

presents

DATE # 14.605

UNIVERSITY SYMPHONY
and
COMBINED CHORUSES
Abraham Kaplan, *Conductor*

COMPACT
DISC
S99
2004
3-12

March 11 & 12, 2004

7:30 PM

Meany Theater

CD # 14.606

PROGRAM

1 A NEW BEGINNING..... 3:57 GERSHON KINGSLEY (b. 1922)
III. *Vivace*

2 REQUIEM, opus 48..... 36:17 GABRIEL FAURÉ (1845-1924)
1. *Introit et Kyrie*
2. *Offertoire*
3. *Sanctus*
4. *Pie Jesu*
5. *Agnus Dei*
6. *Libera me*
7. *In paradisum*

Hyun Joo Yang, *soprano* / Bob Soo Kim, *baritone*

INTERMISSION

3 POPCORN INTERNATIONAL..... 9:12 GERSHON KINGSLEY
Moderato — Japan — Italy — Spain — Austria — Hungary — USA

4 CHICHESTER PSALMS..... 18:56 LEONARD BERNSTEIN (1918-1990)
I. *Psalm 108, verse 2*
Psalm 100, entire
II. *Psalm 23, entire*
Psalm 2, verses 1-4
III. *Psalm 131, entire*
Psalm 133, verse 1

David Farris, *soprano*
from the Northwest Boychoir, Joseph Crnko, director

Incidental Choral Soloists:

Hyun Joo Yang, *soprano* Nichola Mayes, *alto*
Gary D. Cannon, *tenor* Bob Soo Kim, *bass*

GABRIEL FAURÉ, REQUIEM

1. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet.

Kyrie eleison. Christe eleison. Kyrie eleison.

2. O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni et de profundo lacu: libera eas de ore leonis, ne absorbeat tartarus, ne cadant in obscurum.

Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam, quam olim Abrahae promisisti et semini ejus. Amen.

3. Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

4. Pie Jesu Domine, dona eis requiem. Dona eis requiem sempiternam.

5. Agnus Dei, qui tollis peccata mundi: dona eis requiem.
Agnus Dei, qui tollis peccata mundi: dona eis requiem.
Agnus Dei, qui tollis peccata mundi: dona eis requiem sempiternam.
Lux aeterna luceat eis, Domine, cum Sanctis tuis in aeternum: quia pius es.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

6. Libera me, Domine, de morte aeterna, in die illa tremenda, quando coeli movendi sunt et terra, dum veneris judicare saeculum per ignem.
Tremens factus sum ego, et timeo dum discussio venerit atque ventura ia.
Dies illa, dies irae, calamitatis et miseriae.
Dies illa, dies magna,
et amara valde
Requiem aeternam, dona eis Domine,
et lux perpetua luceat eis.

7. In paradisum deducant angeli, in tuo adventu suscipiant te martyres. Et perducant te in civitatem sanctam, Jerusalem.
Chorus angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem.

Eternal rest give unto them, O Lord, and let perpetual light shine on them. A hymn becometh Thee, O God, in Sion: and a vow shall be paid to Thee in Jerusalem. O hear my prayer: all flesh come to Thee.

Lord have mercy on us. Christ have mercy on us. Lord have mercy on us.

O Lord Jesus Christ, King of Glory, deliver the souls of the departed from the pains of hell, and from the deep pit. Deliver them from the lion's mouth, lest hell swallow them, lest they fall into darkness.

We offer Thee, O Lord, a sacrifice of praise and prayer: accept them in behalf of the souls we commemorate this day: and let them, O Lord, pass from death to life. That life which Thou didst promise of old to Abraham and his seed. Amen.

Holy, Holy, Holy,
Lord of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest!

Blessed is He that cometh in the name of the Lord.
Hosanna in the highest!

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

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

Lamb of God, who takest away the sins of the world, give them eternal rest.

Let eternal light shine upon them, O Lord, with Thy saints for ever, because Thou art merciful.

