

The Faces of Love

The University of Washington

Recital Choir

Choral Cohort Ensemble

Timothy E. Little, *conductor*

Friday, October 29, 2021

Epiphany Parish of Seattle

7:30 p.m.



UNIVERSITY *of*
WASHINGTON

To love at all is to be vulnerable.
Love anything and your heart will be wrung
and possibly broken. If you want to make sure
of keeping it intact you must give it to no one,
not even an animal. Wrap it carefully round with
hobbies and little luxuries; avoid all entanglements.
Lock it up safe in the casket or coffin of your
selfishness. But in that casket, safe, dark,
motionless, airless, it will change.
It will not be broken; it will become
unbreakable, impenetrable, irredeemable.
To love is to be vulnerable.

– C.S. Lewis

Tonight's performance is supported by the generosity of:

Lake Washington United Methodist Church
Epiphany Parish of Seattle
Joan Catoni Conlon Endowed Fellowship
UW School of Music Sacred Music Fund

PROGRAM

Say Something (Love by Letting Go)

Ian Axel, Chad (King) Vaccarino, Mike Campbell
as performed by Pentatonix

Choral Cohort Ensemble

Virginia Elizondo, Sarah Santos, *soloists*
Sarah Johnson, *cello*; Galin Hebert, *drum set*

Only In Sleep (Love by Remembering)

Ēriks Ešenvalds (b. 1977)

Choral Cohort Ensemble

Amy Boers, Katrina Turman, *soprano*

Let My Love Be Heard (Love by Sorrow)

Jake Runestad (b. 1986)

Recital Choir

Marshall Lombard, *tenor*

– pause –

Historia di Jephthe (Love by Sacrifice)

Giacomo Carissimi (baptized 1605–1674)

No. 1 Recitative: “Cum vocasset”

No. 2 Recitative: “Si tradiderit Dominus”

No. 3 Chorus: “Transivit ergo Jephthe”

No. 4 Duet: “Et clangebant tubae”

No. 5 Arioso: “Fugite, cedite, impii”

No. 6 Chorus: “Fugite, cedite, impii”

No. 7 Recitative: “Et percussit Jephthe”

No. 8 Chorus: “Et ululantes filii Ammon”

No. 9 Recitative: “Cum autem victor Jephthe”

No. 10 Aria: “Incipite in tympanis”

No. 11 Duet: “Hymnum cantemus Domino”

No. 12 Aria: “Cantate mecum Domino”

No. 13 Chorus: “Cantemus omnes Domino”

No. 14 Recitative: “Cum vidisset Jephthe”

No. 15–21 Arioso: “Heu mihi! Filia mea”

No. 22 Chorus: “Abiit ergo in montes”

No. 23 Aria with Echo: “Plorate colles”

No. 24 Chorus: “Plorate filii Israel”

Recital Choir, Choral Cohort Ensemble, and Chamber Orchestra

Cee Adamson, *alto*

Lyon Stewart, *tenor*

Sophia Parker, Katrina Turman, *soprano*

Justin Birchell, *bass*

Katrina Turman, *soprano*

Justin Birchell, *bass*

Amy Porter, *soprano*

Sophia Parker, Katrina Turman, *soprano*

Amy Porter, *soprano*

Cee Adamson, *alto*

Lyon Stewart, *tenor*; Amy Porter, *soprano*

Amy Porter, Katrina Turman, Sophia Parker, *soprano*

Higher Love (Love by Belief)

Steve Winwood & Will Jennings
as performed by Kygo & Whitney Houston
adapted by Timothy E. Little

Recital Choir

Anika Padwekar, *soloist*

Dominico Reyes, *piano*

Galin Hebert, *drum set*

UNIVERSITY OF WASHINGTON RECITAL CHOIR

SOPRANO

Bianca Bucerzan
Julia Carceroni
Virginia Elizondo*
Simrita Gopalan
Yijing Huang
Emily Huynh
Hinako Kawabe
Xuqi Li
Nicole Nomura
Meliza Redulla
Sarah Santos*
Veronique Streltsov
Ana Tanaka
Samantha Tien
Alexis Weathers
Angelina Yu

ALTO

Cee Adamson*
Nora Boe
Caroline Cannistra
Anjali Chudasama*
Gray Creech
Fiona Flagstad
Ays Garcia
Colette Gauthier
Hongyi Ji
Lena Lee
Alicia Lopez
Grace Marshall
Chloe Peterson
Marley Ray
Zhiwei Wang
Tiffany Walker*

ALTO cont.

