the whole church rejoice,
Let the heavenly host be glad this day.

*Clerus pulcris carminibus
Studeat atque cantibus die ista.*

Let the clergy diligently sing
Lovely tunes and songs this day.

*Hec est dies laudabilis,
Divina luce nobilis die ista.*

This is a praiseworthy day,
Made glorious by divine light this day.

In the first volume of the Codex Calixtinus, a 12th century manuscript collection held in the archives of the cathedral of Santiago de Compostela, there are a number of musical works having to do with St. James, reputedly buried in the cathedral. Most of them are what are called “conducti,” being a line of Gregorian chant with an independently composed second melody to be sung simultaneously to and above it. For one of these conducti – the chant “Congaudeant catholici” – there are two independently composed melodies above the chant line. This has often been touted as the earliest example of 3-part polyphony in music history, coming almost a century before it became common practice in Paris. This, if true, is an historical claim of truly monumental significance. Recent scholarship, however, has tended to favor the view that the two lines represent two options, either of which could be paired with the bottom chant line. Be that as it may, there is no definite way of knowing for sure which theory is correct; so I will be performing all three versions of it tonight – first, the chant (sung by the altos) with one of the melodies against it (in the soprano); then the same chant with the other melody in the soprano; and finally, the chant with both melodies simultaneously, sung by the men (chant in the bass, the two independent melodies in baritone and tenor).



AZPEITZIA

KYRIE AND GLORIA FROM THE "MISSA DE NUESTRA SEÑORA" Juan de Anchieta (1462-1523)

Italicized words are interpolations not normally part of the text of the mass ordinary.

Kyrie eleison.

Rex virginum amator deus Mariae Deus, eleison.

Kyrie eleison.

Lord have mercy.

King, lover of virgins, God, Mary's glory, have mercy.

Lord have mercy.

Christe eleison.

Christe Deus de Patre homo natus Maria Matre, eleison.

Christe eleison.

Christ have mercy.

Christ, God of the Father, born as man of the mother Mary, have mercy.

Christ have mercy.

Kyrie eleison.

O paraclete obumbrans corpus Mariae, eleison.

Kyrie eleison.

Lord have mercy.

O Paraclete, sheltering the body of Mary, have mercy.

Lord have mercy.

Gloria in excelsis Deo, et in terra pax hominibus

Bonae voluntatis.

Laudamus te. Benedicimus te. Adoramus te.

Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis, Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe.

Spiritus et alme orphanorum Paraclete.

Domine Deus, Agnus Dei, Filius Patris.

Primogenitus Mariae Virginis matris.

ui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram,

ad Mariae gloriam.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus,

Mariam sanctificans.

Tu solus Dominus,

Mariam gubernans.

Tu solus Altissimus,

Mariam coronans, Jesu Christe.

Cum Sancto Spiritu in gloria Dei Patris.

Amen.

Glory be to God on high, and on earth peace
to men of good will.

We praise Thee. We bless Thee. We adore Thee.

We glorify Thee.

We give Thee thanks for Thy great glory.

O Lord God, heavenly King, God the Father almighty.

O Lord Jesus Christ, the only begotten Son.

O Spirit and kind comforter of orphans.

O Lord God, Lamb of God, Son of the Father.

First-born of the Virgin Mother Mary.

Who takest away the sins of the world, have mercy on us.

Who takest away the sins of the world, receive our prayer,
to the glory of Mary.

Who sittest at the right hand of the Father, have mercy on us.

For Thou only are holy,

sanctifying Mary.

Thou only art the Lord,

ruling Mary.

Thou only art most high,

crowning Mary, O Jesus Christ.

Together with the Holy Ghost in the glory of God the Father

Amen.

Born to a prominent Basque family in the village of Aspeitzia near San Sebastián, the start of one of the modern Camino routes, Juan de Anchieta later served as a musician at the court of Queen Isabella I of Castile. Towards the end of his life, feeling a desire to return to his childhood roots, Anchieta founded a monastery in the village of his birth, became its prior, and eventually died there. The first two sections of the mass we perform tonight are unique in that they contain not just the usual words of the ordinary of the mass, but added Marian "tropes" (hence the dedication of the mass to "Our Lady") that serve as theological commentary on the traditional words. This practice, which became ever more popular in southern Europe, was forbidden later in the 16th century at the Council of Trent in an effort to shorten and simplify services that had grown excessively long. I have paired these tropes with Gregorian chant that, presumably, would have provided the missing portions of the ordinary.