Eternal rest give unto them, O Lord, and let perpetual light shine upon them

Deliver me, O Lord, from everlasting death on that dread day when the heavens and the earth shall quake, when Thou shalt come to judge the world by fire.

I am seized with trembling, and am afraid, until the day of reckoning shall arrive and the wrath shall come.

That day, a day of wrath, calamity and misery, a great and exceedingly bitter day, when thou shalt come to judge the world by fire.

Eternal rest grant them, O Lord, and may perpetual light shine upon them.

May angels lead thee to paradise; at thy coming may the martyrs receive thee, and bring thee into the holy city of Jerusalem.

May the choir of angels receive thee, and with Lazarus, once a beggar, mayst thou have eternal rest

- I. Urah, hanevel, v'chinor!
A-irah shahar!

Psalm 108, verse 2

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah
Hatseirotav bit'hilah,
Hodu lo, bar-chu sh'mo.
Ki tov Adonai, l'olam has'do
V'ad dor vador emunato.

Psalm 10, entire

Awake, psaltery and harp:
I will rouse the dawn!

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not ourselves.
We are His people, the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting,
And His truth endureth to all generations

- II. Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek.
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi,
Shiv't'cha umishan'techa
Hemah y'nahamuni

Psalm 23, verses 1-4

Lamah rag'shu goyim
Ul'umim yeh'gu rik?
Yit'yats'vu malchei erets,
V'roznim nos'du yahad
Al Adonai v'al m'shiho.
N;ntakah et mos'roteimo,
V'nashlichah mimenu avoteimo.
Yoshev bachamayim
Ys'ihak, Adonai
Yil'ag lamo!

Psalm 2, verses 1-4

Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ash tov vahesed
Yird'funi kol y'mei hayai,
V'shav'ti b'veit Adonai
L'orech yamim.

Psalm 23, verses 5-6

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

III. Adonai, Adonai,
Lo gavah libi,
V'lo ramu einai,
V'lo hilachti
Big'dolot uv'niflaot
Mimeni.
Im lo shiviti
V'domam'ti,
Naf'shi k'gamul alei imo,
Kagamul alai naf'shi.
Yahel Yis'rael el Adonai
Me'atah v'ad olam.

Psalm 131, entire

Hineh mah tov,
Umah naim,
Shevet ahim
Gam yahad.

Psalm 133, verse 1

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a wearied child.
Let Israel hope in the Lord
From henceforth and forever.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity

GERSHON KINGSLEY, *A NEW BEGINNING* and *POPCORN INTERNATIONAL*

This evening's conductor has described Gershon Kingsley as "one of the most versatile musicians I have ever known." Kingsley has moved from triumph to triumph in the fields of popular music, musical theater, opera, electronic music, and traditional orchestral fare. Born in Germany, he attended the Jerusalem Conservatory before coming to America in 1946, studying at Columbia and Juilliard. He gained rapid recognition as conductor on and off Broadway, including work with Laurence Olivier, Jackie Gleason, and Lena Horne. Further conducting jobs followed—for Joséphine Baker, Jan Peerce, and Cab Calloway among others—and Kingsley eventually became musical director for Vanguard Records in the early 1960s. Collaborations with French composer Jean-Jacques Perrey led to a series of experimental pop albums, highlighting the newly invented Moog synthesizer. Indeed, one of their Moog tunes, *Baroque Hoedown*, became surely one of America's most loved compositions as the featured refrain in Disneyland's Main Street Electrical Parade.

Kingsley then focused his energies on Jewish liturgical works (such as *Shabbat for Today*), orchestral music (*Concerto Moogo* for the Boston Pops), German television scores (*Babbel-gamm, Merlin*), and even New Age music (the album *Much*

Silence). By the 1980s he had begun composing for the theater, including *The Fifth Cup*, based on the traditional Jewish Sedder; *Cristobal*, composed for the 500th anniversary of Columbus's first voyage to the Americas; and *Voices from the Shadow*, on poetry by Holocaust victims. Kingsley's current compositional efforts center around an opera, *Raoul*, based on the life of Raoul Wallenberg, a Swedish diplomat who saved thousands from the Holocaust.