Ruby Whelan
Judy Woland
Leah Wyman*

TENOR

Caleb Chan
Paul Jones
Tyler Kimmel*
Marshell Lombard*
Sebastian Pasion
Joseph Pavelek*

BASS

Frank Goess*
Jacob Knight
Caelan Ritter
Peter Nicolas
Dale Largent
Justin Birchell*
Ken Schwartz*

REHEARSAL ACCOMPANIST

Dominico Reyes
Tyler Kimmel

* Choral Cohort Ensemble

CONTINUO

HARPSICHORD

Wyatt Smith

ORGAN

Kevin Johnson

THEORBO

Daniel Frizzell

CELLO

Sarah Johnson

CHAMBER ORCHESTRA

RECORDER

Isabella Pagel
Laura Faber

VIOLIN

Rylan Virnig

CELLO

Savannah Helming
Norah Duong

PERCUSSION

Galin Hebert
Daren Weissfisch

Timothy is from the studios of Dr. Geoffrey Boers and Dr. Giselle Wyers.
This recital is in partial fulfillment of the Doctoral of Musical Arts degree in Choral Conducting.

PROGRAM NOTES

LOVE BY LETTING GO: *Say Something* as performed by Pentatonix
Ian Axel, Chad (King) Vaccarino, Mike Campbell

Say something, I'm giving up on you.	And I was	And I will	And I will
I'll be the one, if you want me to.	feeling so small.	swallow my pride.	stumble and fall.
Anywhere, I would've followed you.	It was over my head	You're the one that I love	I'm still learning to love
Say something, I'm giving up on you.	I know nothing at all.	And I'm saying goodbye.	Just starting to crawl.

Ian Axel first released *Say Something* as part of his 2011 *This Is the New Year* solo album. The song was written while he and his roommate at the time, Chad King, were both “going through unrequited love things” as stated in an interview with *American Songwriter*. Ian and Chad shared how hard it was to write the song, but how cathartic it was to release such deep feelings and emotions during a difficult season of their lives. One year later, Ian joined Chad and formed the duo band A Great Big World. On September 3, 2013, the duo released the second version of *Say Something* which was performed the next day on *So You Think You Can Dance* season 10, episode 17. The acclaim of this performance skyrocketed and immediately captured the heart of superstar Christina Aguilera, who collaborated with A Great Big World for a third version of the song on November 4, 2013. *Say Something* earned A Great Big World and Aguilera a Grammy Award for Best Pop Duo/Group Performance at the 57th Annual Grammy Awards. Since then, *Say Something* has been performed, arranged, and adapted by artists all over the world, including today's version, adapted by Pentatonix.

This slow ballad is full of sadness, humility, and regret, as an unrequited love is implored to “say something” because the singer is “giving up on them.” Listen to the aching tones in the choral voices, the crying of the obbligato cello, the rhythmic sternness of the percussion, and the growing tension between love and hate in the soprano solo.

LOVE BY REMEMBERING: *Only In Sleep*

Ēriks Ešenvalds (b. 1977)

Poetry by Sara Teasdale (1884–1933)

Only in sleep I see their faces,	Only in sleep Time is forgotten—	The years had not sharpened
Children I played with	What may have come to them,	their smooth round faces,
when I was a child,	who can know?	I met their eyes
Louise comes back	Yet we played last night as long ago,	and found them mild—
with her brown hair braided,	And the doll-house stood	Do they, too, dream of me, I wonder,
Annie with ringlets warm and wild.	at the turn of the stair.	And for them am I too a child?

Latvian composer Ēriks Ešenvalds (b. 1977) is one of the most sought-after composers working today. He has won multiple awards for his works, including the Latvian Grand Music Award

(2005, 2007, and 2015), The International Rostrum of Composers Award (2006), and The Year's New-Composer Discovery of the Philadelphia Inquirer (2010). In 2018 he was bestowed Officer in the Order of the Three Stars, the highest state decoration of his home country Latvia, for merits in the field of culture.