PAMPLONA

AUDI BENIGNE *Juan Crisóstomo de Arriaga (1806-1826)*

*Audi benigne conditor,
nostras preces cum fletibus,
in hoc sacro jejunio,
fusas quadragenario.*

*Scrutator alme cordium,
infirmi tu scis virium,
ad te reversis exhibe
remissionis gratiam.*

*Praesta beata Trinitas,
concede simplex unitas,
ut fructuosa sint tuis,
jejuniorum munera.*

O merciful Creator, hear;
In tender pity bow Thine ear:
Accept the tearful prayer we raise
In this our fast of forty days.

Each heart is manifest to Thee;
Thou knowest our infirmity:
Repentant now we seek Thy face;
Impart to us Thy pardoning grace.

Blest Three in One, and One in Three
Almighty God, we pray to Thee,
That Thou wouldst now vouchsafe to bless
Our fast with fruits of righteousness.

Translation: John Mason Neale

Pamplona is the first urban area of any size to be encountered near the start of the Camino francés route. In a monastery library in Pamplona there was found the manuscript of a simple hymn-like composition by the adolescent Juan Crisóstomo de Arriaga, a musician sometimes dubbed “the Spanish Mozart,” due to their both having been child prodigies, their having died at an early age, and their sharing a January 27 birthday. The circumstances surrounding how this manuscript came to reside at the monastery are unknown, but as the boy was born and raised in nearby Bilbao, the connection is not distant. I edited and transcribed the work for tonight’s performance from a scan of the manuscript, and dedicate this modest effort to the sponsor and reader of tonight’s program, Gene McCullough.

BURGOS

HORTUS CONCLUSUS *Francisco de Ceballos (d. 1571)*

*Hortus conclusus soror mea, sponsa mea, et fons signatus.
Aperi mihi, O soror mea, amica mea, columba mea, immaculata mea.
Surge prope amica mea et veni.
Veni speciosa mea, ostende mihi, faciem tua.
Favus distillans labia tus, mel et lac sub lingua tua.
Veni, sponsa mea, veni coronaberis.*

A garden enclosed is my sister, my bride, and a sealed fountain.
Open to me, my sister, my love, my dove, my undefiled.
Arise my love and come.
Come my fair one, let me see your face.
Your lips distil nectar, honey and milk are under your tongue.
Come my bride, and you shall be crowned.

The two largest cities encountered on the Camino are Burgos and León, both in the middle part of the route. Both have large cathedrals, and, as such, employed prominent musicians in the Middle Ages and Renaissance. Francisco de Ceballos was maestro de capilla (choirmaster) at Burgos cathedral from 1535-1571, during what is the highest flowering of Renaissance art. Eclipsing the latter in fame, however, was Juan del Encina, whose major distinction was garnered as musician in the court of a Spanish pope (Alexander VI) in Rome, where he was the admitted master of the villancico, a rustic (and sometimes pious) song form that was very popular in Spain and her New World colonies during the Renaissance, particularly around Christmastime. Like Juan de Anchieta, Encina felt a pull back to his native land, and the pope appointed him Prior at León Cathedral, where he lived out his days.

LEÓN

OY COMAMOS Y BEBAMUS

Juan del Encina (1468-1529)

*Oy comamos y bebamos
y cantemos y holguemos,
que mañana ayunaremos.*

*Por onra de Sant Iago
parémonos oy bien anchos.
Enbutamos estos panchos,
recalquemos el pellejo.*

*Que costumbres de concejo
que todos oy nos hartemos,
que mañana ayunaremos.*

*Honremos a tan buen santo
porque en hambre nos acorra.
Comamos a calca porra,
que mañana hay gran quebranto.*

*Comamos bebamos tanto
hasta que nos rebentemos,
que mañana ayunaremos.*

*Bebe Bars, más tú, Beneyto,
Beba Pidrueloy Llorente,
Bebe tú primeramente,
quitarnos has deste preito.*

*En beber bien me deleyto,
Daca, daca, beberemos,
que mañana ayunaremos.*

For today we feast and revel,
And we sing and have no sorrow,
For our Fast begins tomorrow

To Saint James we will pledge;
East your belt and free your tummy,
Stuff yourself with something yummy,
And the larder we will pillage.

As is custom in our village,
Leave no joy for Fate to borrow,
For our Fast begins tomorrow.

