

Choral Union

Sunday, November 24, 2024 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
College of Professional Studies and School of Music, Theatre & Dance present

Choral Union
40th Anniversary Season

Richard Nance, *conductor*
Raúl Dominguez, *associate conductor*
Justin Murphy-Mancini, *organ*

Sunday, November 24, 2024 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment, and all digital devices is not permitted in the concert hall.

PROGRAM

Jubilate Deo Omnis Terra.....Flor Peeters (1903-1986)

Text: Psalm 99 [100]

*Sing joyfully to God, all the earth;
serve the Lord with gladness.*

Enter into his presence with great joy.

Know that the Lord alone is God;

he has made us, and not we ourselves;

we are his people, and the sheep of his pasture.

*Enter into his gates with thanksgiving,
and into his courts with praise:*

give thanks to him. Praise his name:

for the Lord is gracious;

his mercy is everlasting,

and his truth endures for all generations.

Rejoice in the Lamb, op. 30.....Benjamin Britten (1913-1976)

Jennifer Gorham, *soprano* • Veronica Puleo, *alto*

Kyle Sholinder, *tenor* • Russell Watkins, *bass*

Text from *Jubilate Agno* by Christopher Smart (1722-1771)

Chorus

Rejoice, in God, O ye Tongues;
give the glory to the Lord, and the Lamb,
Nations, and languages, and every Creature,
in which is the breath of Life.

Let man and beast appear before him,
and magnify his name together.

Let Nimrod, the mighty hunter,
bind a Leopard to the altar,
and consecrate his spear to the Lord.

Let Ishmael dedicate a Tyger,
and give praise for the liberty
in which the Lord has let him at large.

Let Balaam appear with an Ass,
and bless the Lord his people
and his creatures for a reward eternal.

Let Daniel come forth with a Lion,
and praise God with all his might
through faith in Christ Jesus.

Let Ithamar minister with a Chamois,
and bless the name of Him,
that cloatheth the naked.

Let Jakim with the Satyr bless God in the dance.

Let David bless with the Bear—
The beginning of victory to the Lord—
to the Lord the perfection of excellence—
Hallelujah from the heart of God,
and from the hand of the artist inimitable,
and from the echo of the heavenly harp
in sweetness magnificent and mighty.

Soprano solo

For I will consider my Cat Jeoffry.
For he is the servant of the Living God,

duly and daily serving him.
For at the first glance of the glory of God

in the East he worships in his way.
For this is done by wreathing his body
seven times round with elegant quickness.
For he knows that God is his Saviour.
For God has blessed him

Alto solo

For the Mouse is a creature of great personal valour.
For—this is a true case—Cat takes female mouse—
male mouse will not depart,
but stands threat'ning and daring.

Tenor solo

For the flowers are great blessings.
For the flowers have their angels
even the words of God's Creation.
For the flower glorifies God

Chorus

For I am under the same accusation
with my Saviour—
For they said, he is besides himself.
For the officers of the peace are at variance with me,
and the watchman smites me with his staff.

Recitative (Bass solo) and Chorus

For H is a spirit and therefore he is God.
For K is king and therefore he is God.
For L is love and therefore he is God.
For M is musick and therefore he is God.
For the instruments are by their rhimes.
For the Shawm rhimes are lawn fawn
moon boon and the like.
For the harp rhimes are sing ring string and the like.
For the cymbal rhimes are bell well
toll soul and the like.
For the flute rhimes are tooth youth
suit mute and the like.
For the Bassoon rhimes are pass class and the like.

Chorus

Hallelujah from the heart of God,
and from the hand of the artist inimitable,

in the variety of his movements.
For there is nothing sweeter
than his peace when at rest.
For I am possessed of a cat, surpassing in beauty,
from whom I take occasion to bless Almighty God.

...If you will let her go, I will engage you,
as prodigious a creature as you are.
For the Mouse is a creature of great personal valour.
For the Mouse is of an hospitable disposition.

and the root parries the adversary.
For there is a language of flowers.
For flowers are peculiarly the poetry of Christ.

For Silly fellow! Silly fellow! is against me
and belongeth neither to me nor to my family.
For I am in twelve HARSHIPS, but he that was
born of a virgin shall deliver me out of all.