Ešēnvalds sets the poetry of Sara Teasdale's reminiscence of one's past through dreaming. The opening soprano solo is simple, folk-like, and harkens to one looking back to the simplicity of childhood. The slow harmonic motion of the non-texted choral background transforms us to "sleep" and is heightened by the rise of pitch and faster harmonic motion of the choir on text. The "middle of the dream" climaxes to a deep sleep with a high soprano descant and as we vividly see our past. The piece closes with a return to the opening soprano solo theme, but with an improvisatory fashion. This recapitulation sets the character back into the present, or even a return to dreamless sleep.

LOVE BY SORROW: *Let My Love Be Heard*

Jake Runestad (b. 1986)

Poetry from "A Prayer"
by Alfred Noyes (1880–1958)

Angels, where you soar	Take my own lost bird	And as grief once more	Let my love be heard
Up to God's own light,	On your hearts tonight;	Mounts to heaven and sings,	Whispering in your wings.

Jake Runestad is considered "one of the best of the younger American composers" (*Chicago Tribune*). His setting of Alfred Noyes' *Let My Love Be Heard* employs gentle, but powerful emotions embedded within the music. The opening solo leads into a homophonic choral section with slow and legato triplets. The middle section separates the lower and higher voices, with the sopranos and altos "flying" with cascades of alternating triplets on "ah" in 4-part divisi while the tenors and basses constantly crescendo in homophonic repetitions of "let my love be heard."

On Friday, November 13, 2015, a series of terrorist attacks in Paris killed 137 people, while injuring hundreds more. Just after the attacks, California State University's choir (Long Beach) found that one of their own students, Nohemi Gonzalez, was killed studying abroad in France. The following day, the CSU choir was scheduled to rehearse their holiday music. Instead, to grieve the loss of their beloved colleague, they sight read, rehearsed, and recorded this piece, in one single rehearsal.

LOVE BY SACRIFICE: *Historia di Jephthe*

Giacomo Carissimi (baptized 1605–1674)

Giacomo Carissimi, a leading composer of sacred music during the early seventeenth century, is hailed as the *progenitor of the oratorio* (Joseph T. Rawlins, Howard E. Smither). *Jephthe*, like all Carissimi's oratorios, is an *Oratorio Latino* founded in expressive vocal technique using

symbolism and *The Doctrine of the Affections*. Athanasius Kircher, one of Carissimi's contemporaries, published the final chorus of *Jephte* in one of his encyclopedias of music as an "illustration of the power of music to move the soul and portray human emotions," expressing regret at not having the space to print the entire oratorio.

Jephte was composed around 1648 and originates from the biblical book of Judges 10–12. The unknown librettist tells the story of a Canaan commander (Jephte) who vows to God that he will sacrifice the first person he sees if he triumphs over the Ammonites. When the triumphant Jephte returns, the first person he sees is his daughter. Out of love for her father, she commits to honor the vow and retreats to the mountains to weep her virginity. The final chorus, "*Plorate, filii Israel*," is based on Monteverdi's *Lamento della ninfa* (chromatic descending fourth) as the daughter is joined by the community in a final lament to weep the sacrificial death.

Carissimi was very known at the time by his position as *maestro di cappella* at the Jesuit Collegio Germanico in Rome. His manuscripts circulated the region, and his music was performed all over Europe. However, many of Carissimi's autographed manuscripts, including *Jephte*, were lost. Today's performances originated from a personal copy of one of Carissimi's students, French composer and prolific oratorio creator, Marc-Antoine Charpentier (1643–1704). Ritornellos have been added by Timothy E. Little and Federico Bardazzi.

Scene 1, No. 1 Recitative "Cum vocasset"

Judges 11:28-30

Historicus: When the king of the children of Ammon made war against the children of Israel, and disregarded Jephte's message, the Spirit of the Lord came upon Jephte and he went on to the children of Ammon and made a vow to the Lord, saying:

Scene 1, No. 2 Recitative "Si tradiderit Dominus"

Judges 11:30-31

Jephte: If You will indeed give the sons of Ammon into my hand, then whoever comes first out of the doors of my house to meet me, I will offer him to the Lord as a complete sacrifice.

Scene 1, No. 3 Chorus "Transivit ergo Jephte"

Judges 11:32

Historicus: So Jephte crossed over to the sons of Ammon with the spirit, strength, and valor of the Lord to fight against them

Scene 2, No. 4 Duet "Et clangebant tubae"

Historicus: And the trumpets sounded, and the drums resounded, and battle against Ammon ensued.