Why obey this Saint's instruction?
It's because we fear starvation.
Let us welcome all temptation,
For tomorrow brings destruction.

Eat and drink with no obstruction
'Til we must repent in sorrow,
For our Fast begins tomorrow.

Drink it, Bras; you, too, Beneito;
Drink, Pedruelo, Lloriente.
You drink first; perhaps we then may
Make this reverence away flow.

Drink is my delight; I say so;
Swallow, swallow all the cargo,
For our Fast begins tomorrow.

Translation: Carol Anne Perry Lagemann

This piece is included to indicate that the pilgrimage wasn't (and still isn't) all solemn piety!

PALENCIA

DE LA VIRGEN

Antonio de Cabezón (1510-1566)

*De la Virgen que parió
y del niño que nació,
¿qué se puede acá sentir?
Que su Padre nos le dió
para el mundo redimir.
¡Oh Virgen digna de ser madre!
¿De quién?
¡De Dios eterno igual al Padre!*

Of the Virgin who gave birth
and of the child who was born,
what can one feel here?
That his Father gave us him
to redeem the world.
Oh Virgin worthy of being a mother!
Of whom?
Of eternal God equal to the Father!

Translation: Matt Bentley

Not directly on any route but close to the Camino francés is the city of Palencia, where one of the greatest of Spanish Renaissance composers was brought up and educated. Blind from early childhood, Antonio de Cabezón was an accomplished keyboardist and composer, and due to his uncle's being vicar-general of the diocese of Palencia, the young Cabezón was schooled and taught music by the cathedral's organist Garcia de Baeza. It was also through his uncle's connections that he was introduced to Queen Isabella and was appointed organist to her court. On her death he was patronized by King Phillip II (of Spanish Armada fame [or infamy, depending on how you view it]), who favored him over any other artist at his court except for the painter Titian. He died a wealthy man, and is mainly remembered for his many keyboard works, though a small amount of vocal music has survived, this being an example.

SANTIAGO DE COMPOSTELA

REGINA CAELI

Andres de Villalar (c.1530-c.1593)

*Regina coeli laetare, Alleluia.
Quia quem meruisti portare, Alleluia.
[Iam] Resurrexit sicut dixit, Alleluia.
Ora pro nobis Deum. Alleluia.*

Queen of Heaven, rejoice, alleluia.
For He whom you were worthy to bear, alleluia.
[Now] has risen, as He said, alleluia.
Pray for us to God, alleluia.

The Cathedral of Santiago de Compostela — the destination of Camino pilgrims — of course had a wealth of musicians who served it over the centuries, and committed their talents to the music of its liturgies. Many of these musicians' compositions are preserved in the Cathedral archives, and most remain unpublished. The music of three Cathedral musicians from successive centuries are performed tonight to represent the ongoing work of the Cathedral as each decade and century brought many thousands of pilgrims to its doors. The 16th century is represented by Andres de Villalar, who served as the Cathedral's maestro di capilla 1579-1583; the 17th century is represented by Diego de Pontac, who served 1644-1650 (and whose Mass "In exitu Israel de Egipto" [the Israelite's flight from Egypt] was used to welcome arriving pilgrims, the flight of the Israelites being used as a metaphor for those walking the Camino); and the 18th century by the highly prolific Diego de las Muelas, who served as maestro de capilla 1719-1725.

AGNUS DEI FROM THE MISSA "IN EXITU ISRAEL"

Diego de Pontac (1603-1654)

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.*

Lamb of God, who take away the sins of the world,
have mercy on us.
Lamb of God, who take away the sins of the world,
have mercy on us.
Lamb of God, who take away the sins of the world,
grant us peace.

O VOS OMNES *Diego de las Muelas (1698-1743)*

*O vos omnes qui transitis per viam:
attendite et videte si est dolor sicut dolor meus.*

O all ye that pass by the way,
attend and see if there be any sorrow like to my sorrow.

ADORAMUS TE *Claudia Francesca Rusca (1593-1676)*

*Adoramus te, Christe
et benedicimus tibi.
Quia per tuam sanctam crucem
redemisti mundum.
Domine, miserere nobis.*

We adore thee, O Christ,
and we bless thee,
because by thy holy cross
thou hast redeemed the world.
O Lord, have mercy upon us.