For the dulcimer rhimes are grace place
beat heat and the like.
For the Clarinet rhimes are clean seen and the like.
For the trumpet rhimes are sound bound
soar more and the like.
For the TRUMPET of God is a blessed intelligence
and so are all the instruments in HEAVEN.
For GOD the father Almighty plays upon the HARP
of stupendous magnitude and melody.
For at that time malignity ceases
and the devils themselves are at peace.
For this time is perceptible to man
by a remarkable stillness and serenity of soul.

and from the echo of the heavenly harp
in sweetness magnificent and mighty.

Requiem, op. 9Maurice Duruflé (1902-1986)

Soon Cho, *mezzo-soprano* • Barry Johnson, *baritone*

I. Introit (Choir)

*Rest eternal grant to them, O Lord,
And let perpetual light shine upon them.
A hymn befits thee, O God in Zion,
and to thee a vow shall be fulfilled in Jerusalem.*

*Hear my prayer,
for unto thee all flesh shall come.
Rest eternal grant to them, O Lord,
And let perpetual light shine upon them.*

II. Kyrie (Choir)

Lord, have mercy, Christ have mercy, Lord, have mercy.

III. Domine Jesu Christe (Choir and Baritone solo)

Choir

*Lord Jesus Christ, King of glory,
liberate the souls of all the faithful departed
from the pains of hell and from the deep pit;
deliver them from the lion's mouth;
let not hell swallow them up,*

*let them not fall into darkness:
but let Michael, the holy standard-bearer,
bring them into the holy light,
which once thou promised to Abraham
and to his seed.*

Solo

*Sacrifices and prayers of praise,
O Lord, we offer to thee.
Receive them, Lord,*

*on behalf of those souls
we commemorate this day.
Grant them, O Lord, to pass from death unto life,*

Choir

which once thou promised to Abraham and to his seed.

IV. Sanctus (Choir)

*Holy, Holy, Holy, God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

*Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

V. Pie Jesu (Mezzo-soprano solo)

*Merciful Lord Jesus,
grant them rest.*

*Merciful Lord Jesus,
grant them rest everlasting.*

VI. Agnus Dei (Choir)

*Lamb of God,
who takest away the sins of the world,
grant them rest.
Lamb of God,
who takest away the sins of the world,*

*grant them rest.
Lamb of God,
who takest away the sins of the world,
grant them rest everlasting.*

VII. Lux aeterna (Choir)

*May light eternal shine upon them, O Lord,
in the company of thy saints forever and ever;
for thou art merciful.*

*Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.*

VIII. Libera me (Choir and Baritone solo)

Choir

*Deliver me, O Lord, from death eternal,
on that dreadful day:*

*when the heavens and the earth shall quake,
to judge the world by fire.*

Solo

*I am seized by trembling, and I fear
until the judgement should come,*

and I also dread the coming wrath.

Choir

*O that day, day of wrath,
day of calamity and misery,
momentous day, and exceedingly bitter,*

*when thou shalt come to judge the world by fire.
Eternal rest grant to them, O Lord,
and let perpetual light shine upon them.*

IX. In Paradisum (Choir)

*May the angels lead you into paradise;
May the Martyrs welcome you upon your arrival,
and lead you into the holy city of Jerusalem.*

*May a choir of angels welcome you,
and, with poor Lazarus of old,
may you have eternal rest.*

About the Program

Flor Peeters: *Jubilate Deo Omnis Terra*

Flor Peeters was a composer, organist, and teacher. He composed chamber music, piano works, songs and many sacred choral works. Peeters followed a tradition of highly disciplined training for Roman Catholic church musicians. His fluent melodic line is influenced by Gregorian chant, Flemish Renaissance polyphony, and often by Flemish folk themes, and his works are characterized by a preference for classical forms. Typical of his longer works is the contrast of vigorous, contrapuntal, rhythmic outer sections with subdued, contemplative material for the second subject where the influence of plainchant and folksong is discernible in the melodic shape. *Jubilate Deo Omnis Terra* (published in 1955) is a fanfare tune with “opener energy” that displays these characteristics through chant-like themes, counterpoint in the middle sections, and framing the work in ABA form.