Scene 2, No. 5 Arioso "Fugite, cedite, impii"

Crowd: Flee and give way, godless ones; perish, foreigners! Fall before our swords, for the Lord of Hosts has raised up an army, and fights against you.

Scene 2, No. 6 Chorus "Fugite, cedite, impii"

Crowd: Flee, give way, godless ones! Fall down! And with our raging swords, be scattered!

Scene 2, No. 7 Recitative "Et percussit Jephthe"

Judges 11:33

Historicus: And Jephthe struck twenty cities of Ammon with a very great slaughter.

Scene 2, No. 8 Chorus "Et ululantes filii Ammon"

Judges 11:33

Historicus: And the children of Ammon howled, and were brought low before the children of Israel.

Scene 2, No. 9 Recitative "Cum autem victor Jephthe"

Judges 11:34

Historicus: When Jephthe came victorious to his house, behold, his only child, a daughter, was coming out to meet him.

She sang:

Scene 2, No. 10 Aria "Incipite in tympanis"

Filia: Strike the timbrels and sound the cymbals! Let us sing a hymn and play a song to the Lord, let us praise the King of Heaven, let us praise the prince of war, who has led the children of Israel back to victory!

Scene 3, No. 11 Duet "Hymnum cantemus Domino"

Crowd: Let us sing a hymn and play a song to the Lord, who gave glory to us and victory to Israel!

Scene 3, No. 12 Aria "Cantate mecum Domino"

Filia: Sing with me to the Lord, sing all you peoples! Praise ye the prince of war, who gave glory to us and victory to Israel!

Scene 3, No. 13 Chorus "Cantemus omnes Domino"

Crowd: Let us all sing to the Lord let us praise the prince of war, who gave glory to us and victory to Israel!

Scene 4, No. 14 Recitative "Cum vidisset Jephthe"

Judges 11:35

Historicus: When Jephthe, who had sworn his oath to the Lord, saw his daughter coming to meet him, with anguish and tears he tore his clothes and said:

Scene 4, No. 15–21 Arioso "Heu mihi!"

Judges 11:35–38

Jephthe: Woe is me! Alas, my daughter, you have undone me, my only daughter, and you, likewise, my unfortunate daughter, are undone.

Filia: How, then, are you undone, father, and how am I, your only-born daughter, undone?

Jephthe: I have opened my mouth to the Lord that whoever comes first out of the doors of my house to meet me, I will offer him to the Lord as a complete sacrifice. Woe is me! Alas, my daughter, you have undone me, my only daughter, and you, likewise, my unfortunate daughter, are undone.

Filia: My father, if you have made an oath to the Lord, and returned victorious from your enemies, behold! I, your only daughter offer myself as a sacrifice to your victory, but, my father, fulfill one wish to your only daughter before I die.

Jephthe: But what can I do, doomed daughter, to comfort you and your soul?

Filia: Send me away, that for two months that I may wander in the mountains, and with my companions bewail my virginity.
Jephthe: Go, my only daughter, go and bewail your virginity.

Scene 5, No. 22 Chorus "Abiit ergo in montes"

Historicus: Then Jephthe's daughter went away to the mountains, and bewailed her virginity with her companions, saying:

Scene 5, No. 23 Aria with echo "Plorate colles"

Fillia: Mourn, you hills, grieve, you mountains, and howl in the affliction of my heart! Behold! I will die a virgin, and shall not in my death find consolation in my children. Then groan, woods, fountains, and rivers, weep for the destruction of a virgin! Woe to me! I grieve amidst the rejoicing of the people, amidst the victory of Israel and the glory of my father, I, a childless virgin, I, an only daughter, must die and no longer live. Then tremble, you rocks, be astounded, you hills, vales, and caves, resonate with horrible sound! Weep, you children of Israel, bewail my hapless virginity, and for Jephthe's only daughter, lament with songs of anguish.

Scene 5, No. 24 Chorus "Plorate filii Israel"

Crowd: Weep, you children of Israel, weep, all you virgins, and for Jephthe's only daughter, lament with songs of anguish

LOVE BY BELIEF: *Higher Love* as performed by Kygo & Whitney Houston Steve Winwood & Will Jennings

Think about it, there must be a higher love
Down in the heart or hidden in the stars above
Without it, life is wasted time
Look inside your heart, and I'll look inside mine

Bring me a higher love
Bring me a higher love, oh
Bring me a higher love
Where's that higher love I keep thinking of?