Perhaps Kingsley's most well-known melody is *Popcorn*, with an estimated 500+ cover recordings, including appearances in film, television, and advertising. The tune was premiered in 1970 at Carnegie Hall, with his group The First Moog Quartet, and has since been incorporated into several orchestral works. In 1999, the New Jersey Philharmonic commissioned a millennium commemoration from Kingsley, resulting in the premiere two years later of the orchestral suite *A New Beginning*, the third movement of which is based on *Popcorn*. Kingsley orchestrated *Popcorn International* for the Visa International Credit Card Company, commemorating major international banks with variations based on their geographical origins.

[— Gary D. Cannon]

GABRIEL FAURÉ. *REQUIEM*

Perhaps the most haunting image from the life of Gabriel Fauré is that of the old blind woman sitting in the chapel adjoining the Ecole Normale at Montgauzy, listening raptly to the little boy playing harmonium for hours on end. At that point, young Gabriel had had no musical training, but simply loved the sound of the instrument, and so played with it, seeking those combinations most pleasing to the ear. And the old lady returned, again and again sitting in the otherwise empty chapel to listen and chat with the boy and give him advice. Eventually she told his father, who taught at the school, about his gift for music.

A lifetime later, in a letter written when he was almost as close to the end of his life as that little boy in Montgauzy had been to the beginning, Fauré recalled the famous work he'd composed in the middle of his life. The *Requiem*, he wrote, was

created purely "for the pleasure of it." But in taking up that work in the fall of 1887, it was natural and inevitable that his thoughts would turn to things of the spirit, to the fact of his own mortality, and especially to recollections of the loved ones he had lost. This included his father, who died in 1885 (though not his mother, as is sometimes supposed: she died only as he was completing the *Requiem*). Perhaps Fauré thought of the old blind woman, too, by then long dead, whose name is now lost to posterity—the woman who, by listening to him so intently, affirmed the value of his childhood musical explorations. Hers was the most extraordinary gift an adult can give to a child: the gift of sympathetic attention. One wonders if Fauré sensed her hovering in the back of his imagination, listening to all the music he wrote, ever after.

Fauré's *Requiem* has had a complicated history. Recent scholarship shows that the version of the work that's most familiar to music-lovers is the farthest removed from the composer's intentions: the grand version for large orchestra and chorus was done at the publisher's request, and the kind and number of errors in that edition suggest Fauré had little to do with it.

A religious sceptic, Fauré had no interest in creating grand evocations of wonder and fear and the torment awaiting the damned. As the choirmaster at the fashionable Parisian church of the Madeleine, Fauré sought to create a contemplative work that would provide solace to those grieving by holding out the promise of eternal rest and peace for the departed. Thus, in the original version, completed in mid-January 1888, Fauré only set four movements from the standard liturgical *Requiem*—*Introit et Kyrie, Sanctus, Pie Jesu, Agnus Dei*—plus the *In Paradisum* from the Burial Service. The standard choir was augmented with a modest orchestra of violas, cellos, basses, harp, timpani, and organ, the strings often doubling the organ; the *Sanctus* added a solo violin.

For four years this spare work served the needs of the Madeleine's congregation. For reasons that are unclear, late in 1892 Fauré prepared an expansion, including two extra movements. The *Offertoire* was written in 1889 and the *Libera me*,

which introduced a whiff of the brimstone that had previously gone missing, was originally written as a stand-alone work in 1877; both movements feature heroine solos. Fauré also added parts for bassoons, horns, and trumpets, considerably enlarging the overall sound, plus violins in the *In Paradisum*.

Though we have Fauré's 1898 letter to the publisher Hamelle promising to prepare the *Requiem* for publication, there is no indication in it that the work is to be further enlarged. Yet that's what was published in 1900, a huge work demanding large performing forces that take it out of the church and into the concert hall. What's puzzling is that the arrangements were sometimes sloppy and the printed score and parts were full of typos, something Fauré, who was very meticulous, wouldn't have allowed. Yet Fauré did allow the edition to be reprinted without corrections. (Later scholars, working with Fauré's original manuscripts, were able to correct the errors in the large-scale version.)

Unlike many contemporary settings, there's no flamboyance or theatricality in Fauré's *Requiem*, only a great purity and directness of expression, a purity and directness that becomes profound in the only way it can: through the open ears of a soulful listener.

[— Ron Drummond]

LEONARD BERNSTEIN, *CHICHESTER PSALMS*

History is replete with beloved music which was looked down upon by its composer: among the list are *The Sorcerer's Apprentice* by Paul Dukas, Tchaikovsky's *Nutcracker*, Grieg's incidental music for Ibsen's *Peer Gynt*...and Bernstein's *Chichester Psalms*. Fortunately for posterity, history is occasionally a kinder critic than the creator!

Bernstein was known during his lifetime mostly as conductor of international repute, composer of musicals, and televised pedagogue. Yet he constantly wrote music for the concert hall as well, including three symphonies, a multi-media work entitled *Mass*, and various works of orchestral, choral, and chamber music. Today the value of these "serious" works is being revisited, and Bernstein's reputation as a composer of the first rate continues to flourish.

In 1964–5, Bernstein took a sabbatical year from his directorship of the New York Philharmonic, ostensibly to compose a new theater piece based on Thornton Wilder's *The Skin of Our Teeth*. Eventually the production's partners realized the impracticality of the project, and Bernstein abandoned the work. He spent the remaining months of his sabbatical studying modernist music by John Cage and others, and philosophically contemplating his profession. Amid this restful period of self-reflection, the Very Reverend Walter Hussey, Dean of Chichester Cathedral, commissioned a work from Bernstein for an annual festival shared with the cathedrals of Winchester and Salisbury—three great bastions of the more conservative elements in English music. More than a few eyebrows were certainly raised: could the composer of *West Side Story* really contribute appropriately to such a "grand" tradition? Nevertheless, the *Chichester Psalms* were completed in June 1965, in fact using much of the music discarded from the proposed Wilder score. Bernstein himself describes the work in the following verses:

These psalms are a simple and modest affair,
Tonal and tuneful and somewhat square,
Certain to sicken a stout John Cager
With its tonics and triads in E-flat major.

But there it stands—the result of my pondering,
Two long months of avant-garde wandering—
My youngest child, old-fashioned and sweet.
And he stands on his own two tonal feet

Even the cathedral audiences instantly appreciated Bernstein's *Chichester Psalms*, which remain one of his most often performed and best-loved works. One of those persons who immediately recognized the work as a masterpiece was tonight's conductor, who prepared the chorus for its premiere performance, on July 15, 1965.

The cycle opens to a chorale, harmonized with harsh sevenths, which returns periodically in various guises. The first movement is a constantly jubilant setting, in 7/8 meter, of Psalm 100 ("Make a joyful noise unto the Lord"). Indeed, Bernstein uses no fewer than seven percussionists to get his "joyful noise". The cycle's central episode begins with Psalm 23 ("The Lord is my shepherd"), intoned by boy soloist with the gentle accompaniment of two harps; one can almost picture an ancient shepherd boy—such as the psalmist, the biblical King David—accompanying himself on the psaltery, whilst calmly watching the flock. This peaceful scene is violently interrupted by the men's voices and Psalm 2 ("Why do the nations rage?"). Later, these two ideas—one pastoral, the other abrasive—are juxtaposed to great effect, as the women remind us of the psalmist's declaration of "a table...in the presence of mine enemies".

The third and final movement opens in the strings with the original chorale tune, now terse and traumatic; perhaps here we have an orchestral representation of David's later downfall. In any event, the starkness of this opening could hardly be contrasted more strongly with Bernstein's setting of Psalm 131, marked "peacefully flowing". The chorale returns at the work's close, now scored for unaccompanied chorus and with unmitigated bliss.