DUM PATER FAMILIAS, WALKING CHANT. *Anonymous, Codex Calixtinus, c. 1140*

*Dum Pater familias,
Rex universorum,
Donaret provincias
Jus apostolorum;
Jacobus Hispanias
Lux illustrat moum.*

God, Father of all mankind,
King, ruler of the world
Gave to his apostles dear,
lands, each to their own just care
James in his own land of Spain,
Shines out with a holy flame.

*Primus ex Apostolis,
Martyr Jerosolymis,
Jacobus egregio
Sacer est martyrio.*

First [martyred] amongst Apostles now!
Martyred at Jerusalem!
James became the holiest
by illustrious martyrdom!

*Herru Sanctiagu,
Got Santiagu!
E ultreja, esus eja!
Deus ad iuuanos.*

Lo! James's Galicia calls out
for our pious toil,
Marching on the holy way
over her glorious soil.

*Iacobo propicio
Veniam speremus
Et, quas ex obsequio
Merito debemus
Patri tam eximio
Dignas laudes demus.*

Blending all our prayers in
one harmony of endless song:
To Lord St James! To God's St James!
And Onward! And Upward!
God speed our way!"

To this point in the program the music has been music that pilgrims would have heard. "Dum Pater familias" is arguably the one that pilgrims themselves might have sung — a hymn to encourage themselves along the route. Look at the text — this was sung by pilgrims, not priests. "Lo! James's Galicia calls out for our pious toil, Marching on the holy way, over her glorious soil. Blending all our prayers in one harmony of endless song: To Lord St James! To God's St James! And Onward! And Upward! God speed our way!" As pilgrims both then and now would say: "*¡Ultreia!*" "Onward!"

SINGERS



ELISE GREENWOOD BAHR

Elise Greenwood Bahr has been active in the Denver choral music scene since moving to Colorado in 2011. She is thrilled to be singing with Saint Martin's Chamber Choir again this season! She also sings with The Colorado Bach Ensemble, Anima Chamber Ensemble, and has performed with Singers Chamber Choir, Vittoria Ensemble, and with other community and church

choirs. Before moving to Denver, she appeared in various productions around the country, including serving as a Principal Singer with the Bach Society of St. Louis, lead roles with Hartford Opera Theater, and a singer with the Alabama Symphony Chorus in Birmingham, Alabama. In addition to her choral activities, she is also a fine violinist and has performed with the Connecticut Valley Chamber Orchestra, the Lone Tree Symphony, and many other church and community orchestras in three different states. She is also an active private teacher, with a studio of piano, violin, and vocal students. Elise holds a Master's of Music in Vocal Performance from The Hartt School at the University of Hartford, and a Bachelor of Arts in Music from the University of Utah. When not involved in musical activities, she enjoys running marathons, watching her two sons' baseball games, dancing with her two daughters, and being outside with her husband Cameron in the amazing Colorado mountains.



MATTHEW BENTLEY

Matthew Bentley grew up in a musical family playing the piano and the cello. He is a staff singer at St. Andrew's Episcopal Church and teaches Spanish at Kent Denver School, where he holds the Jane Horn Distinguished Teaching Chair. Matt graduated summa cum laude from BYU and holds a doctorate in Spanish Literature from the University of Virginia. He lives in the

Baker neighborhood with his partner, Frank.



KENNETH DONAHUE

Kenneth Donahue has performed as a soloist with numerous organizations in the Denver-Boulder area. He currently sings with St. Martin's Chamber Choir and the St. John's Cathedral Choir. At the University of Colorado he has sung in the Eklund Opera Program and the New Opera Workshop (CU Now). He has also performed with the

Colorado Music Festival, Seicento Baroque Ensemble, Happy Hour Chamber Concerts, Cathedral Choir and Orchestra of St. John's Denver, Denver Early Music Ensemble, Denver Opera Collective, and the Baroque Chamber Orchestra of Colorado. Mr. Donahue came from South Dakota to Boulder in 2009 to study with Patrick Mason and complete his Bachelor of Music degree at the University of Colorado Boulder.



TONY DOMENICK

Tony Domenick is a performer, teacher, conductor, and composer from Denver, Colorado. He performs with choirs, rock bands, improv troupes, at weddings and funerals; teaches private voice, piano, song writing, and music theory lessons; and composes choral music, songs of many genres, and chamber music. Tony embraces music as a language, and he loves to help others become

fluent. When Tony is not making music, he is making spicy burritos, reading philosophy, hiking with his partner Kelsie, over-analyzing the economic implications of board games, and meditating.



