

Lamont School of Music

The Spirituals Project Choir

Le Nouveau Spirituel: The New Spiritual

M. Roger Holland II

The Spirituals Project, Director

Christine Gaudreau

Evergreen Chorale, Director

Jacinda Bouton

Lone Tree Symphony Orchestra, Director

Saturday, May 16, 2026

7:30 p.m.

June Swaner Gates Concert Hall



Robert & Judi Newman Center
for the Performing Arts



The Spirituals Project
UNIVERSITY OF DENVER



Please silence your cell phones

Photography and video/audio recording of Lamont concerts and recitals are prohibited without prior permission from the Manager of Marketing & Communications

Program

Welcome

Patty Painter-Wakefield

Afternoon-drive Host
Sing! Sunday morning Host
CPR Classical 88.1 FM

I

Nkosi Sikelel' iAfricka (Prayer for Africa)

Enoch Sontonga

(1873–1905)
Arr. M. Roger Holland II

Lift Every Voice and Sing

John Rosamond Johnson

(1873–1954)
James Weldon Johnson
Arr. Roland M. Carter

II

The Word Was God

Rosephanye Powell

(b.1962)

Hear My Prayer

Moses Hogan

(1957–2003)

III

Give Me Jesus

Arr. Roland M. Carter

(b. 1942)

Give Me Jesus

Arr. J. Anthony Taylor

(b. 1976)

Great Getting' Up Mornin'

Arr. Rollo Dilworth

(b. 1970)

Dat's Alrigh'

Premiere

Lonnie Norwood Jr.

(b. 1984)

Collyn Lee, tenor

(continued)

IV

Prelude

Mervyn Warren
(b. 1964)

Total Praise

Richard Smallwood
(1948–2025)

Jesus Is a Rock

Glenn Burleigh
(1949–2007)

INTERMISSION

V

Welcome Table: A Mass of Spirituals

Concert Version
Denver Premiere

Kim R. Harris & M. Roger Holland II

(b. 1957) & (b. 1964)
Orchestration by M. Roger Holland II

- I. Overture: Spiritual Fantasy
- II. Greeting and Penitential Act
- III. Glory to God
- IV. Interlude: Spiritual Vignette
- IVa. Gospel Acclamation
- V. Lenten Gospel Acclamation
- VI. Prayer of the Faithful
- VII. Offertory: Welcome Table
- VIII. Preface Dialogue
- IX. Holy, Holy, Holy
- X. Memorial Acclamation
 - A. We Proclaim Your Death, O Lord
 - B. When We Eat This Bread
 - C. Save Us, Savior of the World
- XI. Amen
- XII. The Lord's Prayer

The Spirituals Project Choir
Evergreen Choral
Lone Tree Symphony Orchestra
Jacinda M. Bouton, conductor
Natacha Córdor Guevara, mezzo soprano
Zeky Nadji, baritone
Barbara Wright-Ingram, narrator

The Spirituals Project Choir

M. Roger Holland II, Director
Arthur C. Jones, Founder
Aleysia Whitmore, Educational Programming
Cristina Beardon and Abe Hutt, Librarians

Sopranos

Dara Burwell
Barbara Caruth
Minnie Cassell*
Lauren Coates
Gwen Eden
Naima Luisa Hart
Heather Hill
Angie Yanda Hiss
Marcia Van't Hof
Rosie Hughes
Laura Knaster
Adam Kowalski
Emily J Lauher
Antonia Marshall,
Dianne B McKenzie †
Alice Norman*
Nora Robinson*
Ari Schneider
Xaria Siplin
Liz Stalnaker
Leah Tafoya
Anne Walker
Sara Walpole

Altos

Briana Adams
Cristina Beardon
Shirley Bennett
Patrice Berry
Chris Chao
Lourdes Huici Clever
Jackie Farritor
Claudia Fields
Laurie Fralick
Rufina Hernandez
Ellen Hertzman
Pauletta Jackson
Janet Kalkstein
Susan Knudten
Noelle Lynn
Veronica Lockett †
Crystal Purvis
Susan Sherrod
Sherry Risch
Cathy Sparkman
Kate Springs
Jacqueline St. Joan
Mercedes Toregano
Aimee Van Ausdall

Tenors

Randy Friesen*
Daniel Hettleman
A. Todd Jefferson
Arthur Jones*
Kyle Knuppel
Collyn Lee
Jason McGlaughlin
Mark Orrs
Tyler Corson-Rikert
Daryl J. Walker

Basses

Don Allen †
Nawledge Brenington
Jim Cosby
John Gudvangen
Abe Hutt
Noah Kaplan
Jack Lindsey
Jim Meadows
George Nelson*
David N. Simmons
Willie C. Singleton
Chuck Stevenson
Will Stowe
Izzy Yanda

Rhythm Section

Michael Williams, Hammond organ
Merritt Silfer, electric bass
Tohbias Juniel, drums
Jesus Wvalle, percussion

*denotes founding members

† denotes members on leave

The Evergreen Choral

Christine Gaudreau, Artistic Director
Patrick Lee, Collaborative Pianist
Kirsten Carpenter-Ortman, Associate Conductor
Jordan Ortman, Associate Accompanist
Alex Woosley, Production Manager

Sopranos

Jeannette Armbrustmacher
Elena Bernlore
Elisa Blair
Hannah Buenning
Ava Campbell
Anne Davis
Kirsten Carpenter-Ortman
Briell Duteil
Logan Edmonds
Leontine Galante
Brenda Gleason
Ruth Hund
Chelsea Jipping
Linda Morris
Sylvia Olney
Amy Petcoff
Amy Poole
Heather Rains
Laura Shrock**
Khaylen Stanton
Sarah Stubblefield
Lisa Wald**
Alex Woosley

Altos

Laurie Atkinson
Deborah Burger
Linda Dey
Nancy Dickert
JoAnn Dunn**
Lorell Duteil
Cynthia Farrell
Liv Fischer
Jean Gan
Linda Knippa
Shelley Krane
Becky LaClair
Therese Lincoln
Emilie McDonough
Ann Moore
Michelle O'Laughlin
Jessica Read
Lorraine Sides
Hillie Teller Corman

Tenors

Karl Allen
Kevin Atkinson
Greg Bond
Dan Brooks
Jonathan Brooks
Keith Buckley
Jason Duteil**
Chad Hewitt
Adam Kinney
Steve Montigne**
Michael Post
Tom Scripps
Ethan Smith

Basses

Richard Aylor
Ken Frick
Kim Gan
David Gleason
David Leyva
Dodge McCord**
George Meyer
Kevin Miller**
Alan Rubin
John Serfling
Brian Sides
Maotong Yu
Ziyang Yu

** denotes section leader

Lone Tree Symphony Orchestra

Jacinda Bouton, Music Director

Violin I

Natalie Hill, *principal*
Lisa Schoch, *assistant principal*
David Cher
Susan Day
Debby Funk
Ed Goldson
Jean Inaba
Joy Pearson
Michael Smith

Violin II

Carrie Beeder, *principal*
Erin Dalby, *assistant principal*
Lydia Baldrige
Lisa Zelinger Cohen
Claudia Herzog
Kirsten Fetrow
Meredith Kirkendall

Viola

Loryn Gorsett, *principal*
Suzie Tellefson, *assistant principal*
Geri Actor
Jennifer Campbell
Jessica Galant-Swofford
Haley Heer
Monique Rabold
Gail Sindelar
Suzie Tellefson

Cello

Anna M Leavitt, *principal*
Abigail Nelson, *assistant principal*
Mary Barnes
Tim Carbo
Lisa Fugit
Eric James
Julianne Lincoln
Barb Risner
Chris Siguenza
Jake Thaler

Bass

Peter Huffaker, *principal*
Ben Greene, *assistant principal*
Xavier Vigil

Flute

Amy Prater, *principal*
Nancy Casper

Oboe

Katie Smith, *principal*
Geoff Long

Clarinet / Bass Clarinet*

Markus Botwinick, *principal*
Mary Nichols
Mark Masters*

Bassoon

Ken Weller, *principal*
Yuki Hu

Saxophone

Katy Deditz

Trumpet

Gary Wilhelm, *principal*
Karl Leppmann
Mark Loye

Horn

David Unkrich, *principal*
Bill Hamaker
Patty Kritz
Diana Taylor

Trombone

Scott McDonald, *principal*
Rick Phelps
Paul Ward

Tuba

Fred Selby

Percussion

Brian Kriss, *principal*
Alana Boyles
David Long
Duke Roberts
Amelia Webster

Harp

Joan Fitzpatrick

Banjo

Alex Komodore

Texts and Translations

Nkosi Sikelel'i Afrika

Nkosi Sikelel'i Afrika
Maluphakanyisw'uphondo lwayo
Yizwa imithandazo yethu
Nkosi sikelela, Nkosi sikelela

Woza moya
Woza moya woza
Woza moya
Woza moya woza
Woza moya oyingewele
Nkosi sikelela

Lord God bless Africa

Lord God bless Africa
Let its fame be lifted up
Listen and hear our prayers
Oh Lord God bless

Come spirit
Come spirit, come
Come spirit
Come spirit, come
Come spirit, Holy spirit
Oh Lord God bless

– Enoch Sontonga

Lift Every Voice and Sing

I. Lift every voice and sing,
Till earth and heaven ring.
Ring with the harmonies of liberty;
Let our rejoicing rise
High as the list'ning skies,
Let it resound loud as the rolling sea.

Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us;
Facing the rising sun of our new day begun,
Let us march on till victory is won.

II. Stony the road we trod,
Bitter the chastening rod,
Felt in the days when hope unborn had died;
Yet with a steady beat, Have not our weary feet
Come to the place for which our fathers (people) sighed?

We have come over a way that with tears has been watered;
We have come, treading our path through the blood of the slaughtered;
Out from the gloomy past,
Till now we stand at last
Where the white gleam of our bright star is cast.

III. God of our weary years,
God of our silent tears.
Thou who has brought us thus far on the way;
Thou who has by Thy might Led us into the light
Keep us forever in the path, we pray.

Lest our feet stray from the places, our God, where we met Thee,
Lest our hearts, drunk with the wine of the world, we forget Thee;
Shadowed beneath Thy hand,
May we forever stand,
True to our God,
True to our native land.

– James Weldon Johnson

Program Notes

Welcome Table: A Mass of Spirituals

For Black Catholics, remembering our past, honoring our present, and imagining our future necessarily informs our cultural articulation in the celebration of the Liturgy of the Eucharist. Negro Spirituals, an early musical tradition of the African American experience, are a foundational part of African American cultural, civic and theological history. A number of composers, inspired by liturgical changes prescribed in documents and practices since the Second Vatican Council, have created Mass settings based on the musical idioms of the spirituals. Thus, they brought together the African American historical and liturgical heritage: "Authentically Black and truly Catholic!"

What makes *Welcome Table: A Mass of Spirituals* different from similar settings by other composers in the past is its literal treatment of the folk melodies. This Mass uses recognizable tunes in totality, thus presenting a very authentic rendering of the Spirituals in the context of the liturgy. The text is from the Revised Order of Mass 2010; the melodies are those of the Negro Spirituals.

Welcome Table: A Mass of Spirituals was composed in partial fulfillment of Kim R. Harris' PhD comprehensive examinations, in Theology and the Arts, at Union Theological Seminary in the City of New York. It was first sung and prayed on March 10, 2010, in James Chapel at Union Seminary. Later that year, the celebration of Black Catholic History Month at St. Patrick's Cathedral included *Welcome Table* as a part of the liturgical celebration.

This music is drawn from the depths of African American experience in slavery and in freedom. The Negro Spirituals, however, are also a gift to the wider American and world families. The Spirituals tradition was created for community singing and, therefore, naturally encourages congregational participation.

Welcome Table, in its original form, would ideally be sung by the gathered assembly without accompaniment. This honors the people of the communities that created these melodies and who would have sung them a cappella, but it also provides a specific privilege to the human voice in being the sole means of prayer and praise. At the same time, we realized there may be instances or circumstances when an accompaniment is either desired or warranted. In this context, piano or organ accompaniment should be approached much in the same manner that one would accompany a hymn, taking into account the character of each individual movement. This may mean an accompaniment that draws on an array of genres - from art song to blues, jazz, or Black gospel, and thus improvisatory. However, the accompaniment should never be frivolous or whimsical; always take into account the source material and worship setting.

In 2013, Harris was invited to have *Welcome Table* performed by the St. Joseph Symphony by conductor Nico McNeela, who took an interest in the work. A local high school choir joined the orchestra for the performance. With this opportunity, Harris approached Holland and asked if he would orchestrate the Mass. They also took the opportunity to use the melody of the Spiritual "Welcome Table" in the concert version. Though it is the Spiritual from which the setting derives its title, its melody was not used to set any of the parts of the Mass in its original liturgical setting. Given that a high school choir would perform the concert version of the work, Holland worked to create a setting he felt high schoolers would find appealing. The contemporary, a cappella choral arrangement is used for the Offertory and combines funk with blues in a polyphonic texture. In its middle section it also quotes thematic material from the newly composed overture that treats the melody of "Welcome Table" in a brief sequence that traverses the cycle of fifths.

(continued)

The orchestral overture, composed by Holland specifically for the concert version, uses many of the melodies that are used in the Mass setting, concluding with “My Soul’s Been Anchored in the Lord,” which is the first vocal movement of the Mass setting and uses this melody for the presider’s Greeting and Penitential Act.

The original choral voicing is used in the concert version, though there are some alterations that were made to better suit the orchestral accompaniment. The end of the “Glory to God” and “Amen” are voiced in a higher tessitura for the choir that is more brilliant. The beginning of the third option for the Memorial Acclamation (“Save Us, Savior of the World”) places the melody of “Oh Freedom” in the Alto voice, while Sopranos are given a harmony part above the melody.

The orchestration calls upon various styles and genres, from symphonic classical idioms to jazz, blues, and accompaniment that resembles recitative to accompany vocal chant. The banjo, an

instrument with roots in West Africa, is used in the “Gospel Acclamation” (Alleluia) that evokes the sound of music created by the enslaved African community in the antebellum South. One will hear the brass used in the “Holy, Holy, Holy” to evoke feelings of the New Orleans “second line,” a custom that honors dignitaries and members of the community in a celebratory funeral procession. In the Roman Catholic Mass, the “Holy, Holy, Holy” (Sanctus) is regarded as a hymn of praise that the angels sing to honor God. The text may be found in Isaiah 6:3 and Revelation 4:8, rooting the hymn in both Jewish and Christian tradition.

Kim R. Harris, M. Roger Holland II

Tune source for movements:

| | |
|--------------------------------|--|
| Greeting and Penitential Act | My Soul’s Been Anchored in the Lord |
| Glory to God | Ride On, King Jesus |
| Gospel Acclamation | Oh, What a beautiful City |
| Lenten Gospel Acclamation | Sinner, Please Don’t Let This Harvest Pass |
| Prayer of the Faithful | Fix Me, Jesus |
| Welcome Table | I’m Gonna Sit at the Welcome Table |
| Preface Dialogue | Ride On, King Jesus |
| Holy, Holy, Holy | Ol’ Time Religion |
| We Proclaim Your Death, O Lord | Calvary |
| When We Eat This Bread | Let Us Break Bread Together |
| Save Us, Savior of the World | Oh, Freedom |
| Amen | He’s Got the Whole World in His Hands |
| The Lord’s Prayer | Nobody Knows the Trouble I See |
| Lamb of God | My Lord! What a Morning |

Biographies

The Spirituals Project is a community organization dedicated to preserving and revitalizing the spirituals, through musical, educational, and social justice work in our community. Our work centers around a community choir open to all.

Our mission is to preserve and revitalize the music and teachings of the sacred songs called “spirituals,” created and first sung by enslaved Africans in America in the 18th and 19th centuries. Spirituals uplift in times of crisis, heal, comfort, inspire and instill hopes and dreams, thereby transforming individuals, communities, and whole societies. Our goal is to ensure that the spirituals will be passed on for many generations to come.

A past recipient of the Denver Mayor’s Award for Excellence in the Arts, the organization has presented a wide variety of musical and educational programs over the years, including a national conference on spirituals in 2013 featuring poet Nikki Giovanni as keynote speaker, and a historic concert in 2009 at Denver’s Ellie Caulkins Opera House in honor of Dr. Martin Luther King, Jr.’s 80th birthday featuring the renowned mezzo soprano Denyce Graves as guest artist. In the fall of 2018 the choir returned to the Ellie Caulkins Opera House to perform with international opera star Kathleen Battle.

We welcome people of all ages, backgrounds, and abilities to join our community choir. You do not need to be able to read music or have had any formal musical training to participate in The Spirituals Project Choir. Please join us. For more information about the organization, or to audition and join the choir, please email The Spirituals Project Director, M. Roger Holland at roger.holland@du.edu.

M. Roger Holland II is a Teaching Associate Professor in Music and Religion and Director of The Spirituals Project at the Lamont School of Music, University of Denver. He earned the Doctor of Pastoral Music degree, with distinction, from Perkins School of Theology, Southern Methodist University. A graduate of Union Theological Seminary in New York City where he received the Master of Divinity degree, Holland also served as Artist-in-Residence and director of the Union Gospel Choir for over 13 years. In 2015 Union awarded him the Trailblazers Distinguished Alumni Award, the first given to a graduate whose ministry is music, for his contributions to the legacy of African American music. He received a master’s degree in Piano Performance from the Manhattan School of Music, also in New York, and completed his undergraduate work at Westminster Choir College in Princeton, New Jersey where he majored in Music Education with a concentration in piano and voice.

In 2023 the Association of Catholic Publishers awarded Holland both Composer of the Year and Song of the Year for his composition, “All of Me: Ode to Sr. Thea,” written in honor of Servant of God Sister Thea Bowman, currently a candidate for canonization. Holland is the editor of the *In Spirit and Truth* series published by GIA Publications, Inc., which reflects the aesthetic of Black Catholic worship. Commissioned works include *The Dream and The Dreamer*, *The Tribulation Suite*, *UBUNTU: I Am Because We Are*, and *This Is the Day*. He has played for the Broadway productions of Oprah Winfrey’s *The Color Purple* and the Tony award winning show, *Memphis*. In November 2016 Timothy Cardinal Dolan of the Archdiocese of New York presented Holland with the Pierre Toussaint Medallion for service.

(continued)

The Evergreen Chorale is a vibrant, multi-generational community choir in its 54th season! With a deep commitment to excellence in choral repertoire and performance, the choir presents a great variety of music every season – from choral masterworks in collaboration with orchestras and other ensembles to new compositions by gifted American and international composers. The choir has a pool of 100 singers including high school interns, talented beginners and music professionals connected through their dedication to the joy of choral singing. The Evergreen Chorale is proud to invite composers, clinicians and guest conductors to give its members an in-depth and varied musical experience, as well as international travel opportunities.

Christine Gaudreau has served as Artistic and Principal Music Director of the Evergreen Chorale, Altezza Chamber Choir and Ovation West Performing Arts since 2015. Christine completed degrees in Music History/Voice Performance as well as a Masters in Conducting from SDSU. Additionally, she has studied conducting at the International Bach Festival and at Yale. She serves as Director of Music and Worship Arts for the highly respected music program at Wellshire Presbyterian Church, where she conducts, among others, the Sanctuary Choir, the professional Wellshire Orchestra, and also curates the concert series *Music at Wellshire*. A sought after clinician and guest conductor, Christine works regularly for local orchestras, universities, schools, and also for the Presbyterian Musician's Association.

Recently: *Amahl and the Night Visitors*, *Copland Old American Songs* and *Lincoln Portrait*, as well as the second performance of Christopher Tin's *Let My Country Awake*; world premiere of William Hill's *The Raven's Tears*; *Beethoven's 9th* with Evergreen Chamber Orchestra; Elaine Hagenberg's *Illuminare* at Carnegie Hall. Christine also recently conducted the world premiere of *To Sing of Love* by Taylor Scott Davis, as well as Schubert's *Mass in G*; Ramirez' *Misa Criolla* and Bob Chilcott's *A Little Jazz Mass*.

Upcoming: Taylor Scott Davis' *Requiem* with Voces8 in London, June 2027.

The Lone Tree Symphony Orchestra (LTSO), founded in 2000, is a community-based orchestra serving the South Metro region of Denver. Under the direction of founding Music Director Jacinda Bouton, the orchestra presents a five-concert season at the Lone Tree Arts Center, where performances regularly reach capacity audiences.

Comprised of more than 80 musicians from diverse professional backgrounds, LTSO performs a wide range of repertoire, including orchestral masterworks, audience favorites, and new compositions. The orchestra is committed to music education, community engagement, and collaboration with fellow arts organizations, with outreach programs that bring live music to the community. Learn more at our website lonetreesymphony.org

Jacinda M. Bouton, has been the Principal Conductor and Music Director of the Lone Tree Symphony Orchestra since its premier in 2000. She is also the Music Director of the Denver Concert Band, and is an active conductor, clinician, and adjudicator throughout the Rocky Mountain Region. Jacinda feels fortunate to have conducted these ensembles in over fifty guest artist concerts with members of the Colorado Symphony, the Philadelphia Orchestra, and many other nationally and internationally renowned soloists. Jacinda has served as Co-Director of the Breckenridge Music Institute's Summer Music Camp, was director of the Denver Junior Police Band taking an active role in the rebirth of this Denver Institution, and for many years was Director of Instrumental Music at George Washington High School in Denver Public Schools. Jacinda is a cum laud graduate of Missouri State University with an emphasis in Music Education, receiving her certification in both instrumental and choral areas.

Natacha Córdor, originally from Ecuador, has recently performed *Carmen* with Fort Collins Opera, the Mother in *Amahl* and the *Night Visitors* with MOSI, La Zia Principessa (*Suor Angelica*), Zita (*Gianni Schicchi*), and Dido (*Dido and Aeneas*) with Lamont Opera Theatre, and Wowkle (*La Fanciulla del West*) with Central City Opera. Other roles include Hermia (*A Midsummer Night's Dream*), The Fox (*The Little Prince*), Third Lady (*The Magic Flute of the Andes*), Lupe (*Crossing to the Other Side of the Moon*), El Gato (*El Gato con Botas*), and Flora (*La Traviata*).

She is a two-time recipient of the Marcia Ragonetti Exceptional Mezzo Award, most recently, along with 4th place in the 2026 Denver Lyric Opera Guild Competition, and previously in 2025, together with the Denver Lyric Opera Guild Award. She also received Central City Opera's 2024 Outstanding Young Artist Award and was a winner at the Ann Logan Craft Competition 2024. She has appeared with the Greeley Philharmonic Orchestra and will be singing the mezzo-soprano solo in the mass *Welcome Table* with Lone Tree Symphony.

Upcoming engagements include *Frida Kahlo* and the *Bravest Girl in the World* in 2026 with the Central City Opera Education Department, and the New Mexico premiere of *Morpheus Quartet*, a new opera by Beth Ratay, in the city of Albuquerque. She has currently finished her bachelor's degree at the University of Denver's Lamont School of Music.

Praised for his "agile, energetic, and fresh" baritone voice, **Zeky Nadji** has been gaining renown around Colorado, Florida, and beyond. The Colorado based Verdi baritone has brought his love of music to every production throughout his career. He combines a vocal power and endurance with an emotional intensity that meets the demands of the repertoires of composers such as Verdi, Puccini, Rossini, and more.

Recently he returned to Sarasota Opera to cover *Il conte de Luna*, the lead baritone role in Verdi's *Il trovatore*, widely known as one of the most difficult and demanding roles both vocally and dramatically in the baritone repertoire. In previous seasons at Sarasota Opera he has performed the Ufficiale in Rossini's *Il barbiere di Siviglia*, and covered Moralès in Bizet's *Carmen*. Other roles include Leporello in Mozart's *Don Giovanni*, Brétigny in Massenet's *Manon*, Figaro in Mozart's *Le nozze di Figaro*, and Alcindoro and Benoit in Puccini's *La Bohème*. He has also performed in concert as the baritone soloist for the Fauré *Requiem*, and in *Cantata Sueños* by Arturo Márquez.

Later this Summer Mr. Nadji will self-premier the role of the Imperial Commissary in Puccini's *Madama Butterfly* with the Bravo! Vail Music Festival under the baton of Fabio Luisi with the Dallas Symphony Orchestra.

MOABMUSICFEST.ORG • 435.259.7003

MOAB MUSIC FESTIVAL

music in concert with the landscape®

— SEPTEMBER 2-18, 2026 —



Tickets On Sale Now!
Scan for more info.

LIFE
UTAH
ELEVATED

Upcoming Events

Wednesday, May 20, 7:30 p.m.

Wind Chamber Ensembles

Hamilton Recital Hall

Free admission, no ticket required

Wednesday, May 20, 7:30 p.m.

Viola Studio Recital

Williams Recital Salon

Free admission, no ticket required

Friday, May 22, 7:30 p.m.

Liederabend

Hamilton Recital Hall

Free admission, no ticket required

Saturday, May 23, 7:30 p.m.

String Chamber Ensembles

Hamilton Recital Hall

Free admission, no ticket required

Tuesday, May 26, 7:30 p.m.

Lamont Percussion Ensemble

Hamilton Recital Hall

Free admission, no ticket required

Wednesday, May 27, 7:30 p.m.

Lamont Symphony Orchestra

Gates Concert Hall

\$5 for reserved parterre, or FREE general admission

Thursday, May 28, 7:30 p.m.

Steel Drum Ensemble

Gates Concert Hall

\$5 for reserved parterre, or FREE general admission

Friday, May 29, 7:30 p.m.

Cello Studio Recital

Room 100

Free admission, no ticket required

Full events list: liberalarts.du.edu/lamont/performances-events



Present your Lamont program or ticket stub to La Belle Rosette within 24 hours of an event (either before or after) and receive 20% off your order.

Located steps from the Newman Center at
2423 S University Blvd, Denver, CO 80210

Hours (now open later on weekdays!)

Mon-Fri, 7AM to 8PM

Sat, 7AM to 2PM

Sun, 8AM to 2PM

720.508.4469

labellerosette.com

du.edu/lamont

Lamont News: liberalarts.du.edu/lamont/stories



Lamont School of Music
UNIVERSITY OF DENVER