– Program note by Jennifer Bate and Raúl Dominguez

Benjamin Britten: *Rejoice in the Lamb*

Rejoice in the Lamb is a comparatively early piece by Britten, having been commissioned by Canon Walter Hussey to celebrate the fiftieth anniversary of the consecration of St. Matthew’s Church in Northampton, and first performed in September 1943. Hussey was a great lover of, and believer in, the importance of art in religion. He later became Dean of Chichester Cathedral and was instrumental in the commissioning of music by Leonard Bernstein (*The Chichester Psalms*, which RCS performed in 2007) and Gerald Finzi, as well as poetry by W.H. Auden and paintings and sculpture by Henry Moore, Graham Sutherland, John Piper and Norman Nicholson. Britten had only returned from America in April 1942, so Hussey’s commission of someone who had initially fled the war, returned as conscientious objector, and as homosexual, was a brave one.

Britten’s choice of text was most unusual. Christopher Smart was born in 1722 in Shipbourne, a village between Sevenoaks and Tonbridge, and attended Maidstone Grammar School as a boy. He became a prolific writer, but succumbed to mental illness in his 30s and spent a considerable time in various asylums. His marriage and career collapsed and he was imprisoned for debt, dying in prison in 1771 aged only 49. He wrote a considerable amount of poetry during his time in asylums, including *Jubilate Agno* from which the text of *Rejoice in the Lamb* is taken. The poem was not published until 1939, when it caught the interest of W.H. Auden, who brought it to Britten’s attention. Hussey approved of the choice of text, writing that it showed “the worship of God by all created beings and things, each in its own way.” The work consists of ten short sections. Britten sets the opening section very quietly rather than the noisy proclamation which might seem the obvious way to set these words. This is followed by a jubilant section where various characters from the Old Testament, each with an attendant animal, are summoned to join in the praise of God. Britten then confounds expectations again by setting the Hallelujah in a “gently moving,” largely quiet way. The next section is the most touching, as Smart considers how his cat Jeoffry is the perfect example of a creature who praises God simply by being true to its nature. Britten’s use of the treble voice for this deeply perceptive naïvety is perfect. The following section about the mouse continues this idea, and in the next Smart expands the idea from fauna to flora, memorably describing flowers as “the poetry of Christ”. In the seventh section Smart refers to his own tribulations, but even these may be used as a means of praising God. A short section of alphabetical symbolism leads to an exuberantly joyous account of how the instruments of music praise God, coming to a climax with the trumpets, but then subsiding to stillness as the Smart considers the time when “malignity ceases.” The piece ends with a reprise of the quiet, gently moving Hallelujah.

– Program note by Paul Steinson, Rochester Choral Society

Maurice Duruflé: *Requiem*

As a child, Maurice Duruflé was a student chorister in the choir at Rouen Cathedral, where he began studying organ with Jules Haelling, who taught organ at the Paris Conservatoire. He later studied with Charles Tournemaire, and in 1920 became his associate at Ste Clotilde in Paris. During this time, Duruflé entered the Paris Conservatoire, where he studied organ with Eugène Gigout and composition with Paul Dukas. He was also a student and associate of Louis Vierne, organist at Notre Dame Cathedral, the most prestigious organ position in France. In 1930 Duruflé assumed the post of organist at St. Etienne-du-Mont in Paris, a position he would hold for the rest of his life. He developed a reputation as an outstanding concert artist, and gave recitals around the world until he was critically injured in an automobile accident in 1975, which affected his ability to travel.

Duruflé was highly critical of his work. He found composition a slow, pain-staking process, and was constantly revising his works, searching for the highest level of craftsmanship. This attention to detail produced outstanding compositions, however, there are only fourteen pieces in his entire catalog. Most are for organ, but Duruflé is perhaps best known for his

Quatre Motets (Opus 10) and certainly his *Requiem (Opus 9)*, composed in 1947 and dedicated to the memory of his father. The work originated as an organ suite, based on Gregorian plainchant themes heard in the liturgical “Mass for the Dead.” Upon encouragement from his publisher (Durand), Duruflé transformed it into a nine-movement choral masterpiece. Like most of his music, the *Requiem* is based on ancient plainchant melodies, with phrases constructed around primary syllabic stress. Because the original chants had no meter, there are numerous meter changes in the score as Duruflé “reconciles” the Gregorian rhythm and flow of the chants with modern notation. The melodies are accompanied by warm and consonant harmony, with occasional flashes of contemporary dissonance at the most dramatic moments. The impressionistic influence of Ravel, Debussy, and Fauré can be heard. Duruflé scored his *Requiem* in three versions – for large orchestra, chamber orchestra and organ, and for organ alone with optional cello.