Things look so bad everywhere
In this whole world, what is fair?
We walk the line and try to see
Falling behind in what could be, oh

Worlds are turning, and we're just hanging on
Facing our fear, and standing out there alone
A yearning, yeah, and it's real to me
There must be someone who's feeling for me

Higher Love was first released in 1986 by Steve Winwood in his fourth solo LP, *Back in the High Life* with female vocals performed by Chaka Khan. The single was Winwood's first Billboard Hot 100 number-one song and earned two Grammy Awards for Record of the Year and Best Male Pop Vocal Performance. Whitney Houston's 1990 cover of the song was meant for her third album *I'm Your Baby Tonight*. However, Houston's producer at the time, Clive Davis, did not want her to become a "cover artists" and only released the single in Japan. In efforts to make many of Whitney's unknown music known, the Houston Estate contacted Kygo to produce a remake of *Higher Love*. In June 2019, Norwegian DJ Kygo reworked Houston's cover and released it as a single on August 21, 2019. This final version is Houston's highest-charting posthumous release to date.

ABOUT THE PERFORMERS



TIMOTHY E. LITTLE is a singer/songwriter, conductor, church music minister, and educator. Currently he is a doctoral of musical arts student in Choral Conducting at the University of Washington where he serves as the Choral Administration Assistant and Graduate Conductor for Chamber Singers. Timothy also is the Creative & Worship Arts Director at Lake Washington United Methodist Church and the Marketing & Development Manager for Columbia Choirs.

Timothy's most recent appointment was the Executive Director of Performing Arts and Professor of Choral Music at Notre Dame-Ohio. While at Notre Dame, he shaped the department into dynamic performing divisions of music, theatre, and dance, as well as created majors in music entrepreneurship and theatre entrepreneurship.

Prior to Notre Dame, Timothy was the Coordinator of Arts in Residences and Area Coordinator for the Senior Experience at Oberlin Conservatory and the Resident Director at the School of Creative and Performing Arts-Manhattan [SOCAPA], where he was one of the founding members of the Music Program. He has also held positions in Student Life & Development at Interlochen Arts Academy and The Shenandoah Conservatory. In addition to Student Life & Development, Timothy has worked in Arts Marketing & Communications at the Shenandoah Conservatory and Louisiana State University, where he also was a photographer for LSU Football and the LSU Tiger Marching Band.

Timothy holds a Master of Music degree in Choral Conducting & Literature from Louisiana State University and a Bachelor of Music degree with Vocal and Music Education studies from The Shenandoah Conservatory. Timothy is a member of Phi Mu Alpha Sinfonia Fraternity and is passionate about LSU Football; his nephews and nieces; and using the arts as a medium to support students academically, artistically, and socially.



Soprano **Amy Porter** performs standard operatic roles, including Königin, Violetta, Mimi, Contessa, and Alice, contemporary operatic roles in Poulenc's *La Voix Humaine*, Constantinides's *Rosanna*, and Amram's *Twelfth Night*, and early-music roles in Purcell's *Dido and Aeneas* and Hildegard von Bingen's *Ordo Virtutum*. She has sung recitals and oratorio concerts throughout the US, having performed most recently as featured soloist with Inland Northwest Opera, Spokane Symphony, and Spokane Kantorei. Dr. Porter teaches at Gonzaga University, where she serves as Interim Director of Choirs and Vocal Studies. At Gonzaga, she conducts Concert Choir and Discantus Treble Chorus and teaches applied voice and related courses. Amy is the Artistic Director of Spectrum Singers. Amy holds a Doctor of Musical

Arts degree in Voice and Bachelor of Music degree in Vocal Performance from Louisiana State University, and a Master of Music degree in Vocal Performance and Prof. Studies from the Mannes College of Music in NYC, where she was awarded the Richard F. Gold Career Grant.



Tenor **Lyon Stewart** began singing at the age of 9 with the Washington National Cathedral Choir under Michael McCarthy. He has performed such roles as Njegus in Lehar's *The Merry Widow*, Don Curzio in Mozart's *Le Nozze di Figaro*, and the Witch in Humperdinck's *Hansel and Gretel*. Stewart has since performed with Opera Omaha as Prince Yamadori in *Madama Butterfly* and was tenor section leader of the Opera Omaha Chorus. Lyon holds a Bachelor of Music degree in Vocal Performance from the Jacobs School of Music at Indiana University and a Bachelor of Science degree in Nursing from Clarkson College-Omaha. In addition to his recital, choral, and opera appearances, Lyon is currently a nurse in the cardiothoracic intensive care unit and the UW Medical Center.



Mezzo-Soprano **Cee E. Adamson** (she/they/Mx.) occupies a fluid place as an operatic talent, capable of treading the beguiling and liminal space between the countertenor and mezzo-soprano. Cee's vocal versatility has been well showcased in roles as Oberon in Benjamin Britten's *A Midsummer Night's Dream*, Giulio Cesare in Handel's *Giulio Cesare in Egitto*, Zweite Dame in Mozart's *Die Zauberflöte*, The Sorceress in Purcell's *Dido and Aeneas*, and tragic and comic roles from Mercedes in *Carmen* to Florence Pike in *Albert Herring*. Mx. Adamson is in her first year of pursuing the Doctor of Musical Arts degree in Vocal Performance at the University of Washington, where she studies with Dr. Carrie Shaw. Prior to the University of Washington, Cee studied at the Guildhall School of

Music & Drama, in London, where she received the Master of Music and the Master of Performance degrees and was designated a Guildhall Artist.



Soprano and Pianist **Amy Boers** is well known in the greater Tacoma-Seattle area as a pianist, vocal coach, conductor and church musician. She is currently serving positions at Pacific Lutheran University, Symphony Tacoma, Symphony Tacoma Voices and Grace Lutheran Church. In addition, she is active collaborating with professional soloists and other ensembles in our region.



Sarah Johnson is a second-year undergraduate student at the University of Washington, studying cello performance under Saeunn Thorsteinsdóttir. She is currently one of the principal cellists of the University of Washington's Symphony Orchestra and actively participates in chamber music throughout the School of Music. Sarah is originally from Vancouver, Washington, where she played in the Clark College Symphony where she obtained an Associate in Arts degree. Additionally, Sarah also trained under the critically acclaimed Diane Chaplin and briefly played in the Metropolitan Youth Symphony program in Portland, Oregon.



South African native Tenor, **Marshall Lombard**, is a second-year doctoral student in Choral Conducting at the University of Washington. Prior to coming to the US, he was the director of music at Kearsney College in Durban. Marshall has a passion for choral music, composing, and music production. In his spare time, you can find Marshall somewhere in the mountains with a thirst for adventure and photography. Part of his dissertation studies includes research into Native American Choral music. Marshall holds a Bachelor of Music degree in Classical Voice and a Master of Music degree in Choral Conducting from North-West University in South Africa.



American concert organist **Wyatt Smith** is a native of Rapid City, South Dakota. Wyatt concertizes extensively, keeping an active concert schedule throughout the United States and Europe, including concerts in 28 states along with Germany, France, and England. Additionally, his performances have been heard on several episodes of American Public Media's *Pipedreams*. Wyatt serves as the Associate Director of Music at Epiphany Parish of Seattle and Director of the Epiphany Music Academy. Additionally, Wyatt is the Affiliate Artist in Organ & Harpsichord where he teaches applied lessons, curates the care of the Fritts organ in Kilworth Chapel and performs "Organ at Noon" recitals throughout the year. Wyatt is a graduate of the University of Washington in Seattle, where he received the Doctor of

Musical Arts degree in organ performance, under the guidance of Dr. Carole Terry. Wyatt received his Master of Music degree from the Yale Institute of Sacred Music and the Yale School of Music, where he studied organ performance with Dr. Martin Jean. He received his Bachelor of Music degree in organ performance from the University of South Dakota in Vermillion, where he studied with Dr. Larry Schou.



Soprano **Katrina Turman** is the Artistic Director of Columbia Choirs. Katrina was an assistant conductor for the San Francisco Girls Chorus and Piedmont East Bay Children's Choir, and the Bellevue Youth Choir. In addition to conducting, Katrina was a professional singer of the Munich Bach Choir in Europe. Katrina was recently published in the *American Choral Directors Association's Choral Journal* (2021) with an article titled, "Children's Choral Repertoire with Highlighted Pedagogical Elements." Katrina holds a Bachelor of Arts degree in Music from the University of Oregon, a Post-Graduate certificate from the Kodály Institute, and a Master of Music degree in Choral Conducting from the University of Washington.