ASHLEY HOFFMAN

Ashley Hoffman has appeared locally with Colorado Bach Ensemble, Baroque Chamber Orchestra of Colorado, the Archdiocesan Chorale, Denver Early Music Consort, Ars Nova Singers, as a guest soloist for St. John's Episcopal Church, the Vittoria Ensemble, and Colorado Chorale, and as a staff singer at St. Andrew's Episcopal Church. Before moving to Denver,

Ashley performed professionally in the Los Angeles area with De Angelis Vocal Ensemble, LASchola, Jouyssance Early Music Ensemble, All Saints' Church, Beverly Hills and St. James' in the City. Her recording credits include CDs, soundtracks and video games. She teaches 3D animation at CU Denver, and works as a web designer and graphic artist (on projects such as the SMCC website) and spends time with her husband, Barry, and daughter, Lyra.



PATRICK KNAUBERT

Patrick Knaubert is 27 years old. Born in Grand Rapids, Minnesota, and the youngest of his four siblings. Patrick has been pursuing a life of music & arts since 6th grade. Growing up surrounded by music, he started singing at five years old. Whether it was with his family or with the praise band at church, Patrick always loved sharing his God-given gift. He started his college journey

at Metropolitan University of Denver, but after one semester he transferred to Southwestern Adventist University in Keene, Texas. It was there that he began studying voice with Jonathan Wall. For two years, Mr. Knaubert toured with the university choral groups to Puerto Rico, the Czech Republic, Bratislava, and Salzburg. He decided to move to Cleveland to complete his studies. At Cleveland State University, he studied voice with Elizabeth Unis Chesko, until her retirement, and completed his vocal studies with Eileen Moore. He graduated with honors, having earned a Bachelor of Arts in vocal performance. While in Cleveland, Patrick was granted scholarship to sing with the CSU choirs. He also sang with the choir of Saint John's Catholic Church, the Cleveland Chamber Choir, Singers Club of Cleveland, and the Cleveland Orchestra Chorus. He often sings with himself in his home recording studio. Now, he is happy to be back in Colorado, working as an Entrepreneur, and singing yet again with another fantastic group, Saint Martins Chamber Choir. Incredibly grateful for every opportunity that he's had, Patrick wouldn't be here today without the love, and support of his family and friends.



MB KRUEGER

MB Krueger is the Director of Choral Activities at Metropolitan State University of Denver, where she directs the Chorale, University Treble Choir, and Auraria Choir and teaches all levels of undergraduate conducting. She served for ten years on the board of the Colorado Chapter of American Choral Directors Association. She regularly presents sessions at the annual CoACDA

Summer Workshop and the annual Colorado Music Educators Association convention. MB grew up in Michigan's Upper Peninsula, and earned her degrees in music education at Michigan State University and Miami University (Ohio). She has sung with St. Martin's Chamber Choir and St. Andrew's Episcopal Church Choir since 1997, and has also sung professionally with the Santa Fe Desert Chorale, the Santa Fe Opera, Ars Nova Singers, Diverse Passions Early Music Ensemble, and the Baroque Chamber Orchestra of Colorado.



NATHAN PAYANT

Nathan Payant is a passionate and dedicated conductor, educator, and professional singer living in the Denver area. He has over fifteen years of choral teaching and conducting experience at the middle school, high school, and college levels. In addition to singing with St. Martin's Chamber Choir, he is the Co-Founder and Artistic Director of Anima Chamber Ensemble, General Manager

of Colorado Bach Ensemble, and a member of the choral faculty at Colorado State University and University of Denver. He has served on the Colorado All-State Choir Board, the Vocal Music Council of CMEA, and currently serves on the Colorado ACDA Council as the Women's Choir R&R Chair. A native of South Dakota, Nathan earned a Bachelor of Music Education degree from Northern State University in Aberdeen, SD. He received his Master of Music degree in Choral Conducting from Colorado State University and a Doctor of Musical Arts degree in Choral Conducting and Literature from University of Colorado, Boulder. Outside of his professional responsibilities, Nathan enjoys traveling and spending time with his beautiful wife and three daughters.