[— Gary D. Cannon]

Abraham Kaplan has been director of choral studies at the UW School of Music since 1977. Born in Tel-Aviv, he is a third-generation conductor. His grandfather was a cantor and choral conductor in Eastern Europe, and Kaplan's father became the leading choral conductor in Israel.

Kaplan received his early training in Israel, followed by intensive graduate work at the Juilliard School of Music in New York. He was director of choral conducting at the Juilliard School from 1961-77. Kaplan was director of choral activities at New York City's Park Avenue Synagogue from 1968 to 1999.

He is also founder, music director, and conductor of the Camerata Singers and Camerata Symphony Orchestra, New York City, which began in 1961. Leonard Bernstein commented that "It has always been a joy to work with the Camerata Singers, because of their extraordinary musicianship and versatility, due in large measure to their heaven-sent maestro, Abraham Kaplan." Igor Stravinsky, after hearing the Camerata Singers perform his compositions, wrote "I have worked with many choruses and chorus directors during the course of my life and have rarely found both the aesthetic and personal pleasure that working with you and your group gave me."

Kaplan has appeared as guest conductor with such orchestras as Toscanini's NBC Symphony, the Israel Philharmonic, the Saint Louis Symphony, the Calgary Philharmonic, San Francisco Opera, the Seattle Symphony, and many others. Kaplan has also composed several works, most of which combine chorus and orchestra, including *Arvit Leshabat* (Sabbath Evening Service), *Psalms of Abraham*, *K'dusha* (Sanctification) *Symphony*, *Crystal Cathedral Psalms*, and *Glorious*. He has appeared on radio and television specials and made a number of recordings.

Among Kaplan's previous teaching and conducting posts are music director of the Collegiate Chorale in New York (1961-73), music director of the Symphonic Choral Society of New York (1968-77), director of the New York State Summer School for the Arts (1976-83), and associate director for choral activities, Seattle Symphony (1995-2000).

Highlights of his career include: a command performance in 1983 in honor of Her Majesty Queen Elizabeth II and His Royal Highness The Duke of Edinburgh during their visit to the USA; a 1977 command performance in the White House in honor of President Urho Kekkonen of Finland; preparation of the world premiere and subsequent recording in 1965 of Leonard Bernstein's *Chichester Psalms*; preparation of the world premiere in 1963 of Leonard Bernstein's Third Symphony, *Kaddish*, in Tel-Aviv, Israel; preparation of the 1954 world premiere of Darius Milhaud's opera *David in Jerusalem*.

Kaplan's college textbook *Choral Conducting*, published by W.W. Norton in 1985, is now in its third printing and is the most widely-used college textbook on the subject

Hyun Joo Yang, soprano, since studying vocal performance at Yonsei University in Seoul, Korea, has appeared as a soloist in concerts throughout South Korea and the Pacific Northwest. Ms. Yang is a Doctoral Candidate of Musical Arts in vocal performance at the University of Washington, studying with Vinson Cole. She has performed solo roles in Mendelssohn's *Elijah*, Orff's *Carmina burana*, Mozart's *Requiem* and Beethoven's *Ninth Symphony* and *Missa solemnis* with the University of Washington Combined Choirs and Orchestra. With the Seattle Symphony Chorale, she has performed Mozart's *Requiem* and Abraham Kaplan's *Arvit Leshabat* at Benaroya Hall. In addition, she has performed Mahler's *Symphony of a Thousand* in a live broadcast performance with the Northwest Mahler Festival conducted by Geoffrey Simon. She has also performed Mozart's *Mass in C minor* with the Tacoma Presbyterian Church Choir and Orchestra. She is a recipient of the Brechemin Scholarship for the 2003-4 academic year. Also she will perform in Mozart's *Magic Flute* as the Queen of the Night this spring.

