

Compact Disc

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2018

6-1  SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

UW SYMPHONY

and

COMBINED UW CHOIRS

David Alexander Rahbee and Giselle Wyers,
conductors

7:30 PM
June 1, 2018
Meany Theater

UW MUSIC
2017-18 SEASON

CD1-#18,029

PROGRAM

1 La damoiselle élue (The Blessed Damozel)..... 17:17 Claude Debussy (1862-1918)
Based on a poem by Dante Gabriel Rossetti (1828-1882)

Debussy completed *La damoiselle élue* in 1889, which was during his obsession with Wagner's compositions. Many aspects of this piece hold resemblance to the sounds of *Parsifal*, an opera that Debussy had just seen prior to writing this work. The piece is scored for soprano and mezzo-soprano soloists, women's chorus, and full orchestra. Debussy's writing features colorful tonalities and altered meters through a layered and delicate orchestration that influenced his later more popular orchestral works such as *La Mer*. The subject matter and text comes directly from a poem entitled "The Blessed Damozel" by the English poet Dante Gabriel Rossetti. In the poem, the blessed damozel is alone in the paradise of heaven while her true love is still alive on earth. The full text from the piece gives a more detailed picture:

This performance commemorates the 100th anniversary of Debussy's death.

Dakota Miller, mezzo-soprano (Narrator) / Gemma Balinbin, soprano (The Blessed Damozel)
Original English text of the lines of the poem set by Debussy

Chorus

The blessed damozel leaned out
From the gold bar of Heaven;
Her eyes were deeper than the depth
Of waters stilled at even;
She had three lilies in her hand,
And the stars in her hair were seven

Narrator

Her robe, unfit from clasp to hem,
No wrought flowers did adorn,
But a white rose of Mary's gift,
For service meekly worn;
Her hair that lay along her back
Was yellow like ripe corn

Chorus

Around her, lovers, newly met
'Mid deathless love's acclaims,
Spoke evermore among themselves
Their heart-remembered names;
And the souls mounting up to God
Went by her like thin flames

Narrator

And still she bowed herself and stooped
Out of the circling charm;
Until her bosom must have made
The bar she leaned on warm,
And the lilies lay as if asleep
Along her bended arm

Chorus

The sun was gone now; the curled moon
Was like a little feather
Fluttering far down the gulf; and now
She spoke through the still weather
Her Voice was like the voice the stars
Had when they sang together.

The Blessed Damozel

I wish that he were come to me,
For he will come,
Have I not prayed in Heaven? - on earth,
Lord, Lord, has he not pray'd?
Are not two prayers a perfect strength?
And shall I feel afraid?
When 'round his head the aureole clings,

And he is clothed in white,
I'll take his hand and go with him
To the deep wells of light;
As unto a stream we will step down,
And bathe there in God's sight.

We two will lie in the shadow of
That living mystic tree
Within whose secret growth the dove
Is sometimes felt to be,
While every leaf that His plumes touch
Saith His name audibly.

We two will seek the groves
Where the lady Mary is,
With her five handmaidens, whose names
Are five sweet symphonies,
Cecily, Gertrude, Magdalen,
Margaret and Rosalys.

He shall fear, haply, and be dumb:
Then will I lay my cheek
To his, and tell about our love,
Not once abashed or weak:
And the dear Mother will approve
My pride, and let me speak.

Herself shall bring us, hand in hand,
To Him round whom all souls
Kneel, the clear-ranged unnumbered heads
Bowed with their aureoles:
And angels meeting us shall sing
To their citherns and citoles.

There will I ask of Christ the Lord
Thus much for him and me

Only to live as once on earth
With Love, and only to be,
As then awhile, for ever now
Together, I and he.

Chorus
She gazed and listened and then said,
Less sad of speech than mild, -

The Blessed Damozel
All this is when he comes.

Chorus
She ceased.
The light thrilled towards her, fill'd
With angels in strong level flight.
Her eyes prayed, and she smil'd.
But soon their path was vague in distant spheres.

Narrator
And then she cast her arms along
The golden barriers,
And laid her face between her hands,
And wept.

