

Choral Union
Life and Breath

Sunday, March 9, 2025 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

Life and Breath

Richard Nance, *conductor*
Raul Dominguez, *associate conductor*
Justin Murphy-Mancini, *keyboards*

Sunday, March 9, 2025 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

Awake the Harp (from *The Creation*) **Franz Josef Haydn (1732-1809)**
Allen Benjamin Tugade, *soloist*

Gloria in excelsis Deo..... **Thomas Weelkes (1576-1623)**

Adjuva nos Deus.....**Manuel de Sumaya (1679-1755)**
ed. Raul Dominguez

Will Spengler, *cello*

Adjuva nos Deus, salutaris noster,
et propter gloriam nominis tui, Domine,
libera nos: et propitius esto peccatis nostris,
propter nomen tuum.

*Help us, O God of our salvation,
for the glory of your name,
O Lord, deliver us and forgive us our sins,
for your name's sake.*

Beatus vir, SV 268.....**Claudio Monteverdi (1567-1643)**
Melissa Dier, Jennifer Gorham, Becky Purser
Nicholas Gorne, TJ Wheeler, Russell Watkins, *soloists*

Svend Rønning and Rachel Nesvig, *violins*
Will Spengler, *cello*

Beatus vir, qui timet Dominum:
In mandatis eius rolet nimis
Potens in terra erit semen eius;
Generatio rectorum benedicetur.
Gloria et divitiae in domo eius;
Et justitia eius manet in saeculum saeculi.
Exortum est in tenebris lumen rectis.
Misericors, et miserator et justus.
Jucundus homo qui miseretur et commodat.

*Blessed is the man who fears the Lord:
He delights greatly in his commandments.
His seed will be mighty on earth;
The generation of the upright will be blessed.
Wealth and riches are in his house;
And his righteousness endures for ever and ever.
Unto the upright there arises light in the darkness:
He is gracious, full of compassion, and righteous.
Good is the man who has compassion and lends.*

Disponet sermones suos in iudicio:
Quia in aeternum non commovebitur.
In memoria aeterna erit justus.
Ab auditione mala non timebit.
Paratum cor eius sperare in Domino;
Confirmatum est, cor eius:
Non commovebitur,
Donec despiciat inimicos suos.
Dispersit, dedit pauperibus:
Justitia eius manet in saeculum saeculi,
Cornu eius exaltabitur in gloria.
Peccator videbit, et irascetur;

Dentibus suis fremet et tabescet.
Desiderium peccatorum peribit.

*He will guide his affairs with discretion:
Because he will not be moved forever.
The righteous will be in everlasting remembrance.
He will not be afraid of evil tidings.
His heart is fixed, trusting in the Lord;
His heart is established:
He will not be moved,
Until he gazes at his enemies.
He has dispersed, he has given to the poor:
His righteousness endures forever and ever,
His soul will be exalted with honor.
The sinner will see it, and will be grieved;*

*He will gnash with his teeth,
And melt away.*

An Hour to Dance (from *An Hour to Dance*)..... Gwyneth Walker (b. 1947)

In Remembrance..... Jeffery L. Ames (b. 1969)
Danielle Lemieux, *horn*

Lux aeterna luceat eis, Domine

May everlasting light shine upon them, O Lord.

All That Hath Life and Breath Praise Ye the Lord René Clausen (b. 1953)
Angela Owen, *soloist*

INTERMISSION

Cantique de Jean Racine, op. 11..... Gabriel Fauré (1845-1924)

Verbe, égal au Très-Haut,
Notre unique espérance,
Jour éternel de la terre et des cieux,
De la paisible nuit Nous rompons le silence;
Divin Sauveur, jette sur nous les yeux.

*O Word, equal to the Most High,
our only hope,
Eternal Light of the earth and heavens,
We break the silence of the peaceful [with this song].
Divine Savior, cast upon us your eyes.*

Répands sur nous le feu de ta grâce puissante
Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme languissante
Qui la conduit à l'oubli de tes lois.

*Spread over us the fire of your mighty grace,
So that all evil might flee at the sound of your voice.
Dispel the sleep of a languishing spirit
That leads it to forget your laws.*

Ô Christ! sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé,
Reçois les chants qu'il offer
à ta gloire immortelle;
Et de tes dons qu'il retourne comblé!