Bob Soo Kim, baritone, received his B.A. degree in French from Korea University, and a Masters degree in choral conducting from the Presbyterian College in South Korea. He is now pursuing a DMA in choral conducting at the University of Washington. Before arriving in Seattle, Kim maintained an active musical career in Seoul, as music director of Hyosung Chorus, conductor of the Horep mission chorus, and guest member of Seoul City Choir. Currently he is music director at PyungAn Presbyterian Church and a soloist of the Federal Way Chorale

David Farris, soprano, has been singing with the Northwest Boychoir, under the direction of Joseph Crnko, for three years. He is an accomplished young musician and has aspirations to become a composer. This past November, David appeared in the title role for the Seattle Symphony's production of *Amahl and the Night Visitors*. Last month he sang the treble solo in Carol Sams' *Earthmakers* with Orchestra Seattle. This past summer, David toured with the Northwest Boychoir throughout California, where he performed as both a chorister and a soloist in venues including Grace Cathedral in San Francisco and the Church on The Hill in Paso Robles. David has performed on numerous professional recording projects.

CHAMBER SINGERS

Geoffrey Paul Boers, *director*
Gary D. Cannon, *assistant director*

Sopranos

Laura Cervinsky
Heather MacLaughlin
Garbes
Maggie Godwin
Mary Grant
Johanna Grimsson
Maria Mannisto
Ellen Pepin
Michelle Ross
Taryn Webber
Emily Ziskind

Altos

Tess Altiveros
Elizabeth Bullman
Anne Chappell
Linda Gingrich
Felisa Hernandez
Ester N. Kim
Amy R. Marsh
Nichola Mayes
Ava Trenga-Schein
Sarah Thomas
Eva Wolff

Tenors

Adam Burdick
Gary D. Cannon
Tom Cohen
Matthew Melendez
Gary Panek
Andrew Seifert
Brendan Tuohy

Basses

Jason Anderson
Ryan Dye
Bob Soo Kim
Paul Kramer
Jeremy Matheis
Bill Owen
José Rubio
Leo Sanker
Handel P. Shin
Heath Thompson

UNIVERSITY CHORALE

Geoffrey Paul Boers, *director*
Linda Gingrich, *assistant director*

Sopranos

Patra Alatsis
Sarah Anderson
Jennifer Aragon
Jenna Boule
Victoria Campbell
Margaret Gordon
Kendall Gourley-Paterson
Julie Havens
Roshelle Hutchins
Kali Jensen
Sara Kroenke
Jennifer Landree
Ashley Miller
Tori Oblad
Genoveva Ortiz de Rosas
Ollervides
Ji Shin
Jessica L. Smith
Mattia Smith
Vanessa Williams

Altos

Michelle Blair
Carmen Bleything
Cait Burke
Jane Bush
Rashelle Coyle
Linda Gingrich
Sarah Goldenkranz
Meera Kumar
Jessica Martin
Charlotte Reese
Nicole Sleiers
Courtney Smith
Genevieve Sofie
Sarah Sterr
Leah Stettler
Marie Sullivan
Stacy Timke
Eran Thompson
Yuan Marian Tzuang
Carol Weber

Tenors

Michael Barber
Qian Chen
Jeremy Coles
Steven Flett
Jeremy Force
Zach Harrison

Basses

Michael Carson
Gerard De Leon
Paul Goetsch
Daniel Grossman
Arthur Hill Jr.
Andrew Jacobson
Jon Jenkins
David Morris
Thomas Noh
Andy Robinson
Gabriel Swart
Michael Turek
Stuart Vogel
Jason Zettervall

ORATORIO CHORUS

Abraham Kaplan, *director*
Linda Gingrich, *assistant director*

Sopranos

Mary Ann Bisio
Chelan Finney
Heather MacLaughlin
Garbes
Mary Brooke Hanford

Altos

Anne Chappell
Pat Collins
Linda Gingrich
Ruth Jacobson

Tenors

James Bowyer
Adam Burdick
Chris de Leon
Andrew Seifert

Basses

Jason Anderson
Robert Bigley
Ron Erwin
Boon Goh
Jon Jenkins
Bob Soo Kim
Jeremy Matheis
Ken Prettyman
Handel P. Shin
Heath Thompson