CD2 - #18,030

-INTERMISSION-

Ein deutsches Requiem, op. 45 (A German Requiem) 1:05:38 Johannes Brahms (1833-1897)

- 1 I. Selig sind die da Leid tragen (Blessed are those who mourn)
- 2 II. Denn alles Fleisch es ist wie Gras (For all flesh is like grass)
- 3 III. Herr, lehre doch mich (Lord, teach me)
- 4 IV. Wie lieblich sind deine Wohnungen (How lovely are thy dwelling places)
- 5 V. Ihr habt nun Traurigkeit (And ye now therefore have sorrow)
- 6 VI. Denn wir haben hie (For we have no continuing city)
- 7 VII. Selig sind die Toten (Blessed are the dead)

This performance commemorates the 150th anniversary of the composition of the work.

Olivia Kerr, soprano / Jacob Herbert, bass

Ein Deutsches Requiem by Johannes Brahms continues to stand firm as a masterwork in the choral idiom, performed frequently by professional and community choruses alike. Perhaps part of its enduring appeal is the impressions listeners have that the philosophical and spiritual beliefs of Brahms shine through in his approach to the composition. Unlike more fiery Requiems of the Romantic era, such as the Berlioz Requiem and Verdi's Requiem, Brahms takes a decidedly more serene approach, choosing to emphasize the importance of comforting those who mourn, and believing that the deceased have found rest. In fact, the two outside movements, Movements 1 and 7, bring light to these ideas, with similar texts used in both. Movement 1 says, "Blessed are they who mourn, for they shall find comfort" and Movement 7 says, "Blessed are the dead, for they shall find eternal rest." Many scholars claim that the Requiems that followed such as the Faure (1887-1890) and the Durufle (published 1948) were fashioned after Brahms' original vision, both in the orchestration and in the composers' decisions to omit the Dies Irae altogether.

Brahms' Requiem was composed in 1865-1866, and he completed revisions on the work from August- December 1866. The work is original because he substituted a compilation of carefully chosen German liturgical texts (which he claimed were chosen "with no liturgical purpose"), for traditional Latin Catholic text. The texts, coming from Martin Luther's original Bible, demonstrate that Brahms was a proud Lutheran, but he didn't consider himself to be a conventional believer. Brahms claimed he had knowingly kept from using certain famous Biblical passages because the texts he chose were more musical and he wanted to retain the text "from my revered poets."

However, the choice of texts is certainly not haphazard; in fact, the chosen passages indicate that Brahms knew the Bible intimately. Textual themes focus on the fleeting nature of life, our need for comfort and hope for joyful resolution, and the reward for effort and meaningful work. While major composers preceding Brahms (Schumann, Beethoven, Schubert) all chose to use the Latin text of Mass or Requiem, Brahms chose to tap into earlier traditions, such as those by his beloved J. S. Bach and Heinrich Schutz.

Symmetry abounds in this one-hour work, divided into seven movements, with movements 4 and 5 forming the central tenet of the work: comfort. Movement 4, "Wie Lieblich sind deine Wohnungen," praises the heavenly garden, while Movement 5, "Ihr habt nun traurigkeit," adds a human perspective, likening God's comfort of mankind to that of a mother's love of her child. Fear of death and the unknown are in full display in Movement 2, but the two great fugues ending Movements 3 and 6 show that even from despair and fear can come great victory over sorrow and tribulation.

As the conductor of tonight's performance, I will share a personal anecdote that my first exposure to this great work was as a graduate student of choral conducting, obtaining my masters degree from Westminster Choir College. As part of my degree, I was fortunate to sing with the Westminster Symphonic Choir, which was the resident chorus for the New York Philharmonic. My first trip into the New York City was to sing in a rehearsal under the direction of Maestro Kurt Masur. His passion, personal approach to the work (he had lost his wife and child in a tragic car accident only years before), and musical insight was an enduring inspiration. I hope all listeners this evening will find the inspiration and comfort as Brahms intended.

—Dr. Giselle Wyers, conductor of University of Washington Chorale

Soloist Biographies

Soprano GEMMA BALINBIN is pursuing her Master of Music in Vocal Performance degree at the University of Washington, studying under Dr. Kari Ragan. She recently performed the roles of Belinda in *Dido and Aeneas*, La Princesse in *L'enfant est les Sortilèges*, and sang the soprano solo in Joseph Schwantner's *Sparrows*. This summer she will continue her training at the Opera Works LA summer intensive program.

A native of the Pacific Northwest, bass-baritone JACOB WILLIAM HERBERT has been praised by the *Oregonian* for his "consummate musicality." A strong proponent of the vocal compositions of Johan Sebastian Bach, Mr. Herbert has performed with Seattle Pro Musica, Bellingham Chamber Choir, Bach Cantata Choir of Portland, the Oregon Bach Festival, Spire Baroque Ensemble, American Bach Series at All Saints', and the Phoenix Chorale. While earning his degree in vocal performance from Arizona State University, Mr. Herbert was featured on the title track of the Phoenix Chorale's Grammy-award-winning album, *Spotless Rose: Hymns to the Virgin*. Upcoming performances include a tour to east Germany with the Bach Cantata Choir of Portland, performing Bach in Bach's historic churches. Currently, Mr. Herbert is associate faculty at Edmonds Community College where he maintains an active voice studio and offers courses in vocal chamber music.

Soprano OLIVIA KERR is a first-year graduate student at the University of Washington pursuing a Master's degree in Vocal Performance and is currently studying with Cyndia Sieden. She is originally from Ohio and received her Bachelor's degree in Vocal Performance from the University of Toledo, while studying with Denise Ritter Bernardini. She has performed as L'écureuil/La Chatte in Maurice Ravel's *L'enfant et les Sortilèges*, Pamina in W. A. Mozart's *Die Zauberflöte*, Suor Genovieffa in Giacomo Puccini's *Suor Angelica*, Lauretta in Giacomo Puccini's *Gianni Schicchi*, Isabel/Madeline in Henry Mollicone's *The Face on the Barroom Floor*, Laetitia in Gian Carlo Menotti's *The Old Maid and the Thief*, Laurie Moss in Aaron Copland's *The Tender Land*, Ninfa in Claudio Monteverdi's *L'Orfeo*, and Monica in Gian Carlo Menotti's *The Medium*. She has been a

featured soloist in works such as Gioachino Rossini's *Stabat Mater* and Johannes Brahms's *Zigeunerlieder*. She has attended the International Young Artist Program for two summers in Sansepolcro and Monte San Savino, Italy through Meredith College. She has also been awarded first and second prizes in the University of Toledo's Concerto/Aria competition, as well as the Barbara Rondelli Perry Scholarship competition.

DAKOTA MILLER is currently pursuing her DMA in voice at University of Washington. Prior opera roles at UW include Ino in Handel's *Semele*, Zita in *Gianni Schicchi* by Puccini, Third Lady in *The Magic Flute*, Giunone in Cavalli's *La Calisto*, Principessa in Puccini's *Suor Angelica*, the Sorceress in *Dido and Aeneas* by Purcell and La Tasse Chinoise/La Libellule in Ravel's *L'enfant et les Sortilèges*. As a soloist she has performed Wagner's *Liebeshod* with the Puget Sound Symphony Orchestra and was an alto soloist in Bach's Cantata 26 with the UW Chamber Orchestra. She studies with Thomas Harper.

Conductor Biographies

GISELLE WYERS is the Donald E. Petersen Endowed Associate Professor of Choral Music at the University of Washington, where she conducts the award-winning University Chorale and teaches graduate and undergraduate courses in choral conducting and music education. Their latest CD, *Resonant Streams*, is available through MSR Music Recordings.

As a guest conductor, Wyers has led high school honor choirs and all-state choruses in New York (Alice Tully Hall, Lincoln Center), Georgia, Connecticut, Nebraska, Texas, Washington, Alaska, Idaho, and Vancouver, Canada. She has conducted semi-professional ensembles across the United States and in Germany, the Netherlands, Estonia, and Sweden. She will direct the California All-State Mixed Chorus in 2019.

Wyers is a leading national figure in the application of Laban movement theory for conductors. Recently she has served as guest lecturer in conducting at Sweden's Örebro Universitet, Eastman School of Music, Ithaca College, Westminster Choir College, University of Iowa, Hobart and William Smith Colleges and Portland State University.

Wyers' choral works are published by Santa Barbara Music Publishing Company as part of the "Giselle Wyers Choral Series," and have been performed across the United States, Canada, Australia, Cuba, and numerous European cities. Wyers is currently composing numerous new works, including a 30-minute choral cycle commissioned by the Vashon Island Chorale.

Wyers' dedication to exposing audiences to the music of contemporary American composers has led to publications in various national journals. She is especially interested in exploring how modern composers use music as a form of peace-making and social justice. Her professional vocal ensemble Solaris specializes in the performance of contemporary American choral literature, and they have released a full album on Albany Records.

DAVID ALEXANDER RAHBEE is currently Senior Artist in Residence at the University of Washington School of Music in Seattle, where he is Director of Orchestral Activities and teaches conducting. He is Music Director and Conductor of the University of Washington Symphony Orchestra and founder of the UW Campus Philharmonia. He is a recipient of the American-Austrian Foundation's 2003 Herbert von Karajan Fellowship for Young Conductors, the 2005 International Richard-Wagner-Verband Stipend, and the Acanthes Centre in Paris in 2007.

Dr. Rahbee has appeared in concert with orchestras such as the RTE National Symphony Orchestra of Ireland, Orchestre Philharmonique du Luxembourg, Kammerphilharmonie Berlin-Brandenburg, Orchestre de la Francophonie, Orchesterakademie der Bochumer Symphoniker, the Dresden Hochschule orchestra, Grand Harmonie, the Boston New Music Initiative, Seattle Modern Orchestra, Orquesta Sinfónica de Loja (Ecuador), Armenian Philharmonic Orchestra, Savaria Symphony Orchestra (Hungary), Cool Opera of Norway (members of the Stavanger Symphony), Schönbrunner Schloss Orchester (Vienna), the Whatcom Symphony Orchestra, the Kennett Symphony, and the Divertimento Ensemble of Milan. He collaborated twice with the Seattle Symphony in 2015, assisting for the performance and recording of Ives' Fourth Symphony, and as guest conductor for their Native Lands project. He has collaborated with several prominent soloists such as violinists Sarah Chang, Glenn Dicterow, David Chan, and Joseph Lin as well as pianists Ana Marija Markovina and Jonathan Biss. He has been a guest rehearsal conductor for numerous young orchestras, such as the New England Conservatory Symphony Orchestra, The Symphony Orchestras of the Hall-Musco Conservatory of Music at Chapman University, and the Vienna University of Technology orchestra, the Boston Youth Symphony Orchestras (BYSO), and Rhode Island Philharmonic Youth Orchestras (RIPYO). He has served on faculty of the Pierre Monteux School as

Conducting Associate, has been resident conductor of the Atlantic Music Festival in Maine, and guest conductor at the Hawaii Performing Arts Festival.

Dr. Rahbee was an assistant at the Vienna State opera from 2002-2010. As part of his fellowship and residency at the 2003 Salzburg Festival, Dr. Rahbee was assistant conductor of the International Attergau Institute Orchestra, where he worked with members of the Vienna Philharmonic. He has been selected to actively participate in masterclasses with prominent conductors such as Kurt Masur, Sir Colin Davis, Jorma Panula, Zdeněk Mácal, Peter Eötvös, Zoltán Peskó, and Helmut Rilling, and counts Nikolaus Harnoncourt to be among his most influential mentors. From 1997-2001, David Rahbee was conductor of the Fidelio Chamber Orchestra in Cambridge, Massachusetts, selecting its talented young members from Harvard University, the New England Conservatory, and Boston University. From 1997 to 2000, he served as assistant conductor of the Atlantic Symphony Orchestra (formerly known as the Hingham Symphony) in Massachusetts.

Dr. Rahbee's principal conducting teachers were Charles Bruck and Michael Jinbo at the Pierre Monteux School. He holds a Bachelor of Music degree in violin and composition from Indiana University, a Master of Music degree from the New England Conservatory in orchestral conducting, and a Doctorate of Musical Arts from the University of Montreal in orchestral conducting. He has also participated in post-graduate conducting classes at the Universität für Musik und Darstellende Kunst, Vienna. His arrangements of various music for brass are published by Warwick Music, and his articles on the music of Gustav Mahler have appeared in journals of the International Gustav Mahler Gesellschaft, among others. Dr. Rahbee was a finalist for the American Prize, in the category of Orchestral Programming in the college/university division for the 2013-14 season and was awarded second place for the 2014-15 season of the University of Washington Symphony Orchestra.

The UNIVERSITY OF WASHINGTON CHAMBER SINGERS is a professional level choir consisting of graduate and advanced undergraduate music majors, as well as advanced musicians of majors from across the UW community. Established as the Madrigal Singers in the 1930's under the direction of composer Gerald Kechley, the group gained recognition through its notable conductors Rodney Eichenberger and Joan Conlon. Acclaimed for its vocal prowess and artistic expression, the choir focuses on performing challenging repertoire of all periods with particular emphasis on performing art music of our time. Under the direction of Geoffrey Boers, the group has gained a national and international reputation with performances at the *Canadian National Music Festival*, the national conventions of *Orff Kodaly Society*, *GALA*, and *College Music Society*, regional conventions of *ACDA* and *MENC*, as well as four international tours to the Baltic countries (2000, 2005, 2010, 2013) and to Hungary (2007). Most recently, the choir returned to the Baltic to participate in the *Latvian National Song Festival* during the summer of 2013.

UW CHAMBER SINGERS

<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
Molly Barnes	Monica Berndt	Joel Bevington	Griffin Becker
Elisabeth Cherland	Emily Callan	Samuel Kui	Alonso Brizuela
Olivia Kerr	Marilee Clobes	Joshua Lutman	Jacob Caspe
Lauren Kulesa	Anna Frisch	Frederick Bayani Mabalot	Steve Danielson
Elizabeth Nice	Anya Hsu	Eric Mullen	Phillip Dietz
Sadie Quinsaat	Eleanor Kahn	Gerrit Scheepers	Francis Goess
Lígia Pucci	Jennifer Rodgers	Kyle Ueland	Ben Luedcke
Sarah Riskind	Meg Stohlmann	Nicholas Varela	Fredrik Mansfield
	Maia Thielen	Ryan Wong	Curtis Nilson

The UNIVERSITY OF WASHINGTON CHORALE is an auditioned advanced undergraduate ensemble of music and non-music majors from the Seattle campus. UW Chorale has appeared as guest ensemble with the Seattle Symphony, in joint concerts with Revalia Male Chamber Choir in Estonia, and for the Princess of Sweden. UW Chorale appeared at the Latvian Song Festival in Riga, during the summer of 2013 as one of the only American choirs. Their first two solo CDs, *Climb* and *Refuge* are now available for purchase at iTunes, CD Baby or from Dr. Wyers. A third CD, *Resonant Streams*, is currently in the final stages of production.

UNIVERSITY CHORALE

<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
Allison Berhow (SL)	Maddy Greenfield	Kyle Ueland –SL T1	Curtis Nilsen
Julia Joo	Natalie Modlin	Tiema Qian –SL T1	Fredrik Mansfield
Alison Arnold	Cannon Roe	Cameron Blecha	Aidan O’Hara, Head Section Leader
Lina Bishop	Sarah Cooper (SL)	Steven Santos	Byron Walker
Madeline Woolever	Gargi Sivaram	Trevor Ainge	Ian Houghton
Jada Jenkins	Jenna Bellavia	Davis Ferrero	Sebastian Bruno
Kate Kugler	Carmen Hom	Evan Shelton	Zach Matthews
Ally Witeck	Anya Hsu (SL)	Zuhrie Zulkifli	Patrick Render
Sylvia Jones (SL)	Emily Sawan	Isaac Tian	Aidan Cole
Raquel Gordon	Sacha Moufarrej	Jeremy Steckler	Spencer Lively
Kathryn Leland	Maya Hsu		Riley McGinn
Kaylee Pigott	Madeline Ile		Marley Crean
	Taylor Bastian		
	Payton Renner		
	Emily Marie Vaughn		
	Meg Stohlmann		(SL) – Section Leader

Special thanks to Serena Chin, accompanist for both Chamber Singers and Chorale.

The UNIVERSITY OF WASHINGTON SYMPHONY ORCHESTRA is made up of music majors as well as students from departments all across campus. Under the leadership of Dr. Rahbee since the fall of 2013, the UW Symphony has performed over 130 works, spanning from the early baroque through contemporary, and collaborated with faculty and guest soloists, as well as members of the Seattle Symphony and other local organizations. The orchestra has often collaborated with two Grammy-award winning artists: Ludovic Morlot (Affiliate Professor of Conducting and Seattle Symphony Music Director) and Stephen Stubbs (Senior Artist in Residence). Other collaborations have included operas on period instruments with Pacific MusicWorks, a concert with jazz studies faculty, as well as the annual performance with the combined university choirs. Concerts are given in Meany Theater, as well as various other locations on campus, and occasionally at Benaroya Hall. They rehearse twice weekly and perform at least two concerts per quarter. From time to time during the school year, the orchestra may split up into smaller groups under the title UW CHAMBER ORCHESTRAS.

“Like” us at: <https://www.facebook.com/UniversityofWashingtonSymphonyOrchestra/>

Do you play an orchestral instrument? Are you a UW student? Students interested in joining the UW Symphony or Campus Philharmonia Orchestras may email Dr. Rahbee at darahbee@uw.edu. New enrollment occurs each quarter on a space-available basis.

UNIVERSITY OF WASHINGTON SYMPHONY ORCHESTRA
 David Alexander Rahbee, Music Director and Conductor
 Mario Alejandro Torres, Gabriela Garza, and Lorenzo Guggenheim, assistant conductors
 Ryan Farris, Orchestra Assistant

Flute

Elise Kim, Music Performance
 § Miao Liu, Music Performance
 Rachel Reyes, Music Performance
 Audrey Cullen, Music Performance

Piccolo

§ Sarrah Flynn, Music Performance

Oboe

Diego Espinoza, Music Performance
 § Logan Esterling, Music Performance
 Sam Rockwood, Music Performance

English Horn

Logan Esterling, Music Performance

Clarinet

Brian Schappals, Music Performance
 § Mo Yan, Music Performance

Bass Clarinet

Marie Gallardo, Music Performance

Bassoon

#§ Lucas Zeiter, Music Performance
 Julien Tsang, Music Performance
 Boone Hapke, Physics

Contrabassoon

Boone Hapke, Physics

Horn

Bradley Leavens, Music Performance
 § Christine Sass, Music Performance
 Nate Lloyd, Music Performance
 Kelly Brown, Music Performance

Trumpet

#§ Ross Venneberg, DMA
 Tzu-I (Joe) Yang, Music Performance

Trombone

#§ Antonio Patrick, Music Performance
 Gregory Ketron, Business Administration
 Alexander Bischoff, Guest

Tuba

Nolan Conway, Geology

Timpani

David Norgaard, Music Performance

Harps

Nicole Chang, Music Performance
 Angelina Kong, Music Performance

Violin 1

Judith Kim, concertmaster, Music Performance
 Renee Zhang, Biology / Music Performance
 Tyler Kim, Business

Eric So, Pre Engineering

Alisha Luo, Business Administration
 Diana Lin, Pre-Major (Arts & Sciences)
 Jonathan Ramos, Biology
 Sean Wu, Engineering
 Allion Salvador, Alum

Alex Hawker, Comish College of the Arts
 Ken Lin, Pre-Major (Arts & Sciences)

Sky Qiu, Pre-Sciences

Claire Wong, Biology

Varun Sridhar, Pre-Sciences

Violin 2

Emily Acri, principal, DMA

Halie Borrer, Music Performance

David Huentelman, International Studies

Samara Williams, Biochemistry

Hannah Tsai, Pre-Sciences

Millicent Li, Computer Science

Micah Knight, Aerospace Engineering

Sarah White, Linguistics

Jandrea Grobbelaar, Pre-Major (Arts & Sciences)

Christopher Lo, Mechanical Engineering

Nicole Chen, Design

Sarah Peng, Pre-Engineering

Madeline Meek, Pre-Arts

Anthony Fok, Alum / Seattle University (Nursing)

Viola

Kyle Thiessen, principal, Psychology and Music Major

Irene Putnam, Music Performance / Composition

Eugene Chin, Music Performance

Rose Hiemstra, Music Performance / Computer Science

Elena Allen, Music Performance / Biochemistry

Emily Hennings, MCD Biology

Heegi Yun, Pre-Science

Brian Dang, English

Miles Goodner, Academy for Young Scholars

Cello

Ryan Farris, principal, Music Performance

Isabella Kodama, Music Performance

Evan Howard, Music / Biomedical Engineering

Youngbin Kim, Music Performance

Tom Zadrozny, International Affairs and History

Andrew Kim, Music Performance / Chemical Engineering

Michael McNorvell, Environmental Sciences

Bass

Mason Fagan, Music Performance

Logan Grimm, Communication

Jaren Minnoch, Pre-Med

Principal, Debussy

§ Principal, Brahms