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#### **Concert Tour 2023: From the Blue Ridge to the Big Apple** Kate Muir (CLAS '26)

In late May of 2023, following a busy Spring semester preparing for a performance of *Considering Matthew Shepard*, the University Singers hit the road for the *From the Blue Ridge to the Big Apple* tour! The ten-day tour began with reunion and rehearsal in Charlottesville and included stops in North Carolina, West Virginia, New York, Pennsylvania, and New Jersey – ending with a final performance in Norfolk, Virginia. Tour repertoire consisted of familiar pieces from the 2022-2023 school year and also from recent years, including Powell's "Non Nobis Domine," "Loch Lomond," Runestad's "Let My Love Be Heard," Parker's arrangement of "Hark I Hear the Harps Eternal," Rachmaninoff's Vespers, mvt. VII, and Olatunji and Whalum's "Betelehemu," as well as Professor Slon's original piece, "There were Shepherds," excerpts from *Considering Matthew Shepard*, and of course, the beloved Virginia songs. Although tour is traditionally an every-other-year event, due to COVID-19, this year's tour was the first since 2019.

Tour anticipation had been building all semester long, with 2022-2023 tour managers Patrick Kilgannon and Harrison Monahan regularly making announcements during rehearsal to remind singers what to pack and to make sure everyone had a tour buddy. Two tour buses were used as the main modes of transportation, one of which was designated the Dolly bus (as in Dolly Parton), and the other, the Taylor bus (Taylor Swift). Singers enjoyed the long drives by engaging in deep conversation with their fellow vocalists, playing games, watching movies on the bus TV, completing homework for summer classes, and resting their vocal cords and their eyes. In most destinations, individual singers and their tour buddies spent the night in a homestay: kind alumni, friends and parishioners of the churches that served as performance venues graciously welcomed singers for the night, fed them, and returned them back to the bus the next morning.

Not everyone spent each in a home stay; some singers got to bond with their tour buddies and enjoy continental breakfasts in hotels. Those who did have the pleasure of eating a home-cooked meal and getting to know friends of the U-Singers community, though, truly enjoyed their experiences. Referring to her homestay family in Morgantown, West Virginia, Ellie Gerloff (CLAS '26) said, "They opened their home to us and allowed us a relaxing space to rest after the long day on the road. I loved chatting with them and allowing us to get to know their family for the short time we spent in their home." On our night spent in Lancaster, Pennsylvania, fifteen sopranos and altos stayed together in one gorgeous home with views of the surrounding farm country. Second year Ally Harbourt (CLAS '26) felt grateful to the homeowners and "had such a great time de-stressing with some of the most amazing people!"

All the U-Singers stayed in a hotel in arguably the most exciting stop on the *Blue Ridge to Big Apple*: the Big Apple itself. Upon arrival in New York City, singers had the night to themselves to explore the city. Some braved the subway system, traveling from the hotel in Manhattan to the Bronx to watch the Yankees game; others marveled at Broadway productions of hits like *Wicked, Sweeney Todd*, and *Hadestown*. The following afternoon, U-Singers performed at Grace Church in Manhattan, a mesmerizing gothic-style sanctuary, where much of the audience was populated by U-Singers alumni. It was a delight for singers to see old friends, create beautiful music, and have some time to rest their voices while they took in the sights of the city.

While many alumni made an appearance at the performance in New York City, the final performance in Norfolk was heavily attended by singers' families. With more than eight of the singers hailing from the Hampton Roads area, the Basilica of St. Mary of the Immaculate Conception was packed with an eager audience full of parents, siblings, aunts and uncles, high school music teachers, and friends. Just prior to the final concert of tour, UVA alum Vince Mastracco was generous enough to provide the U-Singers with a delicious, catered dinner at the Town Point Club in Downtown Norfolk. The meal was enjoyed with great appreciation before singers hopped back on the Dolly and Taylor buses to arrive at the final performance venue for many of the fourth years' final performances as U-Singers. The night felt bittersweet: the crowd was wowed by the long crescendo and ethereal beauty of "Let My Love Be Heard," and singers held onto each other a little more tightly while ending the night with "The Good Old Song."

Tour was an incredibly bonding experience. Spending time together outside of regular two-hour rehearsals connected more individual singers who may not have otherwise gotten to know one another. Fourth years were able to soak up their time together before embarking on their post-UVA journeys, and younger singers made and deepened friendships that will carry over the rest of their years at UVA and beyond. U-Singers will not be touring in the spring of 2024, but we look forward to 2025. Witnessing the talent and sense of fun in our current class of new U-Singers (lovingly referred to as NUSingers) makes us already look forward to traveling on tour with them.