KATHLEEN SCHMIDT

Kathleen Schmidt is a lyric mezzo-soprano specializing in medieval chant, Renaissance polyphony, and Baroque opera and oratorio. She was recently appointed as the new Artistic Director for the Denver Early Music Consort, founded by former Saint Martin's chorister Marjorie Bunday. Kathleen has designed curricular programs of early music for grade-school education outreach

at the request of the Colorado Symphony Orchestra, and has performed and led classroom presentations at several Denver-area public schools on the Symphony's behalf. Kathleen has guest-conducted numerous choral ensembles for churches in the Denver area. She briefly served as interim choirmaster for the professional choir of Mount Calvary Church in Baltimore. She began conducting as a student of Maestro Scott O'Neil, Resident Conductor of the Colorado Symphony Orchestra. Kathleen has been performing early music on the concert stage since 2002, beginning her career singing and playing Renaissance and Baroque recorder, hurdy-gurdy, and percussion in the Collegium Musicum ensemble of the Colorado College in Colorado Springs. She holds a Master of Music-Voice degree from the Peabody Institute of the Johns Hopkins University, where she specialized in early music study.



WESTIN SORREL

Westin Sorrel is currently the Director of Choral Music at Dakota Ridge High School. He earned his Bachelors of Music degree from the School of Music at Colorado State University where he studied Vocal Music Education following the Performance Enhancement Track. During his time at CSU, Westin sang with the CSU Chamber Choir, University Chorus, Men's Chorus and the

Charles and Reta Ralph Opera Center with which he held several lead roles. He also spent three years singing with the Fort Collins community group Laudamus Chamber Chorale. While at CSU, Westin was involved with the Collegiate National Association for Music Educators, the Student National Association for Teachers of Singing and the American Choral Directors' Association. In the summer of 2015, Westin had the honor of spending two weeks in Italy at the Sarteano Chamber Choral Conducting Workshop, where he worked with world-renowned conductor Simon Carrington. In addition to singing with St. Martin's Chamber Choir, Westin sings with Colorado Bach Ensemble and Anima Chamber Ensemble and is the assistant conductor of the Bethany Lutheran Chancel Choir.



LAURA TRIBBY

Laura Tribby hails from Kalamazoo, Michigan, where she earned trumpet and voice performance degrees at Western Michigan University and lived in her father's violin shop. As a student at WMU, she participated in over a dozen music groups, sang lead roles in operas, premiered new works, placed in NATS competitions, and spent a summer in Austria at the American Institute of

Musical Studies. She maintained a successful private studio of trumpet and voice students after graduating, and was the alto section leader for the Bach Festival Chorus of Kalamazoo and a Presbyterian church choir. She moved to Colorado in September 2014 after many years of daydreaming about the Rocky Mountains and the sunny bluebird sky that makes the Denver area so special. This is her third season with the St. Martin's Chamber Choir. Thrilled with the active choral scene, Laura has also performed with the Colorado Bach Ensemble, Colorado Opera Chorus, Colorado Symphony Chorus, Denver Pro Chorale, St. Andrew's Episcopal Church Choir, Canto Deo, Wellshire Presbyterian Sanctuary Choir and Celebration Singers, Denver Jingle Singers, Vittoria Ensemble, Opera On Tap, and the newly formed Anima Chamber Ensemble. She is a Colorado Honor Band instructor, as well, and enjoys working with younger students. Along with her deep passion of music (which includes an extremely vast array of genres), Laura loves riding her bike, hiking, taking pictures, scuba-diving, yoga, and feeling grateful - especially for colors, tomatoes, and friends.



DONNA WICKHAM

A St. Martin's member since 1996, Donna Wickham holds a BM in vocal performance and an MM in conducting from the Lamont School of Music at the University of Denver. She is the head of the Vocal Jazz program at the Lamont School of Music, and teaches music history courses for Colorado Community Colleges Online. Her diverse professional activities include

work as a composer, arranger, vocalist, conductor, and keyboardist in genres that range from early music to rock, jazz and avant-garde. Donna's performance credits include work with the Santa Fe Desert Chorale, the Carnegie Hall Festival Chorus, The Playground, Colorado Music Festival, Santa Fe New Music, and the Colorado Art Rock Society. Donna has released 3 CD's on her own Gizmo records label: Myth and Memory, a chamber jazz recording featuring her own compositions, and two classical CD's with her vocal quartet, Firesign. For more information on Donna's professional activities, visit donnawickham.com.



St. Martin's Chamber Choir

TIMOTHY J. KRUEGER, ARTISTIC DIRECTOR



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