*O Christ, look favorably upon this faithful people,
Assembled now to bless you.
Receive the songs they offer
to your immortal glory,
And may they return, fulfilled by your gifts!*

Mater Amabilis..... Jēkabs Jančevskis (b. 1992)

Mater amabilis ora pro nobis.
Mater Creatoris, Mater Salvatori,
Mater boni consilii
ora pro nobis.

*Mother most amiable, pray for us.
Mother of our Creator, Mother of our Savior,
Mother of good counsel
pray for us.*

Calling from Afar..... James Eakin III (b. 1973)

Standing as I do before God..... Cecilia McDowall (b. 1951)

Stephanie Bivins, *soloist*

Laudate DominumIvo Antognini (b. 1963)

Laudate Dominum omnes gentes:
Laudate eum omnes populi.
Quoniam confirmata est
super nos misericordia eius,
et veritas Domini manet in aeternum.

*Praise the Lord, all ye nations,
Praise him, all ye peoples.
For his loving kindness
and the truth of the Lord
endures for eternity.*

Gloria Patri et Filio
et Spiritui Sancto.
Sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

*Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning is now, and ever shall be,
world without end. Amen.*

Duo Seraphim.....Andrew Steffen (b. 1990)

Duo seraphim calmabant alter ad alterum:
Sanctus, sanctus Dominus Deus Sabaoth
Plena est omnis terra Gloria eius. Alleluia!

*Two Seraphim cried out to one another:
“Holy is the Lord God of Sabaoth
The whole earth is full of thy glory. Alleluia!”*

Program Notes

Choral Union’s exuberant opening comes from Joseph Haydn’s (1732-1809), *The Creation (Die Schöpfung)*, an oratorio from the late 18th century, that depicts the creation of the world as told in the Book of Genesis in three parts. ***Awake the Harp*** comes from part one at the end of the third day and is a short fugue that gathers rousing cumulative energy to be released with a boisterous climax.

Thomas Weelkes’s (1576-1623) English anthem ***Gloria in excelsis Deo*** is a macaronic setting (uses both Latin and English) of the Gloria text. For the form of this anthem, both A sections exclaim the title (Glory to God in the highest), the middle B section, in English, calls upon the soul to praise and crave God, and it ends with an expansive coda crying out, “Amen”!

Adjuva nos Deus (Help us, O God) is a motet from Nueva España (colonial Mexico) by Manuel de Sumaya. Though his compositional output is known for its florid Vivaldi-like style, this motet is likely from his earlier years as a composer with sustained polyphony as well as a vocal line that somewhat represents a cantus firmus for the second soprano.

Beatus vir is a dramatic setting of Psalm 112, by Italian composer, Claudio Monteverdi (1567-1643). Scored for six voices, it contrasts pairs or small groups of voices with the weight of the full chorus, a technique known as *stile concertato*. The music in the outer sections is borrowed from his secular madrigal (*Chiome d'oro*) that Monteverdi had published more than two decades earlier (similar to utilizing music from his opera *Orfeo* to open his *Vespers* setting).

An Hour to Dance comes from Part II, *The Dance*, from a larger three-part composition, also titled, *An Hour to Dance* by Gwyneth Walker. In her words: It is intended that a performance of “An Hour to Dance” will draw the listener into the world of Virginia Hamilton Adair – a world of unique poetic imagery, of beauty and dance and of personal loss. The musical language aims to reflect the poetry in focusing upon central rhythms and melodic flows inherent in the words.

In Remembrance is in response to the tragic accident that took the lives of Dr. William (Bill) Potts, Becca his daughter, and Anna his youngest daughter on July 4, 2002. Bill was a choral parent and Becca was one of my students during my tenure as Director of Choral Activities at Lincoln High School in Tallahassee, Florida. This piece is written in their memory and dedicated to the surviving members of the immediate family: Jayne, wife and mother; Elisabeth, eldest daughter and sister; Jason, Elisabeth’s husband, and Will, only son and brother.