Duruflé never claimed to have modeled his *Requiem* after the setting composed by Gabriel Fauré (1845-1924), composed some 70 years prior. However, his choice of texts, mood and the way the movements are laid out are similar. Both begin with the *Introit* and segue directly into the *Kyrie*, which Duruflé sets in brilliant style, reminiscent of Renaissance polyphony combined with his own harmonic language. Both composers chose to not include the fiery, dramatic *Sequence* (“*Dies irae*”), with the exception of the final line, “Pie Jesu Domine, dona eis requiem,” which both set as a vocal solo. Fauré chose a high treble voice for his setting, expressing the text with an air of purity and innocence. Duruflé chose to set it for mezzo-soprano, filled with intense passion, perhaps with grief and deep sorrow. The *Offertory* (“*Domine Jesu Christe*”) is the longest movement of both works, covering the wide range of emotions expressed in the text. Duruflé begins with a lengthy, dark introduction, then the altos enter, singing a prayer for deliverance of the faithful departed from “the pains of hell.” The full choir then suddenly cries out, pleading that the departed be delivered from “the lion's mouth,” and that they may not be swallowed up by darkness. Here the accompaniment is vigorous and dramatic. After the music gradually subsides, the sopranos sing a high, ethereal melody, invoking the protection of St. Michael and his guidance to the “holy light.” Then, in similar fashion to Fauré, Duruflé sets the “*Hostias et preces tibi Domine*” text in a lyric baritone solo (in a later revision Duruflé assigned it to the full section of male voices).

The *Sanctus* begins with a bubbly, rippling organ accompaniment over which the text is sung three times by the female voices, rising both in pitch and dynamic. The “*Hosanna*” then begins softly and builds through a huge crescendo to a great climax, as all the voices exclaim “*Hosanna in the highest!*” The *Agnus Dei* is simple and brief, providing a quiet, peaceful contrast to all the drama of the previous movements. Fauré combines the *Communion* “*Lux Aeterna*” text in his *Agnus Dei*, however Duruflé presents it as the next movement. An organ solo begins the movement, then the soprano voices sing the chant melody over a choral accompaniment. In soft octave Cs the tenors and sopranos pray “*Requiem aeternam - give them rest and perpetual light,*” as the organ plays a simple, chordal accompaniment. The organ solo returns, as does another chant from the sopranos accompanied by the rest of the choir. The alto and bass voices are then given the same octave statement of “*Requiem aeternam*” to bring the movement to a gentle close.

Movement eight is the dramatic *Libera Me*, a prayer for deliverance from eternal death. The bass and tenor sections begin with an urgent melody, which builds until the full choir exclaims “when thou shalt come to judge the world by fire.” The baritone soloist returns with the text, “I tremble with fear the judgement and the wrath to come.” The day of judgement is announced in fortissimo statements from first the male voices, then the full choir. The outburst is brief and ends quickly, giving way to the sopranos singing an ethereal *Requiem aeternam* chant melody, followed by a low prayer for deliverance, sung by all the voices in unison. The *Requiem* ends with the simple *In Paradisum*. The sopranos paint a beautiful, peaceful picture of the heavens, followed by the full choir portraying the choir of angels. Duruflé describes this text as “the ultimate answer of Faith to all the questions by the flight of the soul to Paradise.” He paints this idea with a long, sustained decrescendo to a final chord with diffused added tones as the work concludes.

– Program note by Richard Nance

About the Artists



Barry Johnson, baritone, returns to Choral Union as the baritone soloist for Duruflé’s *Requiem*. On the concert stage, Mr. Johnson has been a soloist with orchestras throughout the northwest including Seattle Symphony, Symphony Tacoma, American Sinfonietta, Orchestra Seattle, Yakima Symphony, and Northwest Sinfonietta. Concert engagements have included Beethoven’s *Ninth Symphony*, Orff’s *Carmina Burana*, Handel’s *Messiah*, Brahms’ *Ein Deutsches Requiem*, Vaughan Williams’ *Five Mystical Songs*, Rachmaninoff’s *The Bells*, Haydn’s *Lord Nelson Mass*, Frahm’s *War Cantata*, Bach’s *Magnificat*, Mozart’s *Requiem*, and Faure’s *Requiem*.