#### Special Appearances: Washington Nationals & NBC Today Show

We often sing the national anthem for UVA football and basketball games, but this year we were fortunate enough to perform the national anthem for the Washington Nationals! Current U-Singers joined with recent alums at Nationals Park on June 3 to celebrate University of Virginia Day. It was a day filled with music and friendship as we caught up with old friends, caught some baseball, and ended our time together on tour.

The U-Singers were also honored with an appearance on the NBC Today Show on October 19 when a clip from our performance of *Considering Matthew Shepard* was featured in their segment commemorating the 25th anniversary of his death. NBC presenter and UVA alum Katie Couric originally reported on Matthew's tragic killing in 1998, and sat down with his parents 25 years later to reflect on his life, death, and legacy. The segment highlighted the myriad of ways that the story of Matthew Shepard has changed the world through activism, legislation, and event art. A clip of our performance of "Meet Me Here" from *Considering Matthew Shepard*, featuring soloist Rosalie Daval (CLAS '23) joined by Elise Ebert (CLAS '24) and Rachel Bohannon (CLAS '25), was played on the show to exemplify the ways in which art has honored and communicated Shepard's legacy.

We are so grateful for these opportunities to share our music with audiences beyond the Charlottesville community. Look for more great things to come!

### **Considering Matthew Shepard**

Amanda Kopf (CLAS '23)

On October 6, 1998, Matthew Shepard, a young, gay student at the University of Wyoming, was beaten and left to die in a field near Laramie, Wyoming. He died six days after the attack – he was 21 years old. Matthew's death sparked a decade-long nation-wide movement pushing for the indoctrination of state and federal hate crime legislation that resulted in the passing of the Matthew Shepard and James Byrd Jr. Hate Crimes Prevention Act on October 28, 2009. In October of 2018, nine years after the legislation bearing his name was passed and 20 years after his death, Matthew's ashes were interred in the Washington National Cathedral in Washington, D.C. At this ceremony, Craig Hella Johnson's poignant oratorio *Considering Matthew Shepard* (premiered in 2016) was performed to honor and remember the life, death, and legacy of Matthew Shepard.

As the Fall 2022 semester was coming to a close, Professor Slon announced to the University Singers that we would have the honor and privilege of performing *Considering Matthew Shepard* at the end of the Spring 2023 semester in honor of the 25th anniversary of Matthew's death. The announcement was taken in with curiosity and excitement, for it diverged quite a bit from Rachmaninoff's *All-Night Vigil* that much of the choir had performed in the Spring of 2022. This marked the beginning of the enlightening, intense, profound journey the University Singers were fortunate enough to experience in preparing for our performance.

*Considering Matthew Shepard* weaves contrasting musical styles with poems, excerpts from Matthew's personal journal and funeral service, quotes from interviews of Matthew's parents, and national media coverage into a powerful and impassioned choral work. Johnson's careful combination of instrumental music, choral harmony, and poetic lyrics has the unique capacity to inspire an audience to reflect on and appreciate the weight of Matthew's life, death, and legacy. The Spring 2023 semester was spent working tirelessly in and outside of rehearsals to encapsulate not only Matthew's important story but also to execute Johnson's musical vision. Johnson's combination of musical genres made for engrossing rehearsals. Within one two-hour rehearsal, we would touch on, for example, the musical theater sound of Movement 2: Ordinary Boy, the Arvo Pärt-inspired Movement 16: I Am Like You/We Are All Sons, the unique weightlessness and overlay of Movement 21: Stars, or the gospel feel of Movement 32: All of Us. Professor Slon made sure to identify the stylistic differences between movements and how that played into the story of Matthew's life, all the while emphasizing musicianship, a balance that was appreciated.



The efforts of the University Singers in performing this work were not just musical. The subject matter of *Considering Matthew Shepard* warrants conversation and meaningful consideration. Harrison Monahan (Architecture '23), former Tour Manager, remembers that, "given the size and diversity of the choir, we knew it would be important to spend time as a whole group navigating the difficult subject matter and hearing from a range of backgrounds and voices. It was important to know what this piece meant to each singer and what it meant to perform it." Professor Slon and the U-Singers' 2022-2023 Executive Board echoed these sentiments wholeheartedly, and we are very grateful to UVA's Department of Equity and Inclusion for moderating a group discussion and establishing a space where diverse perspectives about our performance of *Considering Matthew Shepard* could be voiced and heard.

When April began U-Singers kicked into high gear. Our stage managers set up risers for rehearsals to map out the paths of our multiple student soloists and narrators during our numerous dress rehearsals, all complete with lighting and projections. We also started to rehearse with professional soloists and several instrumentalists that accompanied us throughout the oratorio which included guitar, cello, bass, violin, percussion, piano, and clarinet. It was through all this hard work and dedication from every corner of our choir and our talented collaborators that we performed *Considering Matthew Shepard* on April 14, 2023 with confidence, clarity, and passion. We were honored to have UVA alum and board member of the Matthew Shepard Foundation Bob Witeck in attendance to support our performance and speak on behalf of Judy Shepard, Matthew's mother and co-founder of the Matthew Shepard Foundation. (This connection was graciously facilitated by U-Singers alum Blair Smith.) Following the performance, University Singers took several pieces from *Considering Matthew Shepard* on their 2023 Blue Ridge to Big Apple tour, and it was such a joy to introduce this beautiful oratorio to communities across the East Coast.

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On a personal note, I have loved *Considering Matthew* Shepard since my senior year of high school when I sang Movement 32: All of Us as my last song of high school choir. I had dreamed since then of performing Considering Matthew Shepard in its entirety, but I knew it would be a rare and fleeting opportunity were it ever to come. When Professor Slon announced it as our Spring work, I felt intense excitement accompanied by a deep sense of peace and serenity. As a fourth year, I knew that Considering Matthew Shepard would be my final performance in the group that shaped my time at UVA, and I could not think of a better project to close out not only my time in U-Singers but my years at UVA. I cannot express how deeply proud and grateful I am to have performed this oratorio and honored Matthew's life alongside a group so dear to my heart and musicians who I love and admire. There are certainly things that sway and pass, but my sentiments towards this performance and this group will last a lifetime.



#### **Fourth Year Reflection**

Izzy Motta (Batten '24)

As one of those 2020 high school grads, my first UVA experiences were marked by dining hall to-go boxes, awkwardly seeing your professor in person but not saying hi because you don't know if they'd recognize you from Zoom class the semester prior, and saliva testing at the Central Grounds Parking Garage (gross). I joined U-Singers in the spring of my first year, hoping that the collective commitment and discipline a choir requires would encourage me through a duller semester. Instantly, my musical skills and sightreading were tested in Faure's Requiem, and that was just the beginning of the lessons I would learn during my time in U-Singers.



From the start, the older members in U-Singers made sure to welcome us NUSingers as much as they could. Zoom NUSingers roll, Big treats \*mysteriously\* left outside my dorm, and even simple Zoom chat check-ins before rehearsal gave me something to look forward to every Monday and Wednesday. My Bigs even organized an evening scavenger hunt for me across Grounds, surprising me with balloons and treats at the end! That's when I knew I wanted to be a part of U-Singers for the rest of my time at UVA. Singing is always wonderful, the music is engaging, but what was precious about logging on and later attending in-person rehearsals was that I knew there'd be a diverse group of people ready, dedicated, and eager to use their collective talents to create both a beautiful community and a dazzling sound.

In the 2020-2021 academic year, we were ecstatic to transition to hybrid rehearsals held on a rotating schedule on Zoom and in the Lawn gardens. Passersby of Pav Garden VII would hear faint strains of music as us singers struggled to watch Professor Slon, read our music, and compete with the tolling chapel bells, droning airplanes, and the setting sun as the semester progressed. U-Singers challenged me to a higher standard I had grown to miss during the COVID months of canceled assignments and online events. In all my years of UVA, I wasn't too pressed if I arrived a couple minutes late to my other classes, but I wouldn't dare waltz in to U-Singers rehearsal a minute later. My musical skills strengthened too as self-discipline was required to produce the high-level sound that Professor Slon and the singers knew we could produce. Harini Peri (CLAS '22) always reminded us: "Collective success requires individual accountability."

Now, as I'm approaching my seventh and final semester in U-Singers, I realize just how much it has defined my UVA experience. Two semesters of virtual singing have made me radiant with joy during live music and concert performances. When scheduling my classes for the following upcoming semesters, I've always tried to clear my evenings once a week after rehearsal to roll Newcomb with the choir. After the shooting last year, it was the strength of all the singers and the beauty of "There Were Shepherds" that gave me a way to process and grieve the sorrow present on Grounds. Even when I wasn't in U-Singers, the choir stayed with me. One evening during Spring '23 as I was studying abroad in Valencia, Spain, I wandered into a church where a full orchestra and choir was performing Faure's Requiem – the first piece I ever learned with U-Singers! Overall, U-Singers has gifted me with friends I never would have met during my UVA time, and it's both those friends and the memory of years of heart-stopping notes, chords, and movements that I will cherish when I graduate.

Rachel Bohannon (CLAS '25)

What in the world is a deaf opera? When Professor Slon told the UVA Chamber Singers that we would be collaborating with Victory Hall Opera and performing as the chorus in an innovative deaf opera in the Spring of 2023, we were equal parts puzzled and intrigued. We knew that the opera would be a modern retelling by deaf actors of the Orpheus and Eurydice myth in American Sign Language, echoed by excerpts from Gluck's Orfeo ed Euridice, but beyond the basics we had no idea what to expect. All we had before us was the score, and up until the week before the show, our minds were swirling with questions. What was this new story? How would the ASL play and the opera fit together? How would the interplay between ASL and opera music translate to the audience? Who was our audience?

What eventually took shape was an incredibly moving and imaginative story, impactful to both a deaf and hearing audience, which begged the question, like the original myth, "How far would you go to save a life?" The ASL play follows a modern couple, Orsin and Erica, who struggle with Erica's cancer diagnosis, painful treatment, and ultimate death. As their story unfolds, it is interspliced with scenes of Opheus and Eurydice, their mythological analog, who perform excerpts from the original opera and interact with the modern characters on stage. The chorus sings sporadically throughout and interacts with both stories, forming a throughline and highlighting their common theme. Both the ASL signing and the operatic singing were equally emotive and powerful, something which opened the eyes of the Chamber Singers to a whole new form of art.



Photo credit: Gina Proulx

We were lucky enough to meet with Amber Zion, the actress who played Erica, before the performances to learn about acting in ASL. Through her, we learned about ASL poetry, which stunned us all with its beauty and expressiveness. In ASL poetry, the actors literally embody the poem with their dynamic hand gestures, facial expressions, and body movements. They turn auditory nuances into visual ones and give the once formless words three-dimensional shape. Amber showed us a poem her character, Erica, recites, in which she declares she is ready to shed her earthly skin, which has trapped her in pain, and achieve peace in death. Her exasperation and desperation was brilliantly conveyed by the movements of her body and we were all deeply moved. The whole ASL play was similarly powerful, and although there were captions on a screen for those who weren't fluent in ASL, the play could be understood by watching the powerful expressions of the actors. Chamber Singer Amanda Kopf (CLAS '23) said of their performances, "I so appreciated watching the physical expression of the story we were helping to tell by the deaf actors. The lyric sign language was so beautiful and like nothing I have seen before, and I feel so grateful to have been able to perform in such a unique project."

Other Chamber Singers also shared their pride in this project and how impactful it was for them. Christine Schueckler (CLAS '26) shared, "The most exciting part of the experience for me was looking into the audience before a performance and seeing a hundred people signing to each other, laughing and engaging in lively conversation without speaking out loud. I was proud to be part of a project that provided accessible art and beauty to a group who does not often receive these opportunities." Evaline Mitchell (CLAS '26) connected this project to what Chamber Singers has meant for them as a whole. They said, "Chamber Singers has been an enormous source of joy and growth during my time at UVA, and last semester's opera project was a perfect example of the sort of enriching experience that this group has offered. It was an incredible pleasure to participate in this project and be changed by the view into another world of art." The choir participated in three performances of the work, led by directors Alek Lev and Miriam Gordon-Stewart, conducted by Christine Brandes, and featuring our own Singers alum Chuanyuan Liu in the role of Amor. It is safe to say that this was an incredibly special experience, one which we will not soon forget.

This fall, the Chamber Singers have embarked on a beautiful program of works for choir and organ to commemorate the refurbishment of the organ at St. Paul's Memorial Church in Charlottesville, the church of our beloved accompanist Deke Polifka. And please join us on April 5, 2024 for our next concert –a special collaboration with the Center for Politics on campaign songs!

#### **First Year Perspective**

Anna Russell (CLAS '27)

The anticipation, excitement, and nervousness coursed through me as I filled out the University Singers information form outside of Old Cabell 107. I had crafted my rendition of "My Country, 'Tis Of Thee" and warmed up in a nearby stairwell (thanks to the advice of current University Singers president, Greta Marle), but, despite my preparation, my nerves stuck with me. I chatted with older U-Singers who created casual, calming conversation, until Professor Slon opened the door and invited me inside, revealing a large room with not much more than a professor and a piano. We began with warm-ups and range tests, then moved to sight-reading, and finally, I sang a prepared piece and the patriotic pick of Professor Slon. I walked out of the audition anticipating what would be in store if I was accepted into the art-creating family that is the University Singers.