This text also suits the events that have recently occurred in our world. I believe *In Remembrance* carries a message of healing, peace, and hope applicable to many situations and personal circumstances. This piece reflects my sadness, for I know I will never see the smiling faces of Bill, Becca, and Anna Potts again on this Earth. However, this piece also reflects my joy, for I know they are at rest and I will one day see them again in Heaven.

– from composer, Jeffery Ames

René Clausen's unaccompanied composition, *All That Hath Life and Breath Praise Ye the Lord*, adapts text from Psalms 96 and 22 to create a lilting finale for Choral Union's first half of the concert. It is an exuberant song of praise featuring call-and-response passages, a soaring soprano solo, the hymn, "Lobe den Herren" or "Praise to the Lord" accompanied by a repeating lower voice texture, an aleatoric moment to symbolize the masses praising the Lord, that rushes to a fanfare conclusion.

Cantique de Jean Racine (Chant by Jean Racine), was written in 1864-65 for a composition competition when Fauré (1845-1924) was a student at the École Niedermeyer de Paris, and it won him the first prize. Fauré originally composed the work for voices and organ, but it was first performed in August of 1866 in a version with accompaniment of strings and organ, and later it was scored for orchestral accompaniment. The style of the work shows similarities with Fauré's Requiem, composed a number of years later. Warm sonority, lyric melody, and a gently arpeggiated accompaniment are hallmarks of this beloved piece.

Though most prayers are quiet and reflective, the prayer contained in Latvian composer Jēkabs Jančevskis' (b. 1992) *Mater Amabilis* is presented in a complex and moody work, that even seems to be full of anger and anxiety at times. Beginning quietly, the work builds tension, and rises to an almost furious climax, less of a prayer but almost a demand – "ora pro nobis" (pray for us). The almost anguished singing then gives way to a calmer, but still uneasy peace at the conclusion. Of this work, Jančevskis says: "*Mater amabilis* is a prayer written during a difficult period in my life as I sought to find an unknown tomorrow in the world of music."

Calling from Afar was inspired by the launch of the James Webb Space Telescope in 2021. In this ethereal work, composer and poet James Eakin III (b. 1973) explores colors and textures that paint glorious images of the cosmos. A churning minimalistic piano accompaniment effectively carries the piece along while the choral parts stretch and bend in beautiful modern harmonies. *Calling from Afar* is dedicated to the National Aeronautics and Space Administration (NASA), the European Space Agency (ESA), the Canadian Space Agency (CSA) and the men and women of the James Webb Space Telescope team.

Cecilia McDowall (b. 1951) is one of Britain's finest composers of sacred and secular choral music. Her distinctive style fuses fluent melodic lines with occasional dissonant harmonies and rhythmic exuberance. McDowall composed *Standing as I Do Before God* in 2013, as a "reflection on the execution of Edith Cavell, October 12, 1915." Cavell (1865-1915) was a British nurse. She is celebrated for treating wounded soldiers from both sides without discrimination during the First World War and for helping some 200 Allied soldiers escape from German-occupied Belgium. In 1915 Cavell was arrested for treason, and after much diplomatic representation she was executed on October 12. Her last words were recorded by the Anglican chaplain, the Reverend Gahan. The poet, Seán Street took Cavell's words and fashioned a poetical reflection around them. McDowall says, "This inspired me to create something both contemplative and intense to mark the life and work of this remarkable, selfless woman in some way." Street's text vividly describes the mournful scene as Cavell comes to grips with her impending death, which she finds neither "strange or fearful." In the dark hours just before dawn, as she is led across the silent prison yard to the firing squad, she finds herself "in the presence death leaving all eternity, in the view of God." Edith Cavell's death encouraged many more young men to enlist and may have influenced American public opinion to support the United States entering the war. A statue of Edith Cavell stands near Trafalgar Square in London with her words "Patriotism is not enough. I must have no hatred or bitterness towards anyone" engraved below.

Ivo Antognini (b. 1963) is a Swiss composer living and working in Aranno, Switzerland. *Laudate Dominum* was a commission for the Basilicas of Italy Festival Choir (2017). Antognini had already chosen the text for the work, filled with praise and thankfulness to God, and he intended to compose a joyful and exciting piece for the festival. However, his close friend Francesco Crivelli was slowly dying from a long illness at the time, and Antognini found all the ideas that came to him were "sad and rather slow." At mass one morning in December 2017, Francesco's wife Marina announced that her husband had passed away. Antognini says, "She recounted how he had spent the last days of life, at home with his family and the many friends that came to visit him, and the dignity that showed during the most painful moments. Upon

hearing those words – and I will never be able to explain why – I had the inspiration for *Laudate Dominum*. When I arrived home, I began to write the piece, which was finished very quickly.”

Andrew Steffen (b. 1990) is an American choral composer and conductor from Wisconsin, currently teaching at Richland High School in the Dallas-Ft. Worth area. *Duo Seraphim* was composed for the Dallas Chamber Choir and premiered at the 2019 Texas Choral Directors Association convention. About this work, Steffen says, “*Duo Seraphim* is a sonic portrait about two angels clamoring over one another about whose praises and glories are being shouted loudest. The piece is like a train barreling down the tracks at full speed. I believe we can all identify with these two angels in that we are often times caught in conversations where we aren’t listening to each other, but are saying the same thing. The use of polytonal/bi-chordal harmony depicts the two angels’ arguments. Whether it’s tertian harmony or quartal harmony, the use and combination of these harmonic devices provide illustrative sonorities. As the angels’ shouting reaches its apex, they unify their shouts of glory at the end into a lyric clamor.”



Justin J. Murphy-Mancini is the inaugural Paul Fritts Endowed Chair in Organ Studies and Performance at Pacific Lutheran University. At PLU, 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, was 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 Lindenhof, 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, 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* • Raul Dominguez, *associate conductor*
Justin Murphy-Mancini, *keyboards*

Soprano

Jonica Beatie
Caroline Bergren
Stephanie Bivins
Sue Byrd
Katie Coddington
Melissa Dier
Caryl D. Dowd
Jennifer Gorham
Anna Kwon
Kayla Linquist
Nancy Nole
Angela Owen
Heather Simmons
Diann Spicer
Amanda Webb

Alto

Hannah Antonio
Sophia Barkhurst
Katie Brizuela
Debbie Dion
Nicole Fife
Jamie Lindberg
Cindy Luebke
Patti Nance
Veronica Puleo
Becky Purser
Janelle Purser
Alison Shane
Lori Jo Olsen Titus
Anne Urlie
Julie Whalen

Tenor

Neil Asay
Tom Cameron
John Carlsen
Nicholas Gorne
John H. McGilliard
Nicholas Pharris
Randy Saager
Allen Benjamin Tugade
TJ Wheeler

Bass

Chris Berntsen
Glen Fritz
Nathan Gorham
JT Harpel
Todd E. Kelley
Philip Nesvig
Ken Owen
Peter Seto
Ryan Shane
Alex Stahl
Russell Watkins
Dennis Webb
Larry Wiseman

Audition for Choral Union

Make the leap from audience member to performer! Register to audition for Choral Union's 2025 – 2026 concert season using the QR code below. Questions? Email Raul Dominguez at domingr@plu.edu.



Choral Union Concert May 17, 2025 7:30 PM

Choral Union's May concert will feature the ensemble's founder, Dr. Richard Sparks, its current director, Dr. Richard Nance, and future director, Dr. Raul Dominguez in a *must-see* finale performance to their 2024-2025 season. Join us on May 17, 7:30pm, tickets available at plu.edu/music.

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 Pacific Lutheran University. This campaign, whose goal is \$10,000, is for a special commission by world-renowned composer Ēriks Ešņvalds in the 2025-2026 Choral Union season, dedicated to Dr. Nance's legacy. The concert featuring this commission will 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:



Spring Events

at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL AT 8PM UNLESS OTHERWISE NOTED.

FEBRUARY

- 8 Saturday, 7:30pm**
Puget Sound Concert Opera: *Highway 1, USA* and opera by William Grant Still, free admission (donations accepted)
- 9 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Barbara Baird, Organist
- 19 Wednesday, 7:30pm**
Faculty Recital: Er-Hsuan Li, Piano, free admission
- 20 Thursday, 7pm**
United States Coast Guard Band Presents: "Centennial Celebration" Concert Tour, free admission but ticket is required:
<https://www.ticketleap.events/tickets/us-coast-guard-band/Tacoma>

MARCH

- 1 Saturday, 2pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 1 Saturday, 5pm**
Guitar Faculty Recital, free admission
- 2 Sunday, 3pm**
Second City Chamber Series: Bon Anniversaire, M. Ravel!. Tickets: \$40, purchased through Second City Chamber Series only, by phone at 253-572-8863 or at their website:
www.scchamberseries.org
- 9 Sunday, 3pm**
Choral Union
- 16 Sunday, 7:30pm**
University Wind Ensemble
- 18 Tuesday, 7:30pm**
Wayne Bergeron with the Pacific Lutheran University Jazz Ensemble. Eastvold Auditorum, Karen Hille Philips Center
- 19 Wednesday, 7:30pm**
University Symphony Orchestra: Student Showcase
- 22 Saturday, 1pm**
Rhythm Celebration concert. Eastvold Auditorium, Karen Hille Phillips Center, free admission
- 30 Sunday**
Pacific NW Trombone Symposium 2025, Mary Baker Russell Music Center

APRIL

- 6 Sunday, 3pm**
Faculty Recital: Oksana Ejokina, Piano with Guest Artists, free admission
- 16 Wednesday, 7:30pm**
Keyboard Students Recital, free admission
- 19 Saturday, 7:30pm**
Faculty Recital: Jason Gilliam, Euphonium, free admission
- 22 Tuesday, 7:30pm**
Steel Band, free admission
- 23 Wednesday, 7:30pm**
Percussion Ensemble, free admission
- 27 Sunday, 3pm**
University Singers & Knights Chorus
- 27 Sunday, 7:30pm**
Faculty Recital: Jennifer Rhyne, Flute & Shelly Myers, Oboe, free admission
- 29 Thursday, 7:30pm**
University Chorale

MAY

- 1 Thursday, 7:30pm**
Choir of the West
- 2 Friday, 3:30pm**
Stanford Olsen Voice Masterclass. Jennie Lee Hansen Recital Hall, free admission
- 2 Friday, 7:30pm**
Sølvvinden Flute Ensemble, free admission

MAY, Cont.

- 3 Saturday, 7:30pm**
Guitar Orchestra & Guitar Ensemble, free admission
- 4 Sunday, 3pm**
University Wind Ensemble
- 6 Tuesday, 6pm**
Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission
- 6 Wednesday, 7:30pm**
Piano Ensemble, free admission
- 8 Thursday, 7:30pm**
University Symphony Orchestra
- 9-10 Friday-Saturday, 7:30pm**
The Fairy Queen by Henry Purcell. Eastvold Auditorium, Karen Hille Phillips Center
- 10 Saturday, 3pm**
Woodwind Students Recital, free admission
- 10 Saturday, 4:30pm**
Brass Students Recital, free admission
- 11 Sunday, 6pm**
Chamber Music Kaleidoscope, free admission
- 11 Sunday, 7:30pm**
String Kaleidoscope, free admission
- 13 Tuesday, 7:30pm**
University Concert Band
- 14 Wednesday, 7:30pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 17 Saturday, 3pm**
Maryyka Vasilchuk Piano - Forestine Wise Monsen Scholarship Recital, free admission
- 17 Saturday, 7:30pm**
Choral Union
- 18 Sunday, 3pm**
Choir International Tour Concert
- 18 Sunday, 7:30pm**
Composers Forum, free admission

To Order Tickets:

On Line: www.plu.edu/music/tickets

At the Concert: Lobby Desk in Mary Baker Russell Music Center or Karen Hille Phillips Center (depending on performance location)

CONCERTS ARE SUBJECT TO CHANGE

All ticket sales are final - no refunds

MUSIC EVENT TICKET PRICES: \$16 GENERAL PUBLIC; \$12 PLU FACULTY/STAFF, ALUMNI, MILITARY, SENIORS (60); \$8 IMMEDIATE FAMILY OF PERFORMERS, PATRONS UNDER 18; FREE TO PLU STUDENTS WITH STUDENT ID. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION. www.plu.edu/music/calendar (updated March 3, 2025)