UNIVERSITY SINGERS

Gary D. Cannon, *director*

Sopranos

Victoria L. Barq
Katherine Bosch
Yoonjung Chang
Hanna Choi
Jillian Corbett
Melissa Feroe
Tegan Gebhardt
Karen Ikeno
Jennifer Ingle
Melissa Johns
Sran Kim
Koko Kobayashi
Caitlin Lustig
Barbara MacDonald
Emilie Mann
Sarah Miner
Katia Olmeda-Rosa
Elisabeth Olson
Sue Orr
Catherine Perez
Jessica Sbei
Irina Streljuk
Jia Jia Sun
Laura Umetsu
Linda Wistrom
Diana Yahya

Altos

Rachel Abolofia
Emily R. Barnes
Kristin Bofferding
Frances Bresnahan
Thanh Bui
Carmel Caga-anan
Lien Do
Melissa Glenn
Katherine Hirt
Natalie Holroyd
Meghan Horne-Brine
Aleksandra Ivanov
Imai Jen-La Plante
Alexis Johnson
Allison Kogler
Laura Kogler
Thuy Le
Barbara Leigh
Cara MacMillan
Diane Morrison
Michelle Nakaji
Janet Oliver
Theresa Pahlajrai
Stephanie Peterson
Amy Rankin

Altos (cont.)

Lindsay Rimmer
Gina Russell
Christiana Speed
Stella Sribniak
Emily M. Tranton
Amanda Whitcombe

Tenors

Steve Boyles
Matthew Harris
Songyue Huang
Christopher Michael
Johnson
Jimmy Kwong
Jason Lindquist
Peter Murray
Rob Rosamond
Pradeep Shenoy
Blake Yaffee

Basses

Yuya Aoyagi
Patrick Clark
Alexander Cristoff
James Davenport
Evan Dengler
Ryan Douglas
Joey Duncan
Raymond Garofalo
Raphael Hadac
Daren Keck
Christopher Keller
Rez Khan
Kenn Miyake
Dylan Peterson
Marc Snyder
John Williams
Eric Wright

UNIVERSITY SYMPHONY

Violin I

Erica Brewster,
concertmaster
Evelyn Gottlieb
Nicolas Addington
Emily Terrell
Teo Benson
Carolyn Willis
Miodrag Veselinovic
Roy Lim
Albert Chang
David Lawson
Janet Kim

Violin II

Rick Dorfer
Pamela Yu
Peter Mannisto
Abdy Chen
Catherine Chi
Claire Pirotte
Sarah Unbehagen
Stephania Diamant

Viola

Colin Todd
Anna Wonaschütz
Felisa Hernandez-
Salmeron
Brianna Atwell
Dane Armbruster
Kore Hanratty

Cello

Anna Alexander
Nick Brown
Sabory Huddle
Lydia Yau
Joanne de Mars
Lianna Wood
Rachel Orheim
Sigma Chang
Aaron Rose
Ching-Jung Lee
Joyce Tseng

Bass

Scott Teske
John Teske
Peter Griffin
James Tseng
Tracie Sanlin

Flute

Helen Lee
Denise Jungbluth

Oboe

Jennifer Muehrcke
Angela Walker

Clarinet

Michael Byerly
Chrissie Gilbert

Bassoon

Aaron Chang
Leslie Crawford

Horn

Josiah Boothby
Brad Leavens
Veronica Reed
Michael Tisocco

Trumpet

Chad McCullough
Hilma Yantis
Rachel Moore

Trombone

J. J. Cooper
Riley Kent
Colby Wiley

Percussion

Doug Maiwurm
Josh Fulfs
Miki Sugahara
Everett Blindheim
Brian Fraser

Timpani

Memmi Ochi

Organ/Keyboard

Juyong Kwon

Harp

Gabrielle Holmquist
Pamela Vokolek