A short while later, NUSinger week began. I attended rehearsals, discovering the importance of focused sight-reading that I never truly appreciated in high school, began meeting the other NUSingers and the welcoming returners, and started to experience the blessing that is creating challenging yet beautiful music with a dedicated, talented choir of friends. Social events such as a group trip to Sunset Series at Carter Mountain Orchard and a NUSingers welcoming pizza dinner revealed to me that this choir was just as much about community as it was about talent and music.

As the semester rolled on, we NUSingers started to receive secret notes from our "bigs," older returners of the choir whose goal was to support the newer members. These notes led up to our fall retreat to Covenant Presbyterian Church in Staunton, where we spent a Saturday practicing our music, meeting new members with ice-breaking games, and getting to know our "bigs." I watched with gratitude as Professor Slon beamed at the new "families" forming; in this moment, I grew only more connected to my new favorite UVA community.

In late October, we embarked on another University Singers tradition: the Humpback Rock hike. I woke up at 5:00 in the morning to hop in the car of a generous upperclassman U-Singer and three other newbies for the dark, cold drive to the parking lot. There, we met up with other groups of groggy, yet excited, bundled-up singers to begin the trek upwards. After about half an hour of uphill hiking, we reached the summit. Here, we sat and enjoyed the view, taking pictures of the beautiful sky and our beautiful friends. We then sang "Virginia, Hail, All Hail" and "The Good Old Song" for the enjoyment and wonder of the other early-bird hikers. While many of the lyrics escaped me, the spirit of the mountain music (and the group trip to Tip Top diner on the way home) moved and motivated me.

Last May, I went with some friends and teachers from my high school to the University Singers' tour stop in Norfolk, Virginia. There was a moment during the concert that I looked over at my choir teacher in utter shock, and he met my glance with the same expression. The sound that filled the church that night rejuvenated my desires to be in a powerful, professional college choir. Looking back on that moment now, it's hard to believe that I am on the other side of that experience. Each time I leave Old Cabell Hall, I feel that same shock and wonder, but they now combine with gratitude and pride to create the sense of belonging that I had been searching for ever since I set foot on Grounds.



## A Letter from the Director

Dear University Singers Alumni and Friends,

Holiday and Happy New Year greetings from UVA!

As I write this, the students have headed home for break after an incredibly active and successful fall semester. Indeed, all of 2023 has been full. The spring saw a return to touring with our "From the Blue Ridge to the Big Apple" concert tour, capped off with a national anthem performance for the Washington Nationals. Thanks to all those who helped us along the way! The Singers also gave the first performance in this area of *Considering Matthew Shepard* (with a member of the Shepard Foundation board in attendance), and a brief excerpt of our production was later seen nationally on the NBC Today Show.



Professor Slon with U–Singers alums at tour concert in New York City

This fall, in addition to the wonderful Family Weekend Concert, and Family Holiday Concerts (which sold out ahead of time), the University Singers performed several challenging American works with the Charlottesville Symphony. The idea was to create a four-movement "American choral symphony" made up of: Copland's *Canticle of Freedom* (opening allegro); Whitacre's *Equus* (a fast–paced, challenging scherzo); Higdon's *O Magnum Mysterium* (slow movement); and Hailstork's *I Will Lift Up Mine Eyes* (finale). As always, the Singers rose to the occasion to give several committed, tremendous performances.

We also accepted a wonderful cohort of new singers (or NUSingers as they call them), and look to keep them engaged and growing across the next four years. (Incidentally, if you're ever aware of talented singers headed to UVA, please let us know and we'll reach out with an invitation! We've recently had siblings, children, and nieces of U–Singers alums in the chorus, as well as strong legacies from several regional high schools.) Meanwhile, the student officers help guide both new and returning singers, and keep us humming along on a variety of projects. With interest, I get to watch and help shepherd the evolution of UVA students across their years here – just as my colleagues and I get to observe the changes in students across "generations" as well.

Through all of it, music continues to inspire and uplift us, to get us up in the morning with purpose, to draw us together as a community. UVA Engagement recently asked me to write a reflection on music–making during the holidays – feel free to read "The Weight of Light" here: https://engagement.virginia.edu/learn/thoughts-from-the-lawn/20231221-Slon

Look for updates on our spring season (including Chamber Singers collaboration with the Center for Politics, and our exciting guest artist with U–Singers), and we hope to welcome you back home to UVA and a Singers concert in the near future! In the meantime, we welcome your generous support of our endeavors, and we are grateful for your part in the UVA choral program and the University Singers family.

With best wishes, Michael Slon Professor & Director of Choral Music

## A Letter from the President

Dear friends and family,

It is the greatest pleasure and honor to write to you all as the President for such an amazing group of individuals. If someone asked me four years ago if I could see myself being the president of this group, I would have laughed and told them it would never happen – I stand hypothetically corrected. I never expected this group would become so important to me to the point I felt the utmost need to be involved in a leadership role. This group works so hard to provide the University, the Charlottesville community, and sometimes even larger communities outside Virginia, with high-quality performances.

While we ended last year with a beautiful performance of *Considering Matthew Shepard* by Craig Hella Johnson in honor of the 25th anniversary of Matthew's murder, our musical season kept on going. For the first time since 2019, the UVA University Singers went on tour! On our Blue Ridge to Big Apple Tour, we visited Greensboro, NC, Morgantown, WV, Winchester, VA, New York, NY, Lancaster, PA, Princeton, NJ, and ended our season in Norfolk, VA. And that was all within a little over a week – Wow! Sounds like a lot, doesn't it? Despite the long bus rides, we are so grateful we had the opportunity to share our music with six different states.



This past Fall started off calmly, launching our 66th season by opening for the Class of 2027 Convocation and performing at Rotunda Sing. We also warmly welcomed almost 40 new U-Singers into the group! U-Singers had our semesterly retreat at Covenant Presbyterian Church in Staunton, where we rehearsed in preparation for our concert while spending quality social time with each other and hearing hilarious stories from our new U-Singers. Once November hit, however, the singing never seemed to stop (in a good way). Our Fall 2023 season included our annual Family Weekend Choral Showcase, singing alongside the UVA Chamber Singers, Virginia Glee Club, and the Virginia Women's Chorus, the very first weekend of November. The very next weekend we joined the Charlottesville Symphony, performing works by Jennifer Higdon, Eric Whitacre, Aaron Copland, and Adolphus Hailstork. After a brief respite for Thanksgiving, we once again joined the Charlottesville Symphony for our annual Family Holiday Concerts, bringing holiday spirit and joy to the Charlottesville community before the holidays. And we now look forward to the new adventures the spring will bring.

As a fourth year looking back on my years in this group, I can tell you there is almost nothing else like it at the University. From having come in during the height of the COVID-19 Pandemic my first year, I have seen this group persevere through challenging times, musically and not, while maintaining a high level of musical aptitude and performance regardless of circumstances. This group has given me a plethora of memories that I know I will look back on fondly in coming years. I am so incredibly proud of all the U-Singers I've had the opportunity to sing with and I am proud to be the representative of such a wonderful group. We laugh together, cry together, and – most obviously – sing together. We really are one big family.

Sincerely, Greta Marle, U-Singers President UVA Class of 2024

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Donations can be mailed using the address below or made online at https://www.givecampus.com/ campaigns/21729/donations/new

For questions about making a gift to U-Singers, please email university-singers@virginia.edu

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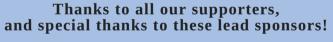
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If you are interested in including the University Singers in your estate plans, thereby providing future ongoing support to the organization, please contact Cindy LaVarra at the College Foundation at cindylavarra@virginia.edu.

# 2022 - 2023 Photo Album!





















# Fall 2023 Photos!



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## Hear us sing!

2023-2024 Season

Family Weekend Concert - Friday, November 3 - Old Cabell Hall

**American choral works w/ the Charlottesville Symphony** - Saturday, November 11 (OCH) & Sunday, November 12 (MLK Performing Arts Center)

Chamber Singers - Friday, November 17 - St. Paul's Church on the Corner

Family Holiday Concerts - Saturday, December 2 & Sunday, December 3 - Old Cabell Hall

Chamber Singers w/ the Center for Politics - Campaign Songs - Friday, April 5 - Old Cabell Hall

University Singers w/ special guest artist in residence (stay tuned for more details!) -Saturday, April 13 - Old Cabell Hall

For tickets visit: https://artsboxoffice.virginia.edu/ or call (434) 924-3376 For more info visit: https://usingers.virginia.edu/ or https://music.virginia.edu/usingers