Mr. Johnson is a frequent guest with opera companies throughout the country including Seattle Opera, Tacoma Opera, Vashon Opera, Opera Colorado, Anchorage Opera, Portland Opera, Central City Opera, and Las Vegas Opera. Notable roles in his repertoire include the title role in *The Marriage of Figaro*, Mercutio in *Romeo and Juliet*, Marcello in *La Bohème*, Dancairo in *Carmen*, Sharpless in *Madama Butterfly*, Masetto in *Don Giovanni*, Prince Ottokar in *Der Freischutz*, Baron Douphol in *La Traviata*, the Sacristan in *Tosca*, der Sprecher in *The Magic Flute*, Major-General Stanley in *The Pirates of Penzance*, Fleville in *Andrea Chenier*, Dr. Falke in *Die Fledermaus*, and Jupiter in *Orpheus in the Underworld*. He has sung more than twenty roles with both Seattle Opera and Tacoma Opera. Mr. Johnson is on the voice faculty at Pacific Lutheran University where he teaches private voice, directs operas, and conducts the Knights Chorus.



Acclaimed by *Opera News* for her “potent” and “intense and incisive” stage presence, and praised by the *Cincinnati Post* as “regal in bearing, with vocal endowments to match,” lyric mezzo-soprano **Soon Cho** has performed across Asia, Australia, Europe, and North America. She starred in the world premiere of Greg Youtz’s *Tacoma Method* with Tacoma Opera and has performed with Vashon Opera, Harmonia Orchestra, and Symphony Tacoma in the Pacific Northwest. Highlights of her career include the Beaune International Baroque Festival in France, Ghent New Music Festival in Belgium, Puccini Festival in Italy, and Aspen Music Festival. She performed with the Cincinnati Symphony Orchestra, Honolulu Symphony Orchestra, and Seongnam Arts Center Opera in South Korea. Alongside her active performing career, Dr. Cho is dedicated to education as an Associate Professor at PLU. Her students have won notable singing competitions, including the Angela Meade Vocal Competition, NATS National and Regional Student Auditions, Singer of the Year, Schmidt Vocal Competition, and Classical Singer. Many have continued to prestigious graduate programs and successful careers in music education.



Justin J. Murphy-Mancini is the inaugural Paul Fritts Endowed Chair in Organ Studies and Performance at PLU, where he teaches primary and secondary organ students, ear training, and composition, and serves as University Organist and accompanist of the Choral Union. Jay is equally at home with music of the distant past as from the modern day, and emphasizes performance of music by lesser-known composers; he has premiered over a dozen new works for organ and harpsichord and has championed composers including Emma Lou Diemer and Eva-Maria Houben. Jay’s debut solo album, surveying American organ music from 1791 to the present, will be released on Acis in February 2024. In addition to his performance activity, he composes in both avant-garde and accessible genres; his works have been performed by Ensemble SurPlus, the King’s Chapel Choir, and members of the Mivos Quartet. Jay earned degrees in organ performance, composition, historical performance, and philosophy from Oberlin College and Conservatory of Music, and Ph.D. in composition from UC San Diego.



Raul Dominguez is the Associate Director of Choral Studies at PLU where he leads University Chorale, University Singers, and teaches courses in Secondary Methods and the Conducting sequence. He is also the Associate Conductor for Choral Union, PLU’s community ensemble. Prior to PLU, he served as the Director of Choral Activities at Regis University, in Denver, CO. In 2022, Raul graduated with his Doctor of Musical Arts in choral conducting and literature from the University of Colorado Boulder. Prior, he earned his Master of Music in choral conducting from Ithaca College in New York in 2019. He also taught at Clear Lake High School for four years in his hometown of Houston, TX after graduating from Oklahoma City University with his Bachelor of Music degrees in music education and vocal performance in 2012. Raul lives in Puyallup with his wonderful husband Kevin and their two cats, Luci and Ahsoka. raulconducts.com



Richard Nance spent a 30-year career at PLU (1992-2022), where he conducted the Choir of the West, University Singers, and Choral Union. Nance’s choirs have performed at two ACDA National Conferences, six ACDA Division Conferences, the 2011 Harmonie Festival in Lindenhofshausen, Germany (two gold awards and one silver), the 2014 Florence International Choral Festival (winner in two categories and for outstanding conductor), the 2015 Anton Bruckner Choral Competition in Linz, Austria (winner in two categories and the Anton Bruckner award), and at the 2015 National Collegiate Choral Organization Conference. Nance received the 2011 and 2013 “American Prize” for Choral Conducting, and the 2013-2014 Faculty Excellence Award for Research at PLU. He has served ACDA as Washington state and Northwestern Division president, and received leadership and service awards from both organizations. Nance’s choral works are published by Walton Music, Hinshaw Music and Colla Voce Music.

He composed the prestigious Raymond W. Brock Commission (2002) for the American Choral Directors Association. After retiring from PLU, Dr. Nance has continued in his role as conductor of the Choral Union. He will be retiring from this position at the end of the 2024-2025 season.

The Pacific Lutheran University Choral Union is considered one of the outstanding community choruses in the United States. The choir celebrates its 40th anniversary this year, having been established in 1984 by Richard Sparks to create an ensemble for the university that would bring together singers from the surrounding community, PLU faculty and staff, alumni, and students. Since that time the choir has grown to a full membership of 60-70 singers, with a touring ensemble of approximately 30-40 singers. Members are selected by annual audition, and the choir meets one evening each week for rehearsal during the academic year. The choir performs three or four concerts each season: programs comprised of shorter choral works, or those that focus on major choral literature with orchestra or chamber instrumentation. The choir collaborates with university, community, and professional musical organizations, including Seattle's 5th Avenue Theater and the Pacific Northwest Ballet.

Choral Union has appeared at many prestigious conference and festival events, including the 2001 American Choral Directors Association National Conference, and the ACDA Northwest Division Conference (2002 and 2014). The Choral Union Tour Ensemble has traveled to Europe on six occasions and has also toured Scandinavia. The choir has performed at the World Harp Congress (Geneva, 2002), the Cambridge (UK) Summer Music Festival (2005), and Festival Bled (Slovenia, 2008). In 2014 the choir toured Italy and won the large mixed chorus and sacred music categories at the Florence International Choral Festival. Choral Union has recorded three compact discs. The choir's 25th Anniversary Album (2011) received the coveted "American Prize" for outstanding recorded performance by a community chorus.

Pacific Lutheran University Choral Union

Richard Nance, *conductor* • Raúl Dominguez, *associate conductor*
Justin Murphy-Mancini, *accompanist*

Soprano

Maya Adams
Jonica Beatie
Stephanie Bivins
Sue Byrd
Katie Coddington
Melissa Dier
Caryl D. Dowd
Jennifer Gorham
Lindsey Hansen-Bravo
Anna Kwon
Kayla Linquist
Nancy Nole
Angela Owen
Heather Simmons
Diann Spicer
Amanda Webb

Alto

Hannah Antonio
Sophia Barkhurst
Debbie Dion
Nicole Fife
Karen Fulmer
Barbara Howard
Debbie Hushagen
Jamie Lindberg
Cindy Luebke
Patti Nance
Veronica Puleo
Becky Purser
Janelle Purser
Allison Saager
Alison Shane
Lori Jo Olsen Titus
Anne Urlie

Tenor

Neil Asay
Tom Cameron
John Carlsen
Eric Faris
Nicholas Gorne
John H. McGilliard
Nicholas Pharris
Kyle Sholinder
Allen Benjamin Tugade
Ethan Wiederspan

Bass

Chris Berntsen
Jason Brinker
Alonso Brizuela
Ted Deddens
Glen Fritz
Nathan Gorham
JT Harpel
Ethan Moon
Philip Nesvig
Ken Owen
Peter Seto
Ryan Shane
Alex Stahl
Russell Watkins
Dennis Webb
Larry Wiseman

The Richard Nance Choral Union Legacy Fund honors the conductor, Dr. Richard Nance for his years of service and commitment to fostering community through incredible choral concert experiences for Choral Union and his audience at PLU. This campaign, whose goal is \$10,000, is for a special commission by world-renowned composer Ēriks Ešēvalds in the 2025-2026 Choral Union season, dedicated to Dr. Nance's legacy. The concert featuring this commission would include a special dedication to Dr. Nance. If you would like to support the Richard Nance Choral Union Legacy Fund, more information can